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Republic of Zambia
Ministry of Education

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MUSICAL ARTS SYLLABUS

**SECONDARY EDUCATION ORDINARY LEVEL
FORM 1 – 4**



DEVELOPED BY THE CURRICULUM DEVELOPMENT CENTRE
LUSAKA
2024

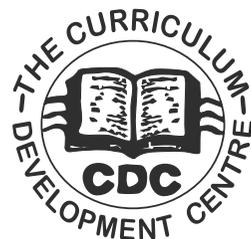


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FORMS 1 – 4



Developed by The Curriculum Development Centre

2024

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VISION

Quality, life long education for all which is accessible, inclusive and relevant to individual, national and global needs

PREFACE

The syllabus was produced as a result of the Curriculum review process carried out by the Ministry of Education under the auspices of the Curriculum Development Centre (CDC). In 2022, curriculum evaluation was conducted and information from learners, parents, teachers, school managers, educational administrators, tertiary institutions, traditional leaders, civic leaders and various stakeholders in education was collected to help design a relevant curriculum. Various stakeholders also provided recommendations through submissions. The information gathered from various stakeholders provided a basis for curriculum reform.

Further, curriculum reform was necessitated by the need to provide an education system that would not only incorporate latest social, economic, technological and political developments but also equip learners with vital knowledge, values and skills of 21st Century Competences that are necessary to contribute to the attainment of Vision 2030.

Therefore, the syllabus has been reviewed in line with Competence Based principles which seek to link education to real life experiences that give learners skills to access, criticise, analyse and practically apply knowledge that help them gain life skills. Its general competences and specific competence are the expected standards to be attained by the learners through the acquisition of knowledge, skills, techniques and values which are very important for the total development of the individual and the nation as a whole.

Effective implementation of Competence Based Education requires that the following principles be observed: Clarity of focus, reflective designing, setting high expectations for all learners and appropriate opportunities.

It is my sincere hope that this **Competence Based syllabus** will greatly improve the quality of education provided at Ordinary Secondary School Level as defined and recommended in various policy documents and the `Zambia Education Curriculum Framework 2023.



Joel Kamoko (Mr.)

Permanent Secretary- Educational Services

MINISTRY OF EDUCATION

ACKNOWLEDGEMENT

The syllabus presented here is a result of broad-based consultation involving several stakeholders within and outside the education system. Many individuals, institutions and organizations were consulted to gather their views on the existing syllabus and to accord them an opportunity to make suggestions for the new syllabus. The Ministry of Education wishes to express heartfelt gratitude to all those who participated for their valuable contributions, which resulted in the development of this syllabus.

The Curriculum Development Centre worked closely with other sister departments and institutions to create this document. We sincerely thank the Directorate of Teacher Education and Specialized Services, the Directorate of Planning and Information, the Directorate of Human Resource and Administration, the Directorate of Open and Distance Education, the Examinations Council of Zambia, the University of Zambia, schools and other institutions too numerous to mention, for their steadfast support.

We pay special tribute to co-operating partners for rendering financial and technical support in the production of this syllabus



Charles Ndakala (Dr.)
Director – Curriculum Development
MINISTRY OF EDUCATION

INTRODUCTION

This syllabus is for Secondary School Ordinary Level that is to be implemented from Form 1 to Form 4. The Musical Arts Education syllabus aims at developing the musical instincts and expressions of learners for the promotion of the creative, expressive, dynamic and unique range of musical experiences to be offered. Musical Arts Education equips learners with three major competences: analysing, composing and performing, but these three cannot be treated as isolated areas. In this view, this syllabus has been written to ensure that the three competences are broken down into various key competences.

STRUCTURE

The Syllabus is structured in five parts that includes the Topic, Subtopic, Specific Competences, Expected Learning Activities and Expected Standards. The expected learning activities cover knowledge, skills and values arranged from simple to complex.

REQUIREMENT

The school that intends to offer Musical Arts Education at Secondary Ordinary Level must meet the following requirements.

- Storage: The school should have a secured music storage in which all Musical instruments and Materials should be kept.
- Instrument: The School must have at least a number of musical instruments from each class.
- Piano / Keyboard and Guitar (must have instruments)
- Western musical instrument. (Strings, Woodwinds, Brass and Percussions)
- African traditional instruments (Chordophone, Aerophone, Membranophone and Idiophone).
- Music studio equipment (recording, mixing, mastering...)
- Infrastructure: The school should have a music room/ hall and studio.
- Additional Materials
- Graded books (theory and instrument)
- Computers with music software
- Costumes and ornaments

SUGGESTED TEACHING METHODOLOGIES

Learner-centred is the preferred teaching/learning approach in this subject. This approach emphasises active learner involvement in the learning process. This means learners play a pivotal role in their own education by participating actively in activities and discussions. It is crucial to recognise that each learner has unique needs, learning styles and backgrounds. Some students may grasp concepts quickly while others may require more time and support. The teacher must assess the individual needs of each learner to tailor their teaching strategies accordingly. Furthermore, the teacher should consider the diverse experiences and abilities of their students by acknowledging and accepting these differences. In this way, educators create an inclusive learning environment where all students feel valued and supported. By embracing these principles, educators can create engaging and effective learning experiences that empower students to reach full potential.

