

MUSIC

TEACHING AND LEARNING SYLLABUS

Upper Secondary Express Course

Implementation starting with
2019 Secondary Three Cohort



Ministry of Education
SINGAPORE

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SECTION 1: INTRODUCTION

Philosophy and Purpose of Music Education

Design of the Syllabus

Syllabus Aims

Desired Outcomes of Education and 21st Century Competencies

Music for the Development of 21st Century Competencies

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 national identity formation. Music education therefore contributes to the appreciation and renewal of Singapore's cultural heritage and traditions.

Our music education philosophy embraces the belief that all children are musical and seeks to develop their aural abilities to empower them to appreciate and participate in music.

Through the O-Level Music curriculum, students would have the opportunities to explore a wide range of genres and styles to develop a deep understanding of the cultural diversity of music in Singapore and the world. The curriculum lays the foundation for further study in music 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.

Design of the Syllabus

In conceptualising new directions for the O-Level Music syllabus, the following principles were considered:

- The syllabus should remain relevant and current with developments and trends in music education;
- The syllabus should build on disciplinary foundations developed through the Lower Secondary Music Syllabus and music co-curricular activities (CCAs);
- The syllabus is aligned with the Desired Outcomes of Education (DOE), the Framework for 21st Century Competencies (21CC) and IT Masterplan 4;
- The syllabus should reinforce and promote the value of music in students' daily lives.

Syllabus Aims

The O-Level Music syllabus is designed to engage students through direct experiences in Listening, Performing and Composing. The O-Level Music syllabus aims to enable students to:

- a. Apply musical skills, knowledge and understanding to make connections between Listening, Creating and Performing;

- b. Develop skills to communicate, collaborate and express musical ideas and understanding;
- c. Develop an enduring understanding and appreciation of the diverse local and global musical cultures;
- d. Develop critical and creative thinking in music;
- e. Become independent learners with inquiring and innovative minds through reflective practices in music; and
- f. Cultivate an informed and life-long appreciation for music and be actively involved in the arts.

Desired Outcomes of Education (DOE)

The Desired Outcomes of Education (DOE) are attributes that educators aspire for every Singaporean to possess upon the completion of his/her formal education. The Desired Outcomes of Education are embodied by 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 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.

Music education is important in supporting students' development of the Desired Outcomes of Education. It provides ample opportunities for students to encounter and internalise the processes and multiplicity of musical practices. Through these learning experiences, music education nurtures students to become confident and self-directed learners, active contributors who are able to contribute to the nation and in a broader global context.

Framework for 21st Century Competencies and Student Outcomes

Globalisation, changing demographics and technological advancements are some of the key driving forces of the future. Our students will have to be prepared to face these challenges and seize the opportunities brought about by these forces.

To help our students thrive in a fast-changing world, MOE has identified competencies that have become increasingly important in the globalised world of the 21st Century. These competencies, represented in the following framework (Figure 1.1) will enable students to tap into rich opportunities present in the emerging digital age.



Figure 1.1 Framework for 21st Century Competencies and Student Outcomes

Knowledge and skills must be underpinned by values. Values define a person’s character. They shape the beliefs, attitudes and actions of a person, and therefore form the core of the framework of 21st Century Competencies (21CC).

The middle ring signifies the Social and Emotional Competencies– skills necessary for children to recognise and manage their emotions, develop care and concern for others, make responsible decisions, establish positive relationships, as well as handle challenging situations effectively.

The outer ring of the framework represents the emerging 21CC necessary for the globalised world we live in. These are: Civic Literacy, Global Awareness and Cross-Cultural Skills; Critical and Inventive Thinking; and Communication, Collaboration and Information Skills.

Together, these competencies will enable our young to tap into the rich opportunities in the new digital age, while keeping a strong Singapore heartbeat.

Music for the Development of 21st Century Competencies (21CC)

Music education plays an important role in the development of 21CC. The competencies include global awareness and cross-cultural skills, critical thinking, communication skills, inventive thinking, music creativity and musical collaboration. Music, as a form of self-expression, allows an individual to develop his/her self-awareness skills, which is part of the SE competencies. Other SE competencies such as working cooperatively and developing positive relationships are also acquired through the collaborative nature of music-making.

