

G1 MUSIC

TEACHING AND LEARNING SYLLABUS

Upper Secondary

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Ministry of Education
SINGAPORE

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SECTION 1: INTRODUCTION

Philosophy and Purpose of Music Education
Music Education and 21st Century Competencies
Desired Outcomes of Education
Design of the Syllabus
Syllabus Aims

1. INTRODUCTION

Philosophy and Purpose of Music Education

Music is a universal human endeavour which exists in various contexts in all cultures. Music connects individuals and communities through the expression of thoughts and emotions, and develops our sense of aesthetics through aural experiences.

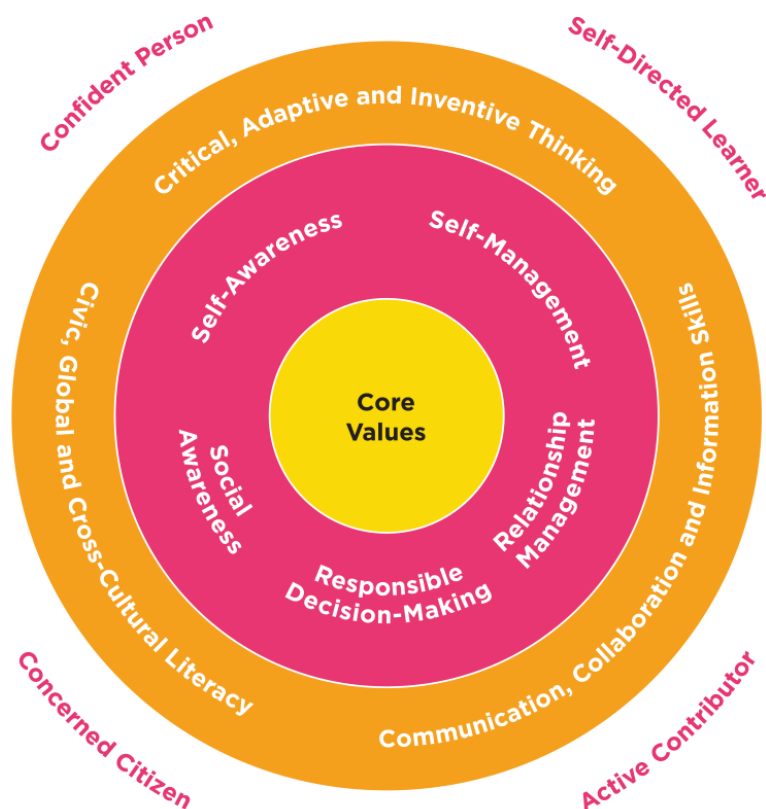
Musical experiences enhance our lives and enrich our understanding of ourselves and the world. At the individual level, music is a medium of self-expression. It enables the sharing of feelings, ideas and experiences. It has the capacity to cross cultural and social boundaries; and builds our understanding of cultures through time. At the community and societal level, music plays important roles in fostering social cohesion, strengthening social identities and forming national identity. Music education therefore contributes to the appreciation and renewal of Singapore's cultural heritage and traditions.

Through the G1 Music curriculum, students will have the opportunities to explore a range of music genres so as to deepen their understanding of the cultural diversity of music in Singapore and in major parts of the world. The curriculum lays the foundation for further development in music and sound-related areas, and endeavours to foster a lifelong interest and involvement in music which would enable our students to appreciate and contribute to Singapore's cultural tapestry.

Music Education and 21st Century Competencies

Through music, students develop 21CC (see Figure 1.1) that will enable them to be better prepared for and thrive in the future ahead. In addition, the processes of mastering musical skills, creating musical works and preparing for performances help students develop dispositions such as perseverance, discipline, confidence and focus, helping them to become confident and self-directed learners.

Quality music education contributes to the inculcation of values, and the development of social and emotional competencies. It also develops students' sense of identity and cultural awareness, fosters their critical thinking and the abilities to communicate and collaborate, and cultivates their creativity.



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Figure 1.1 Framework for 21st Century Competencies and Student Outcomes

Desired Outcomes of Education

Participation in music making allows students to develop critical thinking, deep listening and collaboration skills. Students learn to actively contribute innovative ideas and communicate confidently and effectively in and through music, with their fellow musicians and to their audience. The discipline of music learning requires students to rehearse on their instruments, create and revise their compositions, and listen to a wide range musical genres, all of which cultivates self-directed learning. Music is culturally and socially significant, contributing to development of self and collective identity. Through learning about music in Singapore, students gain a deeper understanding of how music contributes to our cultural heritage and expresses our collective national identity, and how music can rally people towards common goals in our society.

Music therefore naturally aligns and leads to the Desired Outcomes of Education (DOE) where students are developed to embody the following attributes:

- **a confident person** who has a strong sense of right and wrong, is adaptable and resilient, knows himself, is discerning in judgment, thinks independently and critically, and communicates effectively.

- **a self-directed learner** who questions, reflects, perseveres and takes responsibility for his/her own learning.
- **an active contributor** who is able to work effectively in teams, is innovative, exercises initiative, takes calculated risks and strives for excellence.
- **a concerned citizen** who is rooted to Singapore, has a strong sense of civic responsibility, is informed about Singapore and the world, and takes an active part in bettering the lives of others around him/her.