Therefore, teaching strategies must be varied and flexible within well-structured sequence of lessons and should include among others;

- Demonstration
- Independent study
- Project work
- Enquiry/exploration
- Observation
- Field work
- Research
- Practical
- Portfolio
- Group work
- Pair work

TIME ALLOCATION

The standard period allocation for Musical Arts Education at Secondary Ordinary Level is 8 hours of 12 periods per week.

ASSESSMENT PROCEDURES

Assessment in Musical Arts Education at Ordinary Secondary School Level will test knowledge and skills of a particular acquired musical competence. There will be formative assessment administered by the teachers during learning and summative assessment administered by both school and Examinations council

of Zambia. During formative assessment, the school through the teacher adhered by the learner shall keep record of the music competence development from Form 1 to Form 4 term two. This shall constitute School Based Assessments (SBAs). Summative assessment will be administered at the end of Form 4. School Based Assessments shall contribute to the final mark.

MUSIC COMPETENCES.

All Music competences are thematically identified under three thematic major competences.

KEY COMPETENCES

Competences to be developed are as follows:

COMPETENCES	DESCRIPTORS
Analytical thinking	Ability to systematically examine, interpret and evaluate musical elements and structures, for purpose of applying them in addressing social-economical needs
Citizenship	Acting as a responsible citizen and participating fully in civic and social life based on the understanding of social, cultural, economic, legal and political principles as well as global trends and sustainability
Collaboration	Ability to work effectively with others in various musical setting such as ensembles or bands and other music projects to achieve goals in Musical Arts Education
Creativity and innovation	Ability to experiment new approaches and generate musical ideas that exhibit originality and take creative risks in the composition, performance and interpretation of music
Critical thinking	Ability to analyse, investigate and evaluate musical works, performances and practices with a discerning and reflective mindset to address social-economical needs
Communication	Ability to express and convey musical ideas appropriately, clearly and effectively. (verbal and non-verbal)
Digital literacy	Ability to effectively use hardware and software to analyse, create, produce and share music
Problem solving	Ability to use music to identify, analyse and address social-economical challenges and obstacles
Entrepreneurship	Ability to apply business and management principles to the music industry
Financial literacy	Ability to manage and make informed decision about financial aspects related to a musical career. Budgeting, forecasting, financial planning
Environmental sustainability	Understanding and implementing practices that minimise the ecological impacts of musical activities
Emotional intelligence	Ability to recognise, understand, express and manage emotional stress in oneself and others through musical activities

FORM 1

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCE	LEARNING ACTIVITIES	EXPECTED STANDARD
1.1 MUSICAL ARTS AND SOCIETY	1.1.1 Role of Music in Society	1.1.1.1 Demonstrate the roles of music in Society	<ul style="list-style-type: none"> Identifying various roles of music in society. (Communication, worship, recreation ...) Demonstrating the roles of music in various events. (weddings, funeral, graduation, holidays, rites of passage ...) Critiquing peer performance for appropriateness. Performing music and dance to address cross cutting issues such as HIV/AIDS, Gender based violence, Corruption, Climate Change ...) 	Roles of music in society demonstrated appropriately
1.2 RHYTHM	1.2.1 Pulse and Beat	1.2.1.1 Demonstrate pulse and beat in a piece of music	<ul style="list-style-type: none"> Demonstrating pulse and beat in a piece of music. (by clapping, tapping, ...) 	Pulse and beat in a piece of music demonstrated correctly
	1.2.2 Note Values	1.2.2.1 Apply note values in simple rhythms	<ul style="list-style-type: none"> Identifying notes and their values. (crotchet, minim, quaver, semi-quaver ...) Relating notes to corresponding rest. Identifying dotted and tied notes. Playing rhythms with dotted and tied notes. 	Note values in simple rhythms applied correctly
	1.2.3 Time Signature	1.2.3.1 Compose rhythms in simple metre.	<ul style="list-style-type: none"> Identifying simple metre (<i>duple, triple and quadruple</i>) Grouping musical notes according to the metre (<i>duple, triple and quadruple</i>) Composing rhythms in simple metre (<i>duple, triple and quadruple</i>) 	Rhythms in simple metre composed correctly

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCE	LEARNING ACTIVITIES	EXPECTED STANDARD
1.3 PITCH	1.3.1 Fixed Pitch	1.3.1.1 Relate pitch to the staff	<ul style="list-style-type: none"> • Distinguishing pitch levels • Relating different pitch levels to the treble and bass staff. • Locating letter names of pitch levels on the staff. (A, B, C, D, E, F and G) • Locating letter names of pitch levels on the Grand staff (this include middle C and ledger lines) • Relating the staff to the piano keyboard 	Pitch related to the staff correctly
		1.3.2 Relative Pitch	1.3.2.1 Identify tones and semi-tones	<ul style="list-style-type: none"> • Identifying tones and semi-tone on the piano keyboard
	1.3.2.2 Demonstrate the understanding of tonal inflectors (accidentals)		<ul style="list-style-type: none"> • Demonstrating the understanding of tonal inflectors (sharp, flat and natural) 	Understanding of tonal inflectors (accidentals) demonstrated adequately
	1.3.2.3 Identify enharmonic equivalence		<ul style="list-style-type: none"> • Identifying enharmonic equivalence. (C Sharp= D flat ...) 	Enharmonic tones identified correctly
	1.3.2.4 Construct major scales without key signature	1.3.2.4 Construct major scales without key signature	<ul style="list-style-type: none"> • Constructing major scales. (without key signature for both sharps and flats) 	Major scales without key signature constructed correctly
1.3.2.5 Construct minor scales without key signature		<ul style="list-style-type: none"> • Constructing minor scales. (without key signature for both sharps and flats) 	Minor scales without key signature constructed correctly	
1.3.2.6 Identify the technical names		<ul style="list-style-type: none"> • Identifying the technical names 	Technical names identified correctly	
1.3.3 Key Signature	1.3.3.1 Construct major scales with key signature	<ul style="list-style-type: none"> • Constructing major scales with key signature. (for both sharps and flats) 	Major scales with key signature constructed correctly	