The natural link between music and culture allows students to develop open-mindedness and a spirit of inclusiveness as they explore, learn and compare various types of music from other cultures and contexts (Civic literacy, Global awareness and Cross-Cultural skills (CGC)). Critical and creative thinking can take place via musical experiences when students consider multiple perspectives, and articulate well-constructed reasoning for their musical decisions (Critical

and Inventive Thinking (CIT)). Music also allows students to acquire and practise communication skills on several platforms – when they compose to express their voice and intentions, perform to an appreciative audience; and communicate their response to the music they listen to (Communication, Collaboration and Information Skills (CCI)).

SECTION 2: CONTENT

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

2. CONTENT

Music Curriculum Concept

The O-Level 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).

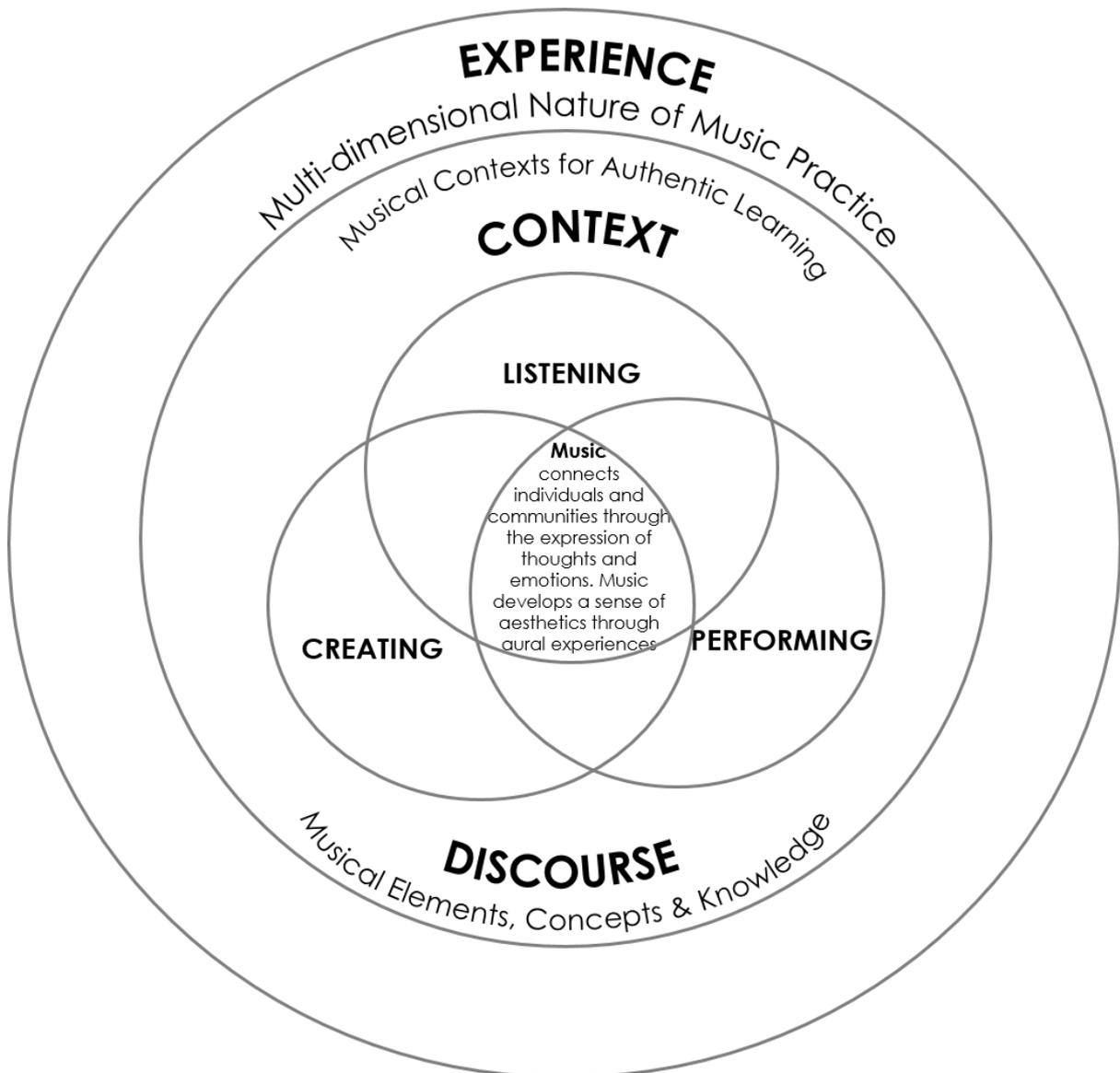


Figure 2.1: Music Curriculum Concept

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 listening¹. 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 member, composer or performer.