Design of the Syllabus

In conceptualising the G1 Music syllabus, the following principles were considered:

- The syllabus should remain relevant and current with developments and trends in music education. It should also be relevant to students' interests and needs.
- The syllabus should build on disciplinary foundations of the Primary and Lower Secondary Music Curriculum. The syllabus should reinforce and promote the value of music in students' daily lives, and help students acquire future-ready skills and knowledge.
- The syllabus design is intentional in realising the value proposition of music in helping student develop 21CC, and achieving the Desired Outcomes of Education (DOE) as outlined above.

Syllabus Aims

The G1 Music syllabus is designed to provide students with a broad-based music education and a foundation to enable them to further their interest in music and sound related areas. It provides students with authentic hands-on learning experiences and exposure to a range of music genres and context, with music technology being an integral part of learning.

The G1 Music syllabus aims to:

1.	Develop musicianship through active engagement and integration of listening, performing and creating.
2.	Acquire a range of music technology skills and develop an awareness of their applications in real-world contexts .
3.	Foster creativity and innovation , and develop problem-solving skills and the ability to make informed decisions in music.
4.	Develop an awareness and appreciation of music in local and global cultures and their functions in society.
5.	Cultivate lifelong enjoyment and involvement in music.
6.	Inculcate values and nurture positive dispositions through the learning of music.

SECTION 2: CONTENT

Music Curriculum Concept
Syllabus Core Understandings and Guiding Questions
Learning Outcomes, Knowledge, Skills and Values
Areas of Study

2. CONTENT

Music Curriculum Concept

The G1 Music curriculum seeks to develop musical understanding through the three **Musical Processes** of Listening, Creating and Performing. As illustrated in Figure 2.1 below, these three musical processes (i.e., centre of diagram) are core to the Curriculum Concept and are inter-related and inter-dependent in practice (i.e., the three overlapping circles).

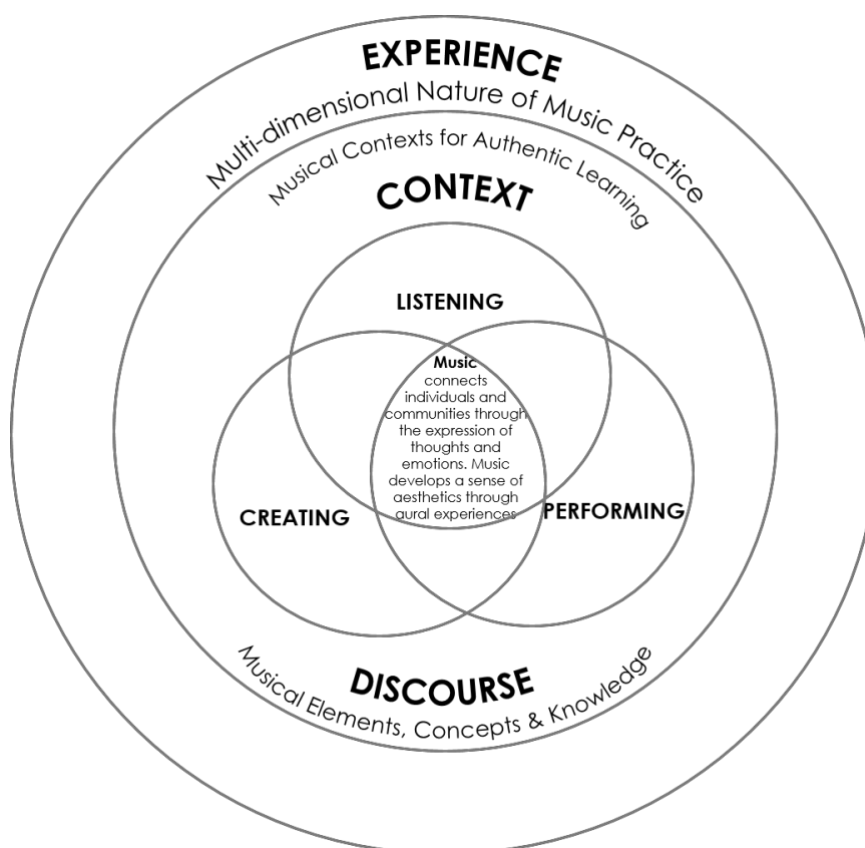


Figure 2.1: Music Curriculum Concept

Discourse and Context sit within the inner ring. Discourse is the means by which students engage in the three musical processes. Discourse also shapes musical thinking. Context provides the backdrop for an authentic learning experience. Both will interact with the core musical processes for meaningful music engagement and learning.

The outer ring describes the **Experience** which the music learner is immersed in. Each musical experience is multi-dimensional and involves purposeful thinking and knowing, music making and listening. The student can experience music through its form or function, and from the different role he/she holds during the encounter, e.g., as an audience or musician.

Syllabus Core Understandings and Guiding Questions

The design of the syllabus is based on **Core Understandings** to help students find relevance and purpose in what they will learn through the syllabus, and draw connections from their learning with what they will encounter in their daily lives.