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCE	LEARNING ACTIVITIES	EXPECTED STANDARD
		1.3.3.2 Construct minor scales with key signature	<ul style="list-style-type: none"> Constructing minor scales with Key signature. (for both sharps and flats) 	Minor scales with key signatures constructed correctly
	1.3.4 Tonic Sol-fa	1.3.4.1 Apply tonic sol-fa to major and minor scales	<ul style="list-style-type: none"> Applying tonic sol-fa to major and minor scales. Demonstrating tonic sofa hand sign 	Tonic sol-fa to major and minor scales applied correctly
1.4 INTERVALS	1.4.1 Simple Intervals	1.4.1.1 Distinguish intervals in a piece of music	<ul style="list-style-type: none"> Identifying intervals by numerical value. (2nd, 3rd, 4th...) Describing intervals by qualitative value. (major, minor, perfect) Inverting intervals. (major to minor or minor to major). Distinguishing intervals in a piece of music. 	Intervals in piece of music distinguished correctly
1.5 MELODY	1.5.1 Melodic Motion	1.5.1.1 Describe the melodic motion	<ul style="list-style-type: none"> Identifying conjunct and disjunct motion in a melody Identifying the shape/contour of the melody. (valleys, waves, hill ...) 	Melodic motion described correctly
	1.5.2 Simple Melody Writing	1.5.2.1 Compose simple melodies	<ul style="list-style-type: none"> Discussing motif in melody writing. Distinguishing various phrases in the melody (antecedent/question, consequent/answer) Composing simple melody. (at least four bars ...) 	Simple melodies composed accordingly
1.6 FORM	1.6.1 Binary and Ternary	1.6.1.1 Construct melodies in binary and ternary forms	<ul style="list-style-type: none"> Detecting rhythmic and melodic contrast Constructing sections of equal length of binary and ternary structure 	Melodies in binary and ternary form constructed correctly

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCE	LEARNING ACTIVITIES	EXPECTED STANDARD
			<ul style="list-style-type: none"> Constructing sections of unequal length in binary and ternary design 	
1.7 MUSICAL TERMS AND SIGNS	1.7.1 Italian Terms	1.7.1.1 Interpret the Italian terms for tempo	<ul style="list-style-type: none"> Interpreting the Italian terms for tempo (allegro, presto, lento ...) 	Italian terms for tempo interpreted correctly
		1.7.1.2 Interpret the Italian terms for dynamics	<ul style="list-style-type: none"> Interpreting the Italian terms for dynamics piano (<i>p</i>), forte (<i>f</i>)... 	Italian terms for dynamics interpreted correctly
	1.7.2 Musical Signs	1.7.2.1 Demonstrate musical signs in music composition	<ul style="list-style-type: none"> Identifying music signs (staccato, legato, repeat signs...) Demonstrating music signs 	Musical signs in music composition demonstrated appropriately.
1.8 HARMONY	1.8.1 Triads	1.8.1.1 Construct triads	<ul style="list-style-type: none"> Identifying triads (root, 3rd, 5th) Constructing triads. (root, 3rd, 5th) Describing triads (major, minor, diminished or augmented) Inverting triads Playing triads 	Triads constructed correctly
		1.8.1.2 Apply primary and secondary triads in any given scale	<ul style="list-style-type: none"> Identifying primary and secondary triads in any given scale Applying primary and secondary triads in any given scale 	Primary and secondary triads in any given scale applied correctly
1.9 TONE COLOUR (TIMBRE)	1.9.1 Vocal Timbres	1.9.1.1 Contrast female from male vocal timbres	<ul style="list-style-type: none"> Identifying female and male vocal timbres (female: soprano, alto; male: tenor, bass) Contrasting female and male vocal timbres 	Female from male vocal timbres contrasted correctly
	1.9.2 Instrumental Timbre	1.9.2.1 Identify tone qualities of indigenous and	<ul style="list-style-type: none"> Identifying tone qualities of indigenous and western musical instruments 	Tone qualities of indigenous and western musical