Core Understandings and Overarching Questions

The curriculum uses three Core Understandings as frames to enable students to find relevance and purpose in their learning, and connect what they have learnt in school to real-world problems and situations. Overarching questions are provided to enable teachers to guide students to develop these core understandings.

A. Music expresses human experiences and values

Music is a form of human expression that is realised through the interaction of musical elements (e.g. melody, harmony, rhythm, form, texture) within performative practices of different cultures and contexts. Individual and communal values are also shared through music making as people connect, communicate and present thoughts, feelings and ideas through sounds and symbols. Through the study of a wide range of music, students develop understanding of how music is made for self-expression and/or to identify with the wider community.

Overarching Questions

- How is music created?
- How are elements of music organised?
- How do people create and use music to communicate their experiences and express their values?
- How do we discern musical intents of composers and performers?

B. Music connects individuals and communities

Cultural diversity is celebrated in many places around the world. Through the study of works by key artists, as well as cultures and communities that shaped the development of music within and across different musical/arts practices, students explore how music helps participants to build identities, promote diversity and share commonality through collaborative creating and performing.

Overarching Questions

- How does music build identity? How does identity affect music?
- What is my role as a performer in the ensemble?
- How does one musical style influence another?
- How does a musician connect with his audience?

¹ This is articulated by the Praxial philosophy of music education model. Elliott, D.J. (2005). Praxial music education: Reflections and dialogues. New York: Oxford University Press.

C. Music is shaped by historical, social and cultural contexts

Music is embedded in all aspects of life and serves different purposes. Through the study of key characteristics of different music traditions, genres and styles, students appreciate the social, economic, cultural and political contexts of these traditions and trace the changes in the experiences and sense of aesthetics of the people (e.g. composer, performer and audience) of these times.

Overarching Questions

- What is the role of music in society?
- How is music analysed and understood?
- How does society and culture affect the creation of music?
- How does knowing the context of a piece affect how it is experienced?

Learning Outcomes, Knowledge, Skills and Values

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

| | |
|---------------------------|--|
| Learning Outcome 1 | Understand and Appreciate music and its role in historical, social and cultural contexts |
| Learning Outcome 2 | Apply musical knowledge and skills in a variety of contexts |
| Learning Outcome 3 | Analyse stylistic characteristics of diverse musical genres and traditions |
| Learning Outcome 4 | Communicate musical ideas and expression with a sense of purpose and audience |
| Learning Outcome 5 | Evaluate and Reflect critical and imaginative thinking |

Table 2.3 illustrates the specific Knowledge, Skills and Values (KSVs) that would help students achieve the Learning Outcomes (LOs).

| LEARNING OUTCOMES | |
|-------------------|--|
| LO 1 | Understand and Appreciate music and its role in historical, social and cultural contexts. |
| KSVs | Understand musical elements and concepts (i.e. Melody, Rhythm, Harmony, Metre, Texture, Timbre, Form, Instrumentation); and their functions in the various cultures. |
| | Understand musical works in the context of their respective genre, tradition and time. |
| LO 2 | Apply musical knowledge and skills in a variety of contexts |
| KSV | Apply musical knowledge and skills in relevant contexts of time, place and function when listening, creating and performing. |
| LO3 | Analyse stylistic characteristics of diverse musical genres and traditions |
| KSVs | Distinguish musical characteristics, conventions and features of various genres and traditions |
| | Interpret music with an understanding of composers' and performers' expressive intent. |
| | Draw ideas and concepts from a variety of musical practices and other disciplines (e.g. art, literature). |
| LO 4 | Communicate musical ideas and expression with a sense of purpose and audience |
| KSVs | Perform with technical competence and musical understanding on musical instruments in solo and ensemble settings. |
| | Express aural imagination and musical ideas effectively through an appropriate medium (e.g. score, Digital Audio Workstation (DAW)) when creating. |
| LO 5 | Evaluate and Reflect to demonstrate critical and creative thinking |
| KSVs | Respond to music creatively and critically through the synthesis of knowledge. |
| | Reflect upon musical decisions made in and during the musical processes. (i.e. Listening, Creating and Performing) |

Table 2.3: O-Level Music Learning Outcomes and Knowledge, Skills and Values (KSVs)

Areas of Study for Listening, Creating and Performing

The Areas of Study represent a broad selection of significant genres and traditions for musical study at the O-Level. Each Area of Study is situated within specific **musical traditions** (*Context*). This allows students to understand and appreciate the historical, social and cultural contexts of how music is created and performed. These musical contexts allow students to draw connections and links to the music that they listen to, perform and create. Through the Areas of Study, students will also have the opportunity to engage with music written by Singaporean composers or performed by Singaporean musicians.

