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.

Copyright: Zimbabwe School Examinations Council, Specimen Paper.
©ZIMSEC Specimen Paper

[Turn over

SECTION A:

Answer **all** questions.

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

[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]

(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.

[20]

BLANK PAGE

BLANK PAGE

BLANK PAGE