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCE	LEARNING ACTIVITIES	EXPECTED STANDARD
		western musical instruments		instruments identified correctly
1.10 VOICE	1.10.1 Principles of Singing	1.10.1.1 Apply various principles of singing	<ul style="list-style-type: none"> • Identifying various principles of singing (breath control/management, posture, articulation, diction, projection ...) • Applying various principles of singing • Singing various songs addressing cross-cutting issues 	Principles of singing applied appropriately
1.11 MUSICAL INSTRUMENTS	1.11.1 Classification of Musical Instruments	1.11.1.1 Identify classes of musical instruments	<ul style="list-style-type: none"> • Identifying classes of musical instruments (African: idiophones, membranophone, chordophones and aerophones) (Western: woodwind, string, brass, percussions...) 	Classes of musical instruments identified correctly
	1.11.2 Handling and Playing Musical Instrument	1.11.2.1 Apply basic principles in handling and playing of musical instruments.	<ul style="list-style-type: none"> • Discussing care of musical instrument (hygiene, storage, maintenance ...) • Identifying parts of instruments • Manipulating musical instrument of choice (holding, producing sound ...) 	Principles in handling and playing of musical instrument applied correctly.
1.12 MUSICAL ARTS AND TECHNOLOGY	1.12.1 Introduction to Music Technology	1.12.1.1 Identify available music hardware and soft wares	<ul style="list-style-type: none"> • Identifying available hardware and software (Hardware: Computers, microphone, speakers... Software: Finale, Musescore, ITM, composer, Sibelius, Cubase...) 	Available music hardware and software identified adequately

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCE	LEARNING ACTIVITIES	EXPECTED STANDARD
		1.12.1.2 Demonstrate knowledge of music hardware and software	<ul style="list-style-type: none">• Discussing basic function of the music hardware and software (Input: writing music, record ... Output: sound)	Knowledge of music hardware and software demonstrated appropriately

FORM 2

TOPIC	SUB TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
2.1 WORLD MUSIC	2.1.1 Zambian music.	2.1.1.1 Perform Zambian music styles	<ul style="list-style-type: none"> Identifying different Zambian music styles (Traditional, Kalindula, Zamrock, contemporary...) Discussing foreign influences on Zambian musical styles (Instruments, attire, technology ...) Selecting Zambian musical styles for performance. Performing Zambian musical styles 	<ul style="list-style-type: none"> Zambian music styles performed correctly
2.2 RHYTHM	2.2.1 Metre	2.2.1.1 Apply compound time in a composition	<ul style="list-style-type: none"> Identifying compound times (compound duple, compound triple, compound quadruple.) Demonstrating the performance of compound time 	<ul style="list-style-type: none"> Compound time in a composition applied correctly
2.3 PITCH	2.3.1 C Clefs.	2.3.1.1 Relate pitch to the C clefs	<ul style="list-style-type: none"> Relating letter names to pitch levels on the C clefs (alto and tenor) Relating the C clefs to instruments (viola...) 	<ul style="list-style-type: none"> Pitch to the C clefs related correctly
	2.3.2 Double Sharps and Double Flats	2.3.2.1 Apply double sharps and double flats in a music composition	<ul style="list-style-type: none"> Describe the effect of double sharp and double flat in a music composition Applying double sharps and double flats 	<ul style="list-style-type: none"> Double sharps and double flats applied in music composition correctly
2.4 INTERVALS	2.4.1 Compound Intervals	2.4.1.1 Apply compound intervals in music composition	<ul style="list-style-type: none"> Describing compound intervals by numerical value Describing compound intervals by qualitative value Inverting compound intervals 	Compound intervals applied in music composition correctly

TOPIC	SUB TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
2.5 MELODY	2.5.1 Melody Writing	2.5.1.1 Construct an eight bars melody	<ul style="list-style-type: none"> Identifying composing techniques, (<i>motif, phrasing, starting and ending ...</i>) Constructing an eight bars melody 	An eight bars melody constructed correctly
	2.5.2 Transposing	2.5.2.1 Transpose a diatonic melody	<ul style="list-style-type: none"> Transposing a diatonic melody (by key, interval or clef) 	Diatonic melody transposed correctly
	2.5.3 Translating	2.5.3.1 Translate a diatonic melody	<ul style="list-style-type: none"> Punctuating rhythmic expressions. (full-stop, coma, colon, semicolon ...) Translating a diatonic melody from staff notation to tonic sol-fa notation and vice versa 	Diatonic melody translated from staff notation to tonic sol-fa notation or vice versa correctly.
	2.5.4 Sight Reading	2.5.4.1 Perform music written in any clef	<ul style="list-style-type: none"> Performing music written in any clef (C clef, G clef, F clef) using voice or instrument 	Music written in any clef performed correctly
2.6 FORM	2.6.1 Rondo	2.6.1.1 Construct melody in rondo form	<ul style="list-style-type: none"> Detecting rhythmic and melodic contrast Constructing sections of equal length of rondo structure Constructing sections of unequal length in rondo design 	Melody in rondo form constructed correctly
2.7 MUSICAL TERMS	2.7.1 Musical Signs	2.7.1.1 Interpret musical signs	<ul style="list-style-type: none"> Interpreting musical signs (<i>D.C al fine, accent, fermata, slur, ...</i>) 	Musical signs interpreted correctly
2.8 HARMONY	2.8.1 Triads	2.8.1.1 Identify chord progression	<ul style="list-style-type: none"> Identifying chord progression 	Chord progression identified correctly
	2.8.2 Cadences	2.8.2.1 Detect harmonic cadences in major keys	<ul style="list-style-type: none"> Detecting harmonic cadences in major keys (perfect, imperfect, plagal and interrupted) 	Harmonic cadences in major keys detected accurately