The five Areas of Study are:

1. Western Classical Tradition
2. Asian Music
3. Jazz
4. Popular Music
5. Music in Multimedia

Knowledge Outcomes and Skills Outcomes identify learning areas derived from the three *Core Understandings* for each Area of Study. Through the study of *Musical Elements and Concepts* outlined within each Area of Study, students develop and apply their understanding of musical discourse (musical elements, concepts and knowledge) and contexts to a broad range of music. Students will be able to then relate their learning to new pieces of music that they may encounter. Within each AoS, students will engage in a range of repertoire, including music written by Singaporean composers and/or performed by Singaporean musicians.

For authentic and engaged learning, students should have opportunities for *Listening*, *Creating* and *Performing* within the study of each Area of Study. Relevant connections can also be made across Areas of Study, (e.g. the role of improvisation in Jazz and Hindustani music; the use of voice in German Lieder and Popular Music). This will enable students to develop a broad understanding of music and musical skills applicable across a variety of musical genres and styles. Table 2.4 illustrates an example in the learning of Music in Multimedia (Film Music) through Listening, Creating and Performing.

| Listening | Creating | Performing |
|---|---|--|
| Listen and analyse how the use of music enhances a scene from a film. | Create music using music technology for a scene from a film and write a description on how the musical elements used helped to achieve the desired effects. | Perform arrangements of film music and demonstrate the expressiveness of the music against a particular scene in the film. |

Table 2.4: Learning of Music in Multimedia through an Integrated Approach

Area of Study (AoS) 1: Western Classical Tradition

Overview

Through the study of solo, small/chamber ensemble and large ensemble genres across Baroque, Classical, Romantic and 20th century periods, students understand how musical developments have been shaped by society, history and cultures over time. Solo instrumental works are studied across the four periods for students to meaningfully trace and understand musical developments for this genre. The study of Classical string quartets focuses on the roles instruments play in a collaborative chamber setting and the variety of sonorities possible. The Romantic German *Lieder* affords an examination of the relationship between text and music, and between voice and accompaniment. With Classical and Romantic symphonies, students learn about the growth of the orchestra, expansion of musical forms and compositional techniques, all of which reflected the changing times.

Connection to Core Understandings

1. Music expresses human experiences and values.
 - Musical decisions made by composers and performers (e.g. how elements of music are organised)
 - Stylistic characteristics of music (e.g. how the choice of music materials reflect the period)
2. Music connects individuals and communities.
 - Change and continuity of musical concepts, devices and expression
 - Relationship between music and other disciplines (e.g. Art, Literature)
3. Music is shaped by historical, social and cultural contexts.
 - Functions of music (e.g. entertainment, political)
 - Changing nature of composers and audience over time (e.g. patronage to self-expression, venue: court to concert hall)

Solo Instrumental music (including accompanied sonatas)

- Baroque Dance Suite
- Classical Sonata
- Romantic Character Pieces

Chamber Music

- Classical String Quartet
- Romantic German Lieder

Symphony

- Classical Symphony
- Romantic Symphony

| <ul style="list-style-type: none"> • 20th Century Musical Styles (Impressionism, Nationalism and Minimalism) | | |
|---|---|---|
| Knowledge Outcomes | Skills Outcomes | Musical Elements & Concepts |
| <p>Students will understand:</p> <ul style="list-style-type: none"> • the historical, social and cultural contexts of music in each period; • the purpose for which these musics are created; • the musical practices of the Western Classical tradition; and • the changing roles of composers and audience over time. | <p>Students will be able to:</p> <ul style="list-style-type: none"> • distinguish between the music of the different periods by examining the musical characteristics of the select genres and traditions, focusing on: <ul style="list-style-type: none"> • Rhythm and Metre • Melody • Harmony and Tonality • Texture • Timbre, Instrumentation and Orchestration (including voice) • Instruments of the Western Orchestra (including keyboard) • Form and Structure • Relationship between words and music • Relationship between the voice(s) / instrument(s) / technology • apply understanding of a variety of musical elements in Listening, Creating and Performing | <p>Rhythm and Metre</p> <ul style="list-style-type: none"> • Pulse, Tempo, Simple and Compound time, Changing metres, Syncopation, Ostinato, Phrasing, Hemiola <p>Melody</p> <ul style="list-style-type: none"> • Contour, Motif, Theme, Decoration (ornaments), Voice-leading, Repetition, Sequence, Variation <p>Harmony and Tonality</p> <ul style="list-style-type: none"> • Consonance and Dissonance, Scales, Modes, Intervals, Chord Types and Inversions, Tonality, Cadences, Keys and Modulations, Standard chord progressions, Pedal, Drone, Harmonic rhythm <p>Texture</p> <ul style="list-style-type: none"> • Monophony/Unison, Homophony, Polyphony, Doubling <p>Timbre, Instrumentation and Orchestration (including voice)</p> |