Each of these core understandings are supported by a set of guiding questions to facilitate teachers' planning of learning activities and to enable teachers to guide students towards a better understanding of the relevance of the learning content in the syllabus to their daily lives.

Core Understanding	Music helps us to experience and understand the world in new ways.
Guiding Questions	How do we convey our ideas and emotions through music?
	How have different genres and styles of music challenged the way we view things and people around us?
Core Understanding	Music helps us to connect with other individuals, communities and the world.
Guiding Questions	How do we make music?
	Why do we make music?
	What can we learn from stories told through music?
Core Understanding	Music is an expression of our values and how we live.
Guiding Questions	Why do we prefer certain genres of music over others?
	How does the music around us affect the way we think and live?
	What does the music that we create tell others about ourselves?

Table 2.2: Core Understandings and Guiding Questions

Learning Outcomes, Knowledge, Skills and Values

At the end of the G1 Music course, students should be able to demonstrate their knowledge and understanding of the five Learning Outcomes (LOs) through the Musical Processes of Listening, Creating and Performing:

LO1	Create and Perform music individually and in groups, demonstrating effective understanding of musical elements and concepts
KSVs	Create and perform music with musical and technical competence, in solo and group settings
	Demonstrate understanding of musical elements and concepts (melody, rhythm, harmony, timbre, texture, form and expression) through how effectively they are applied and brought out in music creating and performing
LO2	Listen, Evaluate and Respond to music critically
KSVs	Listen and identify musical elements and concepts in the music
	Evaluate the quality and effectiveness of the musical works of self and others
	Respond to music with imagination and informed musical understanding
LO3	Apply a range of musical and music technology skills in various real-world contexts
KSVs	Select, edit, modify or produce appropriate music content for specific scenarios and situations in real-world contexts, tapping on both musical and music technology skills in the process
LO4	Analyse musical features of a range of styles and genres to enhance musical awareness
KSVs	Apply active listening and/or deconstruct parts in the music to understand its genre-specific or stylistic musical features to build up musical awareness to genres and styles
LO5	Understand and Appreciate music in local and global cultures and their functions in society
KSVs	Be aware of the roles and purpose of music in the various local and global cultures
	Understand the functions of specific musical genres and works in society and how they are informed by culture and values

Table 2.3: Syllabus Learning Outcomes (LOs) and the specific Knowledge, Skills and Values (KSVs) for each LO

Areas of Study

The G1 Music syllabus contains four main Areas of Study (AoS), which form the basis for students to develop musical skills, knowledge and understanding. These musical competencies are to be developed through listening, creating and performing within the range of local and global musical traditions covered in the areas of study.

Students will learn about a range of musical genres and their contexts in the AoS enabling students to draw connections across different forms of expressions and understand cultures of the music's origins as well as cultures and societies where the music is practised, played and enjoyed.

Areas of Study (AoS)	
AoS1	Popular Music from 2000 onwards , focusing on the following genres: 1.1. Pop 1.2. Rock 1.3. R&B 1.4. Electronic Dance Remix
AoS2	Western Classical Music , focusing on the following genre: 2.1. Programme Music
AoS3	Music for Film and Television , focusing on the following musical conventions: 3.1. Emotive Music Cues 3.2. Action Music Cues
AoS4	Music from Local Cultures , focusing on the following Music Traditions in Singapore: 4.1. Malay Ensemble Music 4.2. Chinese Ensemble Music 4.3. Indian Ensemble Music

Table 2.4: Areas of Study

Each AoS details the Knowledge Outcomes and Skills Outcomes that are aligned to the three syllabus core understanding, thereby providing clarity on the learning focus and intent of each area of study.

Area of Study 1 (AoS1) – Popular Music from 2000 onwards:

- 1.1. Pop
- 1.2. Rock
- 1.3. R&B
- 1.4. Electronic Dance Remix

Overview

Popular music is a key part of youth culture. 21st century innovations in new media such as the online music streaming platforms, Spotify and video-sharing website, YouTube have provided much greater access for youths to enjoy and learn about popular music.

The 21st century also marks significant shifts in the way popular music is produced. Technology is used more than ever, and there are direct implications on the competencies required in the music and media industries. Through AoS1, we hope to equip students with the knowledge and skills to better understand and be more discerning of the qualities in popular music, the similarities and differences in its key genres and its music practices in the 21st century.

For the **pop** genre, students will learn about popular music that is produced for mass appeal and fronted by a solo vocalist or a group of vocalists. Pop music is usually created by teams of professional songwriters, musicians and producers, with musical directions determined largely by commercial considerations.

The **rock** genre focuses on music making as a band, emphasising songcraft, band musicianship and greater autonomy by the musicians in determining musical directions using the key instrumentation of vocals, guitars, electric bass, drums and the auxiliary keyboards.

For the **R&B** genre, students learn how African-American culture and identity is expressed through the music, how other forms of African-American musical styles are blended as part of modern R&B, and how the music is used to express social issues and cultural identity.