TOPIC	SUB TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
	2.8.3 Part Singing	2.8.3.1 Perform two, three and four part scores in group singing	<ul style="list-style-type: none"> Performing in two, three and four part scores in group singing 	Two, three and four part scores in group singing performed accurately
2.9 TEXTURE	2.9.1 Density	2.9.1.1 Identify density for a given music	<ul style="list-style-type: none"> Identifying density for a given music (<i>Monophonic, bi-phonic, homophonic...</i>) 	Density for a given music identified correctly
2.10 CONDUCTING	2.10.1 Conducting Figures	2.10.1.1 Recognize types of conducting figures	<ul style="list-style-type: none"> Identifying types of conducting figures (duple, triple and quadruple) 	Types of conducting figures recognised.
		2.10.1.2 Relate music accentuation to hand movements in conducting	<ul style="list-style-type: none"> Relating music accentuation to hand movements in conducting (<i>downbeat, upbeat, syncopation, dynamic changes, subtle accent...</i>) 	Music accentuation to hand movements in conducting related expressively
2.11 VOICE	2.11.1 Singing	2.11.1.1 Apply singing techniques	<ul style="list-style-type: none"> Practising singing techniques (<i>breath control, posture, articulation, diction, projection...</i>) Applying singing techniques 	Singing techniques applied correctly.
2.12 MUSICAL INSTRUMENTS	2.12.1 Instrument Playing	2.12.1.1 Apply instrument playing techniques	<ul style="list-style-type: none"> Identifying keys or sound producing points Playing various scales Playing simple melodies 	Instrument playing techniques applied correctly
2.13 MUSICAL ARTS AND TECHNOLOGY	2.13.1 Writing Music	2.13.1.1 Write music using available software	<ul style="list-style-type: none"> Identifying available music writing software Discussing features of available music software Determining the kind of software to use Writing music using the software 	Music written using software successfully
	2.13.2 Music Recording	2.13.2.1 Record music	<ul style="list-style-type: none"> Identifying available recording devices (<i>phones, recorders...</i>) 	Music recorded successfully

TOPIC	SUB TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
			<ul style="list-style-type: none">• Discussing features of available music recording devices• Recording music	

FORM 3

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
3.1 WORLD MUSIC	3.1.1 African Music	3.1.1.1 Demonstrate appreciation of African music	<ul style="list-style-type: none"> Identifying styles of African music Describing African music styles Demonstrating African music Styles Performing African music styles 	Appreciation of African music demonstrated appropriately
3.2 PITCH	3.2.1 Non-diatonic Scales	3.2.1.1 Identify non-diatonic scales	<ul style="list-style-type: none"> Identifying non-diatonic scales (<i>chromatic, pentatonic, blues scale, octatonic...</i>) 	Non-diatonic scales identified correctly
		3.2.1.2 Perform chromatic scales	<ul style="list-style-type: none"> Identifying chromatic scales Constructing chromatic scale Performing chromatic scale with voice and instrument 	Chromatic scales performed successfully
		3.2.1.3 Perform Pentatonic scales	<ul style="list-style-type: none"> Identifying differences between major and minor Pentatonic scale Constructing Pentatonic scales Performing Pentatonic scales 	Pentatonic scales performed successfully
3.3 MELODY	3.3.1 Melody Writing	3.3.1.1 Compose a twelve bars melody	<ul style="list-style-type: none"> Identifying composing techniques, (<i>motif, sequencing, phrasing, starting and ending ...</i>) Composing a twelve bars melody 	A twelve bars melody composed correctly
	3.3.2 Metrical Accent	3.3.2.1 Relate words to the rhythm and melody	<ul style="list-style-type: none"> Discussing verbal significance in relation to rhythm and melody 	Words related to rhythm and melody successfully

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
			<ul style="list-style-type: none"> • Dividing words into syllables • Aligning rhythm to syllables • Applying pitch to the rhythm 	
3.4 FORM	3.4.1 Aspects of Theme and Variation	3.4.1.1 Apply theme and variation in a composition	<ul style="list-style-type: none"> • Identifying theme and variation (<i>Rhythmic, melodic harmonic, ...</i>) • Assessing variations in a music composition • Applying theme and variation in a composition 	Theme and variation applied in a composition correctly
	3.4.2 Minuet and Trio Form	3.4.2.1 Perform minuet and trio form	<ul style="list-style-type: none"> • Identifying minuet and trio • Composing a minuet and trio melody • Performing minuet and trio 	Minuet and trio performed correctly
3.5 MODULATION	3.5.1 Modulation Techniques for Related Keys in Binary and Ternary	3.5.1.1 Apply modulation techniques for related keys	<ul style="list-style-type: none"> • Identifying related keys (<i>major/minor, subdominant, dominant, ...</i>) • Discussing modulation techniques for related keys (<i>common chord modulation, pivot chord modulation, direct chords</i>) • Applying modulation techniques for related keys 	Modulation techniques for related keys applied correctly
3.6 TEXTURE	3.6.1 Density in Various Texture	3.6.1.1 Analyse density in Polyphonic, polyrhythm and heterophonic	<ul style="list-style-type: none"> • Discussing nature of polyphonic, polyrhythm and heterophonic textures • Analysing density in Polyphonic, polyrhythm and heterophonic textures 	Density in polyphonic polyrhythm and heterophonic textures analysed accordingly