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| | | <ul style="list-style-type: none">• Properties of instruments/voices, instrumental/vocal techniques and performance practices: <p>Form and Structure</p> <ul style="list-style-type: none">• Binary, Ternary, Minuet and Trio, Scherzo, Rondo, Theme and Variations, Sonata form, Strophic, Through-composed |
|--|--|---|

Area of Study (AoS) 2: Asian Music

Overview

Singapore's musical landscape comprises a wide variety of traditions and cultures. In this area of study, students develop an understanding of Asian musical traditions as a reflection of our multicultural context. Students will study select genres from the Malay, Chinese, Indian and Indonesian musical traditions.

| Tradition | Genre |
|--|-----------------------------------|
| <i>Music of Malay Traditional Dances</i> | Zapin Joget |
| <i>Chinese Ensemble Music</i> | Jiangnan sizhu Guangdong Music |
| <i>Indian Ensemble Music</i> | Hindustani Carnatic |
| <i>Gamelan</i> | Javanese |

Connection to Core Understandings

1. Music expresses human experiences and values.
 - Musical decisions made by performers, composers/arrangers (e.g. how the choice of music materials reflect the identity of the culture)
 - Developments in music across time (e.g. adoption of foreign instruments in traditional ensembles)
2. Music connects individuals and communities.
 - Diversity and commonality of musical concepts, devices and expression (e.g. aural/oral transmission of music, ways in which musicians work together in a community)
3. Music is shaped by historical, social and cultural contexts.
 - Functions of music (e.g. court, religious, dance, weddings, entertainment, tourism)
 - Changing contexts of musical practices (e.g. aural to printed notation, village to concert hall)

Knowledge Outcomes

Students will understand:

- the social and cultural contexts of music in each tradition;
- the purpose for which the music is created;

Skills Outcomes

Students will be able to:

- distinguish between the music of the different traditions by examining the musical characteristics of the select genres and traditions, focusing on:

Musical Elements & Concepts

Malay Traditional Dances

- Instruments: *gambus*, violin, *seruling*, accordion, *rebana*, *marwas* and gong
- Typical rhythmic patterns associated with each dance genre

| | | |
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| <ul style="list-style-type: none"> • approaches to improvisation and arrangement within the context of the various genres/traditions; • roles of instruments (e.g. bass, harmony instruments, rhythm section, percussion); and • instrumental / performance techniques unique to the various genres/traditions | <ul style="list-style-type: none"> • Rhythm and Metre • Melody • Texture • Timbre and Instrumentation • Common instruments used (including combination of instruments) <ul style="list-style-type: none"> • Form and Structure • differentiate between the genres specified in each tradition (where applicable) • apply understanding of a variety of musical elements in Listening, Creating and Performing | <ul style="list-style-type: none"> • Form: Functions and features of <i>taksim</i> and <i>wainap</i> • Influences of other cultures (especially Arab and Portuguese) <p>Chinese Ensemble Music</p> <ul style="list-style-type: none"> • Instruments: <i>erhu, gaohu, guzheng, yangqin, pipa, sanxian, dizi, xiao, sheng</i>, clappers, cymbals and drums • Tempo/Form: <i>manban, zhongban</i> and <i>kuaiban</i> • Mode: Pentatonic <p>Indian Ensemble Music</p> <ul style="list-style-type: none"> • Instruments: <i>sitar, veena, violin, sarod, sarangi, tabla, mridangam</i> and <i>tambura</i> • Improvisation according to <i>raga</i> and <i>tala</i> • Form/Structure: <i>alap/alapana, gat, kriti</i> <p>Gamelan (Javanese)</p> <ul style="list-style-type: none"> • Instruments: metallophones, gongs, gong-chimes, <i>rebab, suling</i> and <i>kendang</i> • Tuning systems: <i>pelog, slendro</i> Texture: polyphonic stratification, heterophony |
|---|--|--|