For the **electronic dance remix** genre, the focus is on how electronic musicians create dance remixes of music from other genres, the creative transformation of the music from one genre or style to another, and how music technology is used in the process.

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts
<p>Students will understand:</p> <ul style="list-style-type: none"> • The socio-cultural contexts for each of the four genres of popular music • The intent and purpose for the creation of the music in these genres • The musical practice and music making processes in each of these genres 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify and describe genre-specific and common musical elements and concepts in these four popular music genres • Demonstrate musical understanding of elements, concepts, features and contexts for these four popular music genres through performing and creating • Deconstruct excerpts from music recordings in these four popular music genres • Compare and contrast music of the same genre and music across these four different popular music genres • Arrange and produce music for a given context with genre-specific musical understanding 	<p>General Musical Elements and Concepts:</p> <ul style="list-style-type: none"> • Pitch, rhythm, note duration, rest (whole note, half note, quarter note, eighth note, sixteenth note, dotted half note, dotted quarter note and dotted eighth note) • Melody, melodic intervals (unison, major/minor 3rd, perfect 5th and perfect octave) and melodic contours (step, leaps, ascending and descending), ‘hook’ • Harmony, Tonality, Chord Quality and Chord Progression (major/minor key, major/minor chord, open/closed chord voicings, harmonic rhythm, bassline) • Dynamics and dynamic variations (loud, soft, getting louder and getting softer) • Tempo (slow, moderate, fast, getting faster and getting slower), BPM (Beats Per Minute) • 4/4 meter/time signature • Song structure: intro, verse, pre-chorus, chorus, bridge, interlude and ending • Repetition and sequence • Articulations (legato, staccato and accent) • Textures (melody with accompaniment) and song arrangement • Groove, drum fill, rhythmic variations and break • Effects: Reverb, delay, fade in/out, pan and filter <p>Genre-Specific Musical Elements and Concepts:</p> <p>Pop</p> <ul style="list-style-type: none"> • 8th-note/8-beat pop drums and bass patterns/rhythms • Vocal harmonies, vocal unison • Instrumentation (Timbre):

		<ul style="list-style-type: none"> ○ Acoustic and electric guitar with/without distortion, electric bass guitar; and relevant playing techniques for guitar (strumming, picking and plucking) and bass guitar (plucking) ○ Keyboards (piano and/or other electronic keyboard instruments) ○ Drum kit, drum machine and beats ○ Strings <p>Rock</p> <ul style="list-style-type: none"> ● 8th-note/8-beat rock drums and bass patterns/rhythms ● Guitar/keyboard riffs ● Falsetto, vocal harmonies and vocal unison ● Lead guitar solo, slides and pitch bends on guitar ● Effects: Distortion (to build up musical intensity) ● Instrumentation (Timbre): <ul style="list-style-type: none"> ○ Acoustic and electric guitar with and without distortion, electric bass guitar; and relevant playing techniques for guitar (strumming, picking and plucking) and bass guitar (plucking) ○ Keyboards (piano and/or other electronic keyboard instruments) ○ Rock drum kit <p>R&B</p> <ul style="list-style-type: none"> ● Groove, syncopation and 16th-note/16-beat drums and bass patterns/rhythms ● Melisma and vocal harmonies ● Instrumentation (Timbre):
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		<ul style="list-style-type: none"> ○ Electric guitar, electric bass guitar; and relevant playing techniques for guitar (strumming, picking and plucking) and bass guitar (plucking) ○ Keyboards (piano, electric piano and other electronic keyboard instruments) ○ Drum kit, drum machine and beats ○ Strings <p>Electronic Dance Remix</p> <ul style="list-style-type: none"> ● Four-on-the-floor kick drum and off-beat hi-hat patterns ● Song structure: intro, breakdown, build-up and drop ● Effects: Arpeggiation, riser and impact ● Variation by layering of textures ● Instrumentation (Timbre): <ul style="list-style-type: none"> ○ Synth bass, synth lead, synth pad, ○ Drum machine, beats and loops
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Area of Study 2 (AoS2) – Western Classical Music: Programme Music¹

Overview

Western classical music provides the basis for students to learn about key aspects of formal music practices in the Western European culture before the emergence of popular music in the mid-20th century that form the basis of many of our current musical practices. This includes western musical notation, harmony, form and instrument timbres of orchestral instruments in the brass, woodwind, strings and percussion sections, as well as the piano. The influence of Western classical music can be found in popular music and music for film and television.

AoS2 will focus on symphonic programme music which ‘tells a story’. Through AoS2, students develop aural awareness of instrumental timbres, expressive devices, motifs and themes used to express a range of emotions, moods and describe characters and or events in the music. This enables students to gain an understanding of musical elements and concepts, and apply these skills and knowledge in real-world applications such as musical conventions for film and TV.