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
3.7 MUSICAL TERMS AND SIGNS	3.7.1 Musical Ornaments	3.7.1.1 Apply ornaments in a music composition	<ul style="list-style-type: none"> Identifying ornaments (<i>tremolo, glissando...</i>) Discussing the effects of different ornaments Applying the ornaments in a music composition 	Ornaments in a music composition applied creatively
3.8 HARMONY	3.8.1 Four-Part Harmony	3.8.1.1 Apply the rules of harmony	<ul style="list-style-type: none"> Identifying the rules of harmony and their exceptions (<i>Rule of thumb 1 and 2, doubling ...</i>) Analysing four-part harmony of a given music score. (<i>voice range, chord position, chord progression, ...</i>) Applying the rules of harmony 	Rules of harmony applied correctly
	3.8.2 Figured Bass	3.8.2.1 Apply figured bass	<ul style="list-style-type: none"> Identifying the numbers and symbols used. (<i>I⁶, Ia, IVb, ...</i>) Interpreting the numbers and symbols Applying figured bass 	Figured bass applied correctly
	3.8.3 Cadences	3.8.3.1 Apply cadences	<ul style="list-style-type: none"> Identifying cadence (<i>Perfect, imperfect, plagal, interrupted</i>) Applying cadences in composition 	Cadences applied correctly
3.9 VOICE	3.9.1 Types of Singing	3.9.1.1 Perform various types of singing	<ul style="list-style-type: none"> Identifying types of singing (<i>classical, Jazz, Traditional, contemporary ...</i>) Demonstrating various types of singing 	Types of singing performed successfully

TOPIC	SUB-TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
			<ul style="list-style-type: none"> • Performing various types of singing 	
3.10 MUSICAL INSTRUMENTS	3.10.1 Playing Musical Instrument	3.10.1.1 Perform complex rhythms and melodies	<ul style="list-style-type: none"> • Playing complex rhythms (<i>syncopation, dotted notes, triplets, semiquaver...</i>) • Playing complex melodies (<i>at least 12 bars, short songs ...</i>) 	Complex rhythms and melodies performed successfully
	3.10.2 Orchestration	3.10.2.1 Employ orchestration techniques	<ul style="list-style-type: none"> • Distinguishing between transposing and non-transposing instruments • Writing music for non-transposing instruments • Writing music for transposing instruments 	Orchestration techniques employed correctly
3.11 MUSICAL ARTS AND TECHNOLOGY	3.11.1 Basic Music Production	3.11.1.1 Demonstrate basic skills in music production	<ul style="list-style-type: none"> • Developing simple beats using software and hardware 	Basic music production skills demonstrated successfully

FORM 4

TOPIC	SUB TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
4.1 WORLD MUSIC	4.1.1 Western Music	4.1.1.1 Demonstrate appreciation of western music	<ul style="list-style-type: none"> • Discussing development of music (<i>medieval, renaissance, baroque, classical, romantic, 21st century</i>) • Describing western music styles (<i>classical, folk, blues, country, electronic, pop, jazz...</i>) • Discussing influence of western music on Africa 	Appreciation of western music demonstrated appropriately
4.2 HARMONY	4.2.1 Non-Harmonic Tones	4.2.1.1 Apply non-harmonic tones	<ul style="list-style-type: none"> • Identifying non-harmonic tones (<i>passing tones, neighbouring tones, anticipation ...</i>) • Interpreting effect of non-harmonic tones • Applying non-harmonic tones in a composition 	Non-harmonic tones applied correctly
4.3 VOICE	4.3.1 Voice Performing	4.3.1.1 Perform vocal arrangements	<ul style="list-style-type: none"> • Performing various vocal arrangements (<i>solo, duet, trio, choirs, acapella ...</i>) 	Vocal arrangements performed skillfully
4.4 MUSICAL INSTRUMENTS	4.4.1 Musical arrangements	4.4.1.1 Perform music arrangements	<ul style="list-style-type: none"> • Performing various music arrangements (<i>solo, duet, trio, ensembles ...</i>) 	Music arrangements performed skillfully
	4.4.2 Orchestration	4.4.2.1 Orchestrate music for various instruments	<ul style="list-style-type: none"> • Orchestrating music for various instruments 	Music for various instruments orchestrated correctly

TOPIC	SUB TOPIC	SPECIFIC COMPETENCES	LEARNING ACTIVITIES	EXPECTED STANDARD
4.5 DANCE	4.5.1 Dance Performances	4.5.1.1 Perform dances	<ul style="list-style-type: none"> • Determining the appropriateness of a dance to the event • Performing various dances (<i>traditional, contemporary, foreign, salsa ...</i>) 	Dances performed correctly
4.6 MUSICAL ARTS AND TECHNOLOGY	4.6.1 Music Production	4.6.1.1 Carry out a project in music using technology	<ul style="list-style-type: none"> • Writing music • Recording music • Mixing music • Mastering music 	Music project carried out successfully
4.7 ENTREPRENEURSHIP	4.7.1 Artist Management	4.7.1.1 Demonstrate understanding of managing an artist	<ul style="list-style-type: none"> • Discussing concepts on managing an artist (<i>artist development, branding and image, marketing and promotion financial, management, legal ethical consideration</i>) 	Understanding of managing an artist demonstrated correctly
	4.7.2 Business Venture	4.7.2.1 Undertake music business ventures	<ul style="list-style-type: none"> • Discussing Artist management • Identifying business venture. (<i>Making instrument for sale, Concerts, Music production ...</i>) • Managing the venture • Promoting the product 	Business ventures undertaken correctly