| Area of Study (AoS) 3: Jazz | | |
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| <p>Overview</p> <p>Jazz has been described as music rooted in improvisation and characterised by its distinctive rhythms, harmonies, tone-colours and performance techniques. Jazz has also been described as an ever-evolving art form that is very much alive. In this area of study, students develop an understanding of how Jazz developed between the 1920s and 1960s. Students will study repertoire from four specific Jazz genres: Traditional Jazz, Swing, Bebop and Cool Jazz.</p> | <p>Connection to Core Understandings</p> <ol style="list-style-type: none"> 1. Music expresses human experiences and values. <ul style="list-style-type: none"> • Musical decisions made by performers, composers/ arrangers (e.g. jazz standards performed in various jazz styles and instrumental combinations) • Developments in music across time (e.g. evolution of musical characteristics of jazz through its stylistic genres) 2. Music connects individuals and communities. <ul style="list-style-type: none"> • Change and continuity of musical concepts, devices and expression (e.g. effective employment of textural variety and contrasts through improvisation) • Role of the instrumentalists in an ensemble 3. Music is shaped by historical, social and cultural contexts. <ul style="list-style-type: none"> • Functions of music (e.g. entertainment, political) | |
| Knowledge Outcomes | Skills Outcomes | Musical Elements & Concepts |
| <p>Students will understand:</p> <ul style="list-style-type: none"> • the historical, social and cultural contexts of Jazz; • the musical practices of the Jazz tradition; | <p>Students will be able to:</p> <ul style="list-style-type: none"> • distinguish musical characteristics, conventions and features of the four specified Jazz genres, focusing on: <ul style="list-style-type: none"> • Rhythm and Metre • Melody | <p>Rhythm and Metre</p> <ul style="list-style-type: none"> • Swing rhythm, Backbeat, Syncopation, Groove, Stop time <p>Melody</p> <ul style="list-style-type: none"> • Blue notes |

| | | |
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| <ul style="list-style-type: none"> • the role of and approaches to improvisation in Jazz; and • the approaches to arrangement in Jazz (e.g. the roles of instruments and instrumental sections, techniques of instrumentation on textual outcomes). | <ul style="list-style-type: none"> • Harmony and Tonality • Texture • Timbre, Instrumentation and Orchestration (including common instrumental combinations and instrumental performance techniques) • Form and Structure • apply understanding of a variety of musical elements in Listening, Creating and Performing | <ul style="list-style-type: none"> • Devices (Repetition, Sequence, Variation, Call-and-response, Fill, Arpeggio, Riff, Vamp) <p>Harmony and Tonality</p> <ul style="list-style-type: none"> • Keys and modulations • Blues scales • Standard chord progressions (II-V-I, I-VI-II-V), • Tonal and Modal cadences • Chords (Dominant 7th, Major 7th, Minor 7th, Added 6th, Diminished, Root position and inversions, Rootless voicing) • Re-harmonisation (Extended chord, Altered chord, Substitution) • Harmonic rhythm • Chord symbol, Slash chord notation • Devices (Pedal point, Vamp, Turnaround) <p>Texture</p> <ul style="list-style-type: none"> • Polyphony / Contrapuntal, Homophony, Unison, Block chords <p>Timbre, Instrumentation and Orchestration</p> <ul style="list-style-type: none"> • Key instruments and sections (e.g. rhythm section, horn section, front line instruments) of the standard Jazz combos and big bands • Role of instruments and instrumental sections • Instrumental techniques (Slide/ Glissando/ Pitch-bend, Vibrato, Use of mutes) |
|---|---|---|

| | | |
|--|--|---|
| | | <ul style="list-style-type: none">• Performance practices (Walking bass, Comping, Scat, Collective or solo improvisation, Trading solos, Break, Accent, Articulation, Imitation) <p>Form</p> <ul style="list-style-type: none">• 32-bar AABA form• 32-bar ABAC form• 12-bar blues form• Head, Chorus, Bridge, Interlude |
|--|--|---|

Area of Study (AoS) 4: Popular Music

Overview

Contextualised within a youth-based culture, popular music consists of a hybrid of musical traditions, styles and influences. Through the study of key solo artists and bands from the late 1960s to the present, students will explore the craft of song-writing and how the innovative use of technology in production, recording and reproduction have enabled musicians to innovate in the creation of their music and the development of subgenres. Students will study repertoire from these popular music genres: Late 1960s Pop-Rock, Synth-Pop and R&B/Soul.