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts
<p>Students will understand:</p> <ul style="list-style-type: none">• The socio-cultural contexts of western classical music in the early 20th century and in the present day• The intent and purpose of programme music• The musical practice and music making processes in western classical music in the early 20th century and in the present day	<p>Students will be able to:</p> <ul style="list-style-type: none">• Identify and describe musical elements and concepts in the indicative repertoire• Demonstrate musical understanding of elements, concepts, features and context in the indicative repertoire through performing and creating• Apply active listening to excerpts of music recordings from the indicative repertoire	<ul style="list-style-type: none">• Pitch, rhythm, note duration, rest (whole note, half note, quarter note, eighth note, sixteenth note, dotted half note, dotted quarter note and dotted eighth note)• Melody, melodic intervals (unison, major/minor 3rd, perfect 5th and perfect octave), melodic contours (step, leaps, ascending and descending), theme and motif• Harmony and Tonality (major/minor key, major/minor chord, open/closed chord voicings)• Dynamics and dynamic variations (loud, soft, getting louder and getting softer)• Tempo (slow, moderate, fast, getting faster and getting slower)• 2/4, 3/4, 4/4 meter/time signature• Repetition and sequence• Articulations (legato, staccato and accent)

¹ Repertoire in AoS2 is not limited to programme music and may include other Western classical works featuring similar programmatic qualities.

	<ul style="list-style-type: none"> • Compare and contrast music in different movements in the indicative repertoire • Create a short melodic theme or motif applying the musical elements and concepts in AoS2 for a given context in AoS3 	<ul style="list-style-type: none"> • Textures and Orchestration (thick, thin, solo, melody with accompaniment, and unison) • Instrumentation (Timbre): <ul style="list-style-type: none"> ○ String Section: high and low strings and solo instruments - violin, cello and double bass; and relevant playing techniques (bowing/arco and plucking/pizzicato) ○ Woodwind Section: high and low woodwinds and solo instruments - flute, clarinet, oboe, English horn and bassoon ○ Brass Section: high and low brasses and solo instruments - trumpet, trombone, French horn, tuba ○ Percussion Section: timpani, bass drum, snare drum, and cymbals
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Area of Study 3 (AoS3) – Music for Film and Television:

3.1. Emotive Music Cues

3.2. Action Music Cues

Overview

Film and television are essential parts of our daily lives. In both traditional and newer internet-based media, they serve as platforms for entertainment and edutainment, through which stories are told, and culture, views and identity are expressed. Television also serves as platforms for reporting of news and current affairs, as well as advertising.

Music plays an important role in film and television, helping to establish mood and atmosphere, and express and evoke emotions. In addition, music can help to add to the dramatic impact of visuals, dialogue, narration and commentary.

Music in film and television usually follows specific musical conventions established over time that are for specific genres, scenes or sequences in the film and television. Knowledge and aural awareness of these conventions help to develop better understanding and appreciation of the function of music in film and television.

In AoS3, students will develop the knowledge and skills to understand musical conventions for emotive cues and actions cues which are the most common musical conventions in film and television. Through AoS3, students will also learn to apply musical elements and concepts learnt in AoS1, 2 and 4 within film, television drama and advertisement contexts, where emotive and actions cues frequently occur.

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts
Students will understand: <ul style="list-style-type: none">• The socio-cultural contexts of film and TV• The intent and purpose of music for film and TV• The musical practice and music making processes in music for film and TV	Students will be able to: <ul style="list-style-type: none">• Identify and describe musical elements and concepts in the indicative repertoire• Demonstrate musical understanding of elements, concepts, features and context in the indicative repertoire	Refer to Musical Elements and Concepts in Popular Music, Western Classical Music and Music from Local Cultures Examples of Musical Conventions for Emotive Cues: <ul style="list-style-type: none">• Consonant legato melodic line (melody that pleasant sounding and played smoothly)• Emphasis on harmony• Prominent use of slow attack strings or pads

	<p>through performing and creating</p> <ul style="list-style-type: none"> • Apply active listening to excerpts of video recordings in film and television from the indicative repertoire • Compare and contrast music for the different emotive and action cues in the indicative repertoire • Select, arrange and produce music for a given film or TV context with understanding of the musical conventions 	<ul style="list-style-type: none"> • Solo instruments such as piano, violin and cello are commonly featured • Slow tempo • Use of the following musical elements and concepts to convey an intended mood <ul style="list-style-type: none"> ○ Major/minor tonalities ○ Expressive devices (articulations, dynamics and tempo variations) ○ Pitch (upper, mid or lower register of instruments) ○ Texture (thick or thin texture, orchestration or arrangement) ○ Rest or silence <p>Examples of Musical Conventions for Action Cues:</p> <ul style="list-style-type: none"> • Fast or up-tempo • Thick texture or dense orchestration/arrangement • Highly rhythmic • Prominent use of strings with fast attack, brass and percussion instruments, and guitars with distortion (if stylistically appropriate) • Musical punctuations and percussive effects used to highlight important action sequences such as blows falling, bullets impacting, etc. • Use of the following musical elements and concepts to convey an intended mood <ul style="list-style-type: none"> ○ Major/minor tonalities ○ Expressive devices (articulations, dynamics and tempo variations) ○ Pitch (upper, mid or lower register of instruments) ○ Texture (thick or thin texture, orchestration or arrangement) ○ Rest or silence
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Area of Study 4 (AoS4) – Music from Local Cultures:

- 4.1. Malay Ensemble Music**
- 4.2. Chinese Ensemble Music**
- 4.3. Indian Ensemble Music**

Overview

Singapore is a multi-cultural society with rich cultural heritage that helps to define who we are as Singaporeans. Cultural heritage consists of culture, values and traditions, and implies a shared bond, reflecting our belonging to a community. It represents our history and our identity; our bond to the past, to our present, and the future.² Music is a vital part of our cultural heritage.

