

Candidate Name

Centre Number

Candidate Number



ZIMBABWE SCHOOL EXAMINATIONS COUNCIL

General Certificate of Education Advanced Level

MUSICAL ARTS

6053/3

PAPER 3: Structured

SPECIMEN PAPER

3 hours

Additional materials:

TIME: 3 hours

Do not open this booklet until you are told to do so.

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces at the top of this page.

Answer **all** questions in Section A.

Answer **two** questions from Section B and **one** question from Section C.

Write your answers in the spaces provided on the question paper.

INFORMATION FOR CANDIDATES

The number of marks is given in [] at the end of each question or part question.

FOR EXAMINER'S USE

Section A	
Section B	
Section C	
TOTAL	

This question paper consists of 21 printed pages and 3 blank pages.

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SECTION A:

Answer **all** questions.

- 1 Analyse core skills that a musical artist must be equipped with.

[illegible]

[10]

- 2** (a) Identify any **two** skills that are developed through body percussion in a musician.

(i) _____

(ii) _____

[2]

- (b) Define the following rhythm types

(i) binary: _____

[2]

(ii) ternary: _____

[2]

(iii) 4 against 3 (4:3) _____

[1]

[Total: 5]

- 3** Name the **five** most suitable scale choices to create improvisations over the CΔ chord.

(i) _____

[1]

(ii) _____

[1]

(iii) _____

[1]

(iv) _____

[1]

(v) _____

[1]

[Total:5]

- 4** With reference to African music performances, explain the following terms giving examples.

(a) Sacred music _____

_____ [4]

(b) Secular music _____

_____ [4]

(c) Extemporisation _____

_____ [4]

(d) Choreography _____

_____ [4]

(e) Artistic expression_____

[4]

[Total: 20]

Section B [40 marks]

Answer any **two** questions.

- 5** Zimbabwean indigenous musical arts are very expressive. Briefly discuss Mhande as guided below:

(a) Participants

[3]

(b) Attire

[3]

(c) Instruments and props

[4]

(d) Conventions

[4]

(e) Choreography

[4]

(f) Examples of Song titles

[2]

[Total: 20]

6 (a) Name **5** performance directions that are suitable for protest songs.

(i) _____

(ii) _____

(iii) _____

(iv) _____

(v) _____

[5]

(b) Choose one 2nd Chimurenga song and analyse the song showing

(i) role of the song,

[1]

(ii) meaning of the text,

[2]

(iii) relevance of the song to the period,

[2]

(iv) form of the song,

[2]

(v) rhythm of the song.

[2]

[Total: 9]

7 Outline **two** types of musical arts criticism.

(i)

[3]

(ii)

[3]

8 Given below are some sacred and secular performance practices which form roots of all African Indigenous songs.

- (i) Briefly explain the purpose of each,
- (ii) name any **one** song related to the traditional function in (i).
- (a) Nhimbe/Humwe/Hoka/Illima

(i) Purpose

[3]

(ii) Song title

[1]

[Turn over]**(b)** Kurova guva/Umbuyiso/Chenura**(i)** Purpose

[3]

(ii) title

[1]

(c) Maganzvo/Mukwerera/Mutoro/Ukuthethelela izulu/Mafuwe**(i)** Purpose

[3]

(ii) title

[1]

(d) Mariro/rufu/imfa

(i) Purpose

[3]

(ii) title

[1]

(e) Hondo/impi

(i) Purpose

[3]

(ii) title

[1]

Section C World Music Cultures [20 marks]

Answer **one** question from this section.

- 9 (a)** Identify **4** musical instruments used in Japan.

(i) _____

(ii) _____

(iii) _____

(iv) _____

[4]

- (b)** Describe the Gagaku music under the following headings:

- (i)** Its features

[7]

- (ii)** Instruments played

[3]

(c) Give a brief analysis of the Japanese music

[6]

[Total: 20]

10 (a) State 3 instruments of India.

[3]

(b) Describe the characteristic of Indian music.

[8]

(c) Explain Indian music under the following headings.

(i) Folk Music

[3]

(ii) Religious Music

[3]

(iii) Film Music

[3]

[Total: 20]

- 11** Select **one** children's game song in any language of your choice and turn it into a percussion piece of 16 bars. The piece should have one melody line and accompanying rhythm for one unpitched instrument of your choice.

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