Connection to Core Understandings

1. Music expresses human experiences and values.
 - Musical decisions made by composers and performers (e.g. how elements of music are organised)
 - Stylistic characteristics of Popular music and song forms (e.g. instruments, innovations in sound manipulation/creation due to technology)
2. Music connects individuals and communities.
 - Change and continuity of musical concepts, devices and expression
 - Influences and variety of styles and artists within popular music
3. Music is shaped by historical, social and cultural contexts.
 - Functions of music (e.g. consumerism, entertainment, political)
 - Advancements in technology on the development of equipment/instruments
 - Advancements in technological processes affecting recording and productions

| Knowledge Outcomes | Skills Outcomes | Musical Elements & Concepts |
|--|--|---|
| <p>Students will understand:</p> <ul style="list-style-type: none"> the historical, social and cultural contexts of Popular Music; the musical practices of Popular Music; the use and impact of technology in music production, recording and reproduction (e.g. the manipulation of sounds; timbres of electric instruments; computer-generated sounds; and acoustic instruments) | <p>Students will be able to:</p> <ul style="list-style-type: none"> distinguish musical characteristics, conventions and features of the specific Popular Music genres, focusing on: <ul style="list-style-type: none"> Rhythm and Metre Melody Harmony and Tonality Timbre and Instrumentation Vocal and instrumental techniques Form and Structure Relationship between lyrics and music Relationship between the voice(s) / instrument(s) / technology demonstrate understanding of the conventions of Music technology in sound manipulation, production and recording (e.g. Over-dubbing, Multi-tracking, Looping) apply understanding of a variety of musical elements and Music Technology skills (e.g. music | <p>Rhythm and Metre</p> <ul style="list-style-type: none"> Syncopation, Ostinato, Groove, Riff <p>Melody</p> <ul style="list-style-type: none"> Contour, Phrase, Motif, Variation, Riff, Fill, Hook, Lick <p>Harmony and Tonality</p> <ul style="list-style-type: none"> Scales and Modes, Chords, Tonality, Cadences, Keys and Modulation, Standard chord progressions <p>Texture</p> <ul style="list-style-type: none"> Homophony, Polyphony, Unison <p>Timbre and Instrumentation</p> <ul style="list-style-type: none"> Acoustic and Electric instruments Synthesised/Computer-generated sounds Digital effects (FX): Reverb, Distortion, Delay, Panning, Fade in/out Vocal and Instrumental Techniques <p>Form</p> <ul style="list-style-type: none"> Verse and Chorus, Intro, Outro, Bridge, Break, Solo, Instrumental Interlude, Pop Ballad |

| | | |
|--|--|--|
| | production, sequencing) in Listening, Creating and Performing | |
|--|--|--|

| Area of Study (AoS) 5: Music in Multimedia (Film, Television and Advertising) | | |
|--|---|---|
| <p>Overview</p> <p>Music plays an important role in the experiences and functions of multimedia whereby composers use music to shape and effect emotions in the audience. The term ‘multimedia’ commonly refers to audio-visual presentations in film, television, computer interfaces and on the Internet. In this area of study, students will understand the functions of music in Film, Television and Advertising and learn how composers use music to support and enhance a story or message, create a sense of time and place, represent a character and create a mood or emotion.</p> | <p>Connection to Core Understandings</p> <ol style="list-style-type: none"> 1. Music expresses human experiences and values. <ul style="list-style-type: none"> • Musical decisions made by composers/arrangers and collaborators (e.g. how elements of music are organized and/or evolved during the course of a film) • Stylistic characteristics of music (e.g. how the choice of music materials reflect the genre of film or market a product) 2. Music connects individuals and communities. <ul style="list-style-type: none"> • Change and continuity of musical concepts, devices and expression • Function and Relationship of music and other disciplines 3. Music is shaped by historical, social and cultural contexts. <ul style="list-style-type: none"> • Functions of music (e.g. entertainment, political) • Developments in music across time (e.g. the impact of technology on music written for multimedia) | |
| Knowledge Outcomes | Skills Outcomes | Musical Elements & Concepts |
| <p>Students will understand:</p> <ul style="list-style-type: none"> • the function of music in multimedia (specifically in film, television and advertising); | <p>Students will be able to:</p> <ul style="list-style-type: none"> • analyse how composers support and enhance the story, scene, action, characters or emotion through the use | <p>Rhythm and Metre</p> <ul style="list-style-type: none"> • Syncopation, Ostinato, Phasing <p>Melody</p> <ul style="list-style-type: none"> • Contour, Motif, Variation, Motivic development |