AoS4 will focus on traditional and contemporary ensemble music of our three major ethnic groups, Malay, Chinese and Indian, in Singapore. Students will learn about their musical practices, contexts and the features in musical works which are representative of each tradition.

For Malay ensemble music, the musical focus will be on the *Inang* and *Zapin* rhythms and the instrument timbres of *Rebana*, *Gambus* and Accordion. Both *Inang* and *Zapin* also represent dances of the same names and originated from the Middle East with Indian influences.

For Chinese ensemble music, the musical focus will be on how melodies are based on the pentatonic scale, the musical effects of tremolo and slides and the instrument timbres of *Pipa*, *Erhu* and *Dizi*.

For Indian ensemble music, the musical focus will be on the melodic ornamentation of *Gamakas* and the instrument timbres of *Sitar*, *Tabla* and Violin.

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts
Students will understand: <ul style="list-style-type: none">The socio-cultural contexts of Malay, Chinese and Indian	Students will be able to: <ul style="list-style-type: none">Identify and describe musical elements and concepts in the indicative repertoire	General Musical Elements and Concepts: <ul style="list-style-type: none">Pitch, rhythm, note duration, rest (whole note, half note, quarter note, eighth note, sixteenth note, dotted half note, dotted quarter note and dotted eighth note)

² Franchi, E. "What is Cultural Heritage?". *Smarthistory: Art History on Khan Academy*. <https://www.khanacademy.org/humanities/art-history-basics/beginners-art-history/a/what-is-cultural-heritage>.

<p>ensemble music in Singapore</p> <ul style="list-style-type: none"> • The intent and purpose of Malay, Chinese and Indian ensemble music • The musical practice and music making processes in Malay, Chinese and Indian ensemble music in Singapore 	<ul style="list-style-type: none"> • Demonstrate musical understanding of elements, concepts, features and context in the indicative repertoire through performing and creating • Apply active listening to excerpts of music recording from the indicative repertoire • Compare and contrast Malay, Chinese and Indian ensemble music in the indicative repertoire 	<ul style="list-style-type: none"> • Melody, melodic intervals (unison, major/minor 3rd, perfect 5th and perfect octave) and melodic contours (step, leaps, ascending and descending) • Dynamics and, dynamic variations (loud, soft, getting louder and getting softer) • Tempo (slow, moderate, fast, getting faster and getting slower) • Repetition and sequence • Articulations (legato, staccato and accent) • Textures (thick, thin, solo, melody with accompaniment and unison) • Rhythmic variations <p>Genre-Specific Musical Elements and Concepts</p> <p>Malay Ensemble Music:</p> <ul style="list-style-type: none"> • Instrumentation (Timbre): <i>Rebana, Gambus</i>, Accordion; and relevant playing technique for <i>Gambus</i> (plucking) • <i>Rentak Inang</i> and <i>Rentak Zapin</i> <p>Chinese Ensemble Music:</p> <ul style="list-style-type: none"> • Instrumentation (Timbre): <i>Pipa, Erhu, Dizi</i>; and relevant playing techniques for <i>Pipa</i> (plucking) and <i>Erhu</i> (bowing) • Melody based on pentatonic scale • Tremolo (轮, lún) and slide (滑音, húa yīn) effects <p>Indian Ensemble Music:</p> <ul style="list-style-type: none"> • Instruments: <i>Sitar, Tabla</i>, Violin; and relevant playing techniques for <i>Sitar</i> (plucking) and violin (bowing) • Melodic ornamentation, <i>Gamakas</i>
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SECTION 3: PEDAGOGY

Pedagogical Practices
Effective Integration of Technology

3. PEDAGOGY

Pedagogical Practices

The objectives of the Upper Secondary G1 Music Syllabus are to develop students to be active and informed music makers and audience with positive values and dispositions; who are creative, innovative, able to make informed decisions and problem-solve; and who enjoy and appreciate local and global music and cultures with an awareness of music's functions in society.