MUSICAL ARTS EDUCATION SCOPE AND SEQUENCE CHART, FORM 1 – 4

	TOPICS	FORM 1	FORM 2	FORM 3	FORM 4
1	MUSICAL ARTS AND SOCIETY	<p>Role of Music in society.</p> <ul style="list-style-type: none"> • Music and dance to address cross-cutting issues (<i>HIV/AIDS, gender-based violence, corruption ...</i>) 			
2	WORLD MUSIC		<p>Zambian Music</p> <ul style="list-style-type: none"> • Styles of Zambian music (Traditional, Kalindula, Zamrock, contemporary...) • Foreign influences on Zambian music styles (Instruments, <i>attire, technology ...</i>) 	<p>African Music</p> <ul style="list-style-type: none"> • Styles of African Music (Traditional, Popular and contemporary, Instrument-based genres, Spiritual and religious, Regional fusion genres) 	<p>Western music</p> <ul style="list-style-type: none"> • Development of music. (<i>Medieval, Renaissance, Baroque, Classical, Romantic, 21st Century.</i>) • Western Music styles (<i>Classical, Folk, Blues, Country, Electronic, Pop. Jazz...</i>) • Influence of Western Music on Africa

	TOPICS	FORM 1	FORM 2	FORM 3	FORM 4
3	RHYTHM	Pulse and Beat <ul style="list-style-type: none"> • Pulse and beat Note Values <ul style="list-style-type: none"> • Notes and their values • Corresponding rests to notes • Dotted and tied notes Time signature <ul style="list-style-type: none"> • Simple meter (<i>duple, triple and quadruple</i>) 	Time signature <ul style="list-style-type: none"> • Compound times (<i>compound duple, compound triple, compound quadruple</i>) 		
5	PITCH	Fixed Pitch <ul style="list-style-type: none"> • The staff • clefs • ledger lines Relative Pitch <ul style="list-style-type: none"> • Tones and semi-tone • Tonal inflectors (accidentals) • Enharmonic equivalence • Major scales • Minor scales • Technical names Key Signature <ul style="list-style-type: none"> • Major and minor scales with key signature Tonic Sol-fa <ul style="list-style-type: none"> • Major and minor scales 	C Clef <ul style="list-style-type: none"> • Pitch levels • Letter names • Instruments related to C clef Double sharps and double flats <ul style="list-style-type: none"> • Effect of double sharps and double flats 	Non-diatonic scale <ul style="list-style-type: none"> • Non- diatonic scales (<i>chromatic, pentatonic ...</i>) • The use of the non-diatonic scales Chromatic scale <ul style="list-style-type: none"> • Constructing chromatic scale Pentatonic Scale <ul style="list-style-type: none"> • Major and minor pentatonic scale 	
6	INTERVALS	Simple intervals	Compound intervals <ul style="list-style-type: none"> • Compound intervals by numerical value 		

	TOPICS	FORM 1	FORM 2	FORM 3	FORM 4
		<ul style="list-style-type: none"> • Qualitative value (Major, minor, augmented, diminished and perfect) • Quantitative value (2nd, 3rd...) • Inversion of simple intervals 	<ul style="list-style-type: none"> • Compound intervals by qualitative value. • Inversion of compound intervals 		
7	MELODY	<p>Melodic Analysis</p> <ul style="list-style-type: none"> • Melodic motions (conjunct and disjunct) • Shape/contour of the melody (<i>valleys, waves, hill ...</i>) <p>Simple Melody writing</p> <ul style="list-style-type: none"> • Motif • Phrases (antecedent/question, consequent/answer) • Four bars melody composition 	<p>Melody writing</p> <ul style="list-style-type: none"> • Eight bars melodies <p>Transposing</p> <ul style="list-style-type: none"> • Diatonic (<i>by key, interval or clef</i>) <p>Translating</p> <ul style="list-style-type: none"> • Rhythmic punctuation (full-stop, coma, colon, semicolon, hyphen ...) • Staff notation to tonic sol-fa notation and vice versa <p>Sight reading</p>	<p>Melody writing</p> <ul style="list-style-type: none"> • composing techniques, (motif, sequencing, phrasing, starting and ending ...) • Twelve bars melody composition <p>Metrical accent</p> <ul style="list-style-type: none"> • Verbal significance in relation to rhythm and melody • Rhythm related syllables • Pitch related to rhythm 	
8	FORM	<p>Binary</p> <ul style="list-style-type: none"> • Call and response • Rhythmic contrast • Melodic contrast <p>Ternary</p> <ul style="list-style-type: none"> • Exact repetition after contrast • Modified repetition after contrast 	<p>Rondo</p> <ul style="list-style-type: none"> • Structure of ABACA • Balancing music flow in rondo form using various phrase lengths 	<p>Theme and variation</p> <ul style="list-style-type: none"> • (Rhythmic, melodic harmonic, ...) • Minuet and Trio form 	