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| <ul style="list-style-type: none"> • how various musical elements are used to create specific effects and moods in multimedia; • the development of a leitmotif or theme used within the music in multimedia; • identify and describe the use and functions of diegetic and non-diegetic sounds and music featured in multimedia; • the process of Foley; and • the role of technology in multimedia | <p>of musical elements and compositional devices, focusing on:</p> <ul style="list-style-type: none"> • Rhythm and Metre • Melody • Harmony and Tonality • Texture • Timbre, Instrumentation and Orchestration • Form and Structure • Sonic Elements <ul style="list-style-type: none"> • apply understanding of a variety of musical elements and/or Music Technology in Listening, Creating and Performing | <p>Harmony and Tonality</p> <ul style="list-style-type: none"> • Scales and Modes, Chords, Tonality, Cadences, Keys and Modulations <p>Texture</p> <ul style="list-style-type: none"> • Unison, Homophony, Polyphony/Contrapuntal <p>Timbre, Instrumentation and Orchestration</p> <ul style="list-style-type: none"> • Acoustic and Electric instruments • Synthesised/Computer-generated sounds <p>Sonic Elements</p> <ul style="list-style-type: none"> • Sampling, Synthesis (Additive synthesis, Subtractive synthesis) • Effects: Reverb, Distortion, Delay, Vocal Effects, Stereo: Panning • Mixing and Mastering techniques <p>Form and Structure</p> <ul style="list-style-type: none"> • Theme and Variations, Binary, Ternary, Call-and-response |
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SECTION 3: PEDAGOGY

Recommended Pedagogies and Teaching Approaches
Integration of ICT in the music classroom

3. PEDAGOGY

Recommended Pedagogies and Teaching Approaches

Students come to understand the structures and workings of Music as a discipline and construct their musical understanding through direct and integrated experiences in the three musical processes of Listening, Creating and Performing. For learning to be meaningful and relevant, the contexts in which these music experiences take place should be authentic (refer to inner ring of Music Curriculum Concept on page 9).

The recommended pedagogies for the O-Level Music curriculum function around a student-centred approach and embrace the changing manifestations of musicianship in the 21st century.² These include taking a broader view of musicianship such as the use of new music technologies and practices. The pedagogies accommodate the transmission of music in diverse genres and traditions³ to allow students the opportunities to make connections and construct musical understanding in new contexts. For such learning experiences to take place, students are involved in active reflection in the music-making process. Additionally, opportunities for collaborative learning will be weaved in to foster students' openness to multiple perspectives.

With student-centricity at the heart of the music learning process, teachers will consider which pedagogy or blend of pedagogies would best facilitate students' learning. Some of the music specific pedagogical approaches include Dalcroze, Kodály and Orff.

Integration of Information and Communications Technology (ICT) in the music classroom

ICT is a valuable tool to support the teaching and learning of music. When integrated thoughtfully, ICT can transform how music is taught and learnt, and provide rich insights into real-world practices. Numerous technological tools are capable of supporting student learning in music. The tools may also provide a means to respond to musical stimuli outside of the students' immediate community. For instance, technology may enable students to access and experience a much wider world of music, spanning time and place, as well as diverse musical genres and styles. The aural and visual skills necessary to read and write music with fluency, and the access to relevant musical literature can also be enhanced via technology. With technology as a platform, self-directed learning can be developed in our students.

Some examples of the technological tools that can support students in their music learning include:

- **Electronic Music Production**
Contemporary approaches to music creating involve remixing and producing mash-ups. Students are able to explore and create music of varying styles and genres using a Digital Audio Workstation (DAW).

² Leong, S. (ed.) (2003). *Musicianship in the 21st century: Issues, trends & possibilities*. Sydney: Australian Music Centre.

³ Campbell, P.S. (ed.) (2005). *Cultural