To achieve these objectives, how and what students learn are of utmost importance. Our teachers are guided by the Singapore Teaching Practice³ (STP) for effective teaching and the four core teaching processes are at the heart of the STP pedagogical practices as presented in Figure 3.1 below:

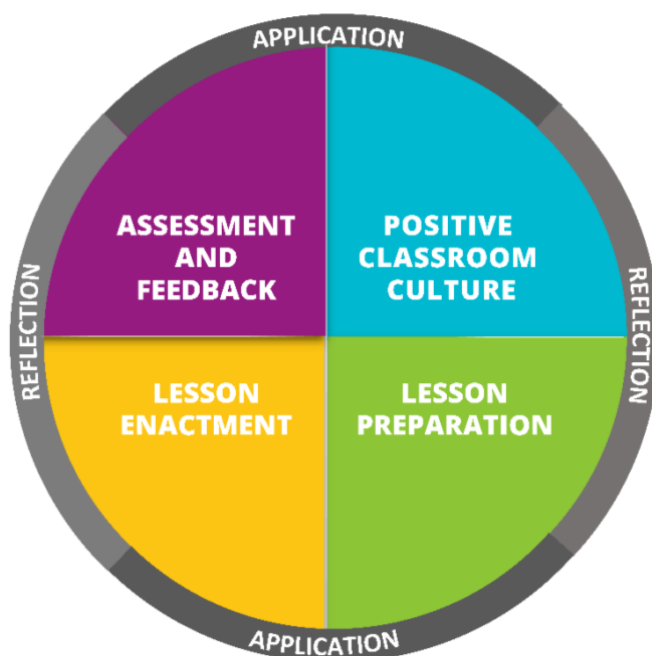


Figure 3.1: The Four Teaching Processes in the STP Pedagogical Practices

Effective Integration of Technology

A key learning objective in the syllabus is to enable students to use technology effectively in music making and to be aware of how they are applied in real-world contexts. Teachers apply Technological Pedagogical Content Knowledge (TPACK) to integrate the use of technology effectively into music teaching through the three musical processes of listening, creating and performing.

³ The Singapore Teaching Practice: <https://www.moe.gov.sg/education-in-sg/our-teachers>

The TPACK model, as shown in Figure 3.2, helps to provide the understanding that emerges from interactions among content, pedagogical, and technological knowledge. It is the basis of effective teaching with technology, requiring an understanding of the representation of concepts using technologies; pedagogical techniques that use technologies in constructive ways to teach content; knowledge of what makes concepts difficult or easy to learn and how technology can help redress some of the problems that students face⁴.

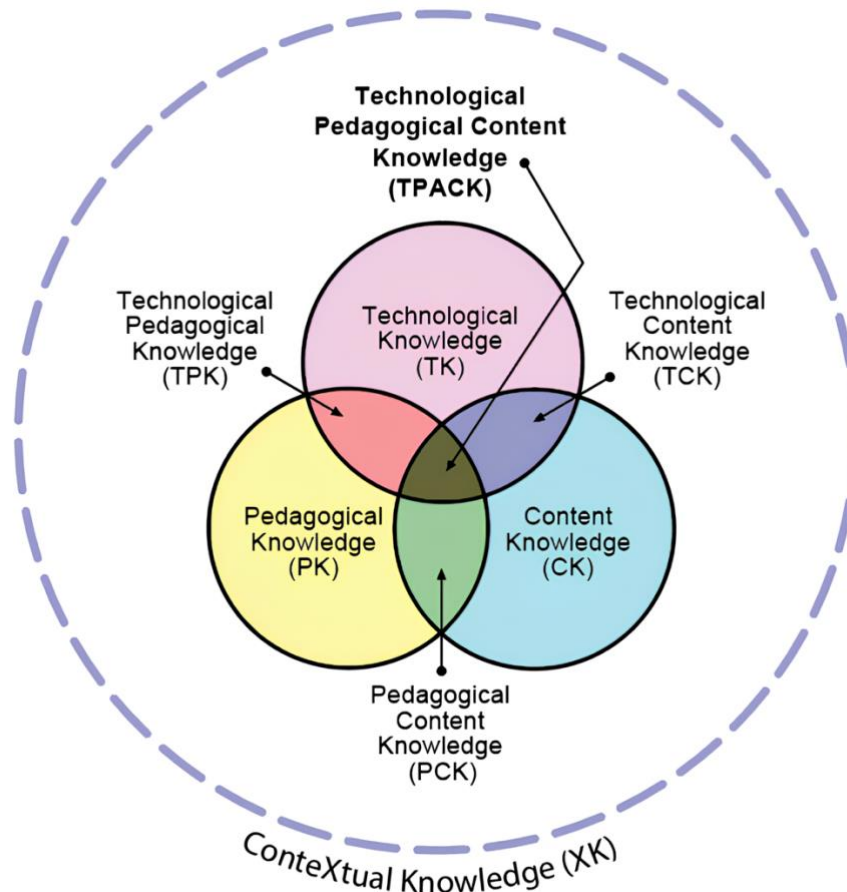


Figure 3.2: The TPACK (2018) Model

⁴ Koehler, M. J., and Mishra, P. (2009): "What is technological pedagogical content knowledge", from *Contemporary Issues in Technology and Teacher Education*, 9(1), 60-70, <http://www.citejournal.org/articles/v9i1general1.pdf>.

SECTION 4:

ASSESSMENT

Overview
Assessment Objectives
Modes of Assessment
Information on the G1 Music National Examination

4. ASSESSMENT

Overview

Assessment is an integral part of the learning process and is closely aligned with curricular objectives, content and pedagogy. Both school-based assessment and national examinations play important and different roles in our education system. A balanced assessment system consists of both summative assessment as well as formative assessment. Whether implemented as national examinations or in the classroom, assessment leads to meaningful learning. Through assessment, regular and meaningful information, quantitative and qualitative, are gathered about a learner's progress and development, and such information is used to inform learning and shape future teaching and learning practices.