	TOPICS	FORM 1	FORM 2	FORM 3	FORM 4
9	MODULATION			<ul style="list-style-type: none"> • Modulation techniques 	
10	TEXTURE		Density <ul style="list-style-type: none"> • Monophonic, bi-phonic, homo-phonic 	Density <ul style="list-style-type: none"> • Polyphonic poly-rhythm and hetero-phonic textures 	
11	MUSICAL TERMS AND SIGNS	Terms and symbols that affect tempo <ul style="list-style-type: none"> • Accelerando, Calando, Presto, Fermata, Rallentando, Ritardando, Allegro, Andante, Largo Terms and symbols that affect dynamics <ul style="list-style-type: none"> • Piano, Mezzo piano, Forte, Mezzo forte, Diminuendo, Crescendo, Sforzando ... 	Musical Signs Terms For Expression <ul style="list-style-type: none"> • Agitato, Appassionata, Cantabile ..., Accelerando, Stringendo, Ritardando ... SIGNS <ul style="list-style-type: none"> • Slur • Dot • Tie • Detached notes (staccato) • Smoothly connected notes (legato) • Repeat signs, D.C a/ Fine... 	Ornaments <ul style="list-style-type: none"> • Tremolo, glissando, mordent, trill... 	
12	HARMONY	Triads <ul style="list-style-type: none"> • Triadic structure (root, third and fifth) • Triadic quality (primary and secondary) • Inversion of triads • Progression of primary triads in major and minor keys 	Triads <ul style="list-style-type: none"> • Chord progression Cadences <ul style="list-style-type: none"> • Perfect, imperfect, plagal, interrupted Part singing <ul style="list-style-type: none"> • Vocal harmonies (2,3 or 4 parts) 	Four part harmony Rules of harmony <i>(Rule of thumb 1 and 2 and their exceptions ...)</i> Figured bass <ul style="list-style-type: none"> • Numbers and symbols used. (I⁶, Ia, IVb, ...) 	Non-harmonic tones <ul style="list-style-type: none"> • Passing tones, neighbouring tones, anticipation ...

	TOPICS	FORM 1	FORM 2	FORM 3	FORM 4
				Cadences <ul style="list-style-type: none"> • Perfect, imperfect, plagal, interrupted 	
13	TONE COLOUR (TIMBRE)	Vocal Timbres <ul style="list-style-type: none"> • Range and colour for voice. (<i>Soprano, Mezzo-soprano, Alto, Contralto, Tenor, Baritone, Bass</i>) Classes and tone colour (sound) of musical instruments. <ul style="list-style-type: none"> • African (membrano-phone, aero-phones, chordo-phones and idiophones) • Western Instruments (brass, <i>wood wind, string percussions and others</i>) 			
14	CONDUCTING		Conducting <ul style="list-style-type: none"> • Conducting figures (duple, triple and quadruple time) • Hand movements (<i>downbeat, upbeat, syncopation, dynamic changes, subtle accent ...</i>) 		
15	VOICE	Principles of singing <ul style="list-style-type: none"> • Breath control/management • Voice projection • Articulation • Posture ... 	Singing <ul style="list-style-type: none"> • Singing techniques (<i>vibrato, dynamics, vocal placements, belting and falsetto ...</i>) 	<ul style="list-style-type: none"> • Singing styles (<i>classical, Jazz, Traditional, contemporary ...</i>) 	Vocal arrangement (<i>solo, choirs, duet, trio, acapella, ...</i>)

	TOPICS	FORM 1	FORM 2	FORM 3	FORM 4
16	MUSICAL INSTRUMENTS	Classification of musical instrument <ul style="list-style-type: none"> • Western (brass, woodwind, strings, percussion) • African (chordophone, aerophone, membranophone and idiophone) 	Instrument playing <ul style="list-style-type: none"> • Scales in one octave • Simple melodies 	Instrument playing <ul style="list-style-type: none"> • Complex rhythm. (<i>Syncopation, dotted notes, triplets, semiquavers</i>) • Complex melody (<i>at least 12 bars, full short songs, Basic ornaments like trills...</i>) Orchestration <ul style="list-style-type: none"> • Transposing • Non-transposing instruments. • Orchestrate for transposing and non-transposing instruments 	Project <ul style="list-style-type: none"> • Music writing • Music Production
17	DANCE				Performing <ul style="list-style-type: none"> • Various dances (<i>traditional, contemporary, foreign, ...</i>)
18	MUSICAL ARTS AND TECHNOLOGY	Introduction to Music technology, hardware and software. <ul style="list-style-type: none"> • Hardware and software • Basic functions of the hardware and software 	Writing music <ul style="list-style-type: none"> • Music writing software (<i>Finale, MuseScore, ITM, composer, Sibelius, Cubase, ...</i>) • Basic sound recording • Features of available music software 	Basic music production <ul style="list-style-type: none"> • Basic music production skills 	Music production <ul style="list-style-type: none"> • Music project (<i>music writing, recording, mixing, mastering...</i>)

	TOPICS	FORM 1	FORM 2	FORM 3	FORM 4
			Recording music <ul style="list-style-type: none"> • Recording devices • Features of available music recording devices • Recording music 		
19	MUSICAL ENTREPRENEURS HIP				Artist Management <ul style="list-style-type: none"> • Managing an Artist Business ventures <ul style="list-style-type: none"> • Artist management • Making instrument for sale • Concerts • Music production • Managing the venture