Assessment Objectives of the G1 Music Syllabus

The Normal (Technical) Music Syllabus Assessment Objectives are as follows:

AO1 – Demonstrate Musical Understanding (Bloom's Taxonomy: <i>Remember and Understand</i>)
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Students should be able to demonstrate, through identifying and describing , one's understanding of:
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| <ul style="list-style-type: none">• General and genre-specific musical elements and concepts• Genre-specific musical features and contexts |
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AO2 – Apply Musical Skills and Knowledge (Bloom's Taxonomy: <i>Apply</i>)

Students should be able to apply musical skills and knowledge to:
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| <ul style="list-style-type: none">• Demonstrate musical understanding of elements, concepts, features and contexts through performing and creating• Communicate musical ideas and expressions through performing and creating• Collaborate* with others to present effective group performances and productions** |
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*Collaboration is an area to be included for formative assessment not summative assessment.

**Production refers to the process of producing a piece of music with technology which may include one or more of the following sub-processes: arranging or remixing, recording and/or sequencing the various parts and mixing the completed work as a finished product.

AO3 – Analyse and Evaluate Music (Bloom's Taxonomy: <i>Analyse and Evaluate</i>)
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Students should be able to analyse and evaluate music through:
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| <ul style="list-style-type: none">• Apply active listening to excerpts of music recordings in the areas of study (AoS)• Deconstruct excerpts from music recordings in popular music (AoS1)• Comparing and contrasting different versions and arrangements of the same music, different music of the same genre and/or context, and different music from different genres and/or contexts• Making informed judgement and musical decisions about musical works based on genre-specific musical understanding and contexts |
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AO4 – Create Music (Bloom’s Taxonomy: <i>Create</i>)
Students should be able to create music through: <ul style="list-style-type: none"> • Arranging and producing music for a given context with genre-specific musical understanding • Making informed judgment and musical decisions about their own musical works based on genre-specific musical understanding and contexts

Modes of Assessment

Appropriate assessment modes are used to ascertain students’ musical learning and understanding, and to meet the assessment objectives. The assessment modes for the syllabus are presented in Table 4.1 below. These assessment modes can serve both formative and summative purposes.

Music Making Processes and Assessment Modes	Assessment Objectives
Listening: Students will listen, analyse and evaluate music recordings. Students will be assessed on their ability to:	
<ul style="list-style-type: none"> • Identify and describe musical elements, concepts, features, contexts, genres of music in the areas of study. • Apply active listening in all the AoSs and deconstruct music in area of study 1 (AoS1), popular music. • Compare and contrast music in the areas of study. 	AO1, AO3
Performing: Students will perform on their chosen instrument(s) or voice, in both solo and ensemble settings, music that is appropriate in musical and technical demands, and appropriate to the students’ stage of music development. Students will be assessed on their ability to:	
<ul style="list-style-type: none"> • Demonstrate musical understanding of elements, concepts, features and contexts. • Communicate musical ideas and expressions. • Make informed judgement and musical decisions about musical works based on genre-specific musical understanding and contexts. 	AO2, AO3, AO4
Creating: Students will arrange and produce music for a given context that is appropriate in musical and technical demands, and to the students’ stage of music development. Students will be assessed on their ability to:	
<ul style="list-style-type: none"> • Arrange and produce music with genre-specific musical understanding • Demonstrate proficiency in using music technology* to realise musical ideas and expressions 	AO2, AO4

<ul style="list-style-type: none"> • Make informed judgement and musical decisions about their own musical works based on genre-specific musical understanding and contexts <p>*Music technology proficiency includes the ability to:</p> <ul style="list-style-type: none"> • Record in MIDI and audio formats • Sequence with MIDI and audio, including creating and using loops • Edit, mix and render audio and MIDI • Setting up, positioning and recording with microphones and hardware electronic instruments • Setting the audio signal chain from instrument/microphone to audio interface/mixer to DAW • Setting the MIDI signal chain from MIDI controller to DAW 	
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Table 4.1: Assessment Modes for the G1 Music Syllabus

Information on the G1 Music National Examination

Full details of the G1 Music Examination Syllabus are available from the [Singapore Examinations and Assessment Board \(SEAB\)](#).

Scheme of Assessment:

Assessment Objectives (AOs)	Papers		Total AO Weighting
	Paper 1: Written Examination	Paper 2: Coursework	
Listening	40%	-	40%
Performing & Creating	-	60%	60%
Total	40%	60%	100%

Summary of Details for Paper 1 & 2:

Paper	Format	Description	Duration	Weighting	Marks
1	Written Paper	Part A: Listening, Multiple Choice Questions (MCQs)	1 hour	20%	40
		Part B: Listening, Short Answer Questions (SAQs)		20%	
2	Coursework	Task 1: Creating & Performing (Produce a Music Arrangement)	5 months, 30-hrs of supervision time	40%	60
		Task 2: Creating & Evaluating (Produce a Music Cue for Film or TV)		20%	
Total				100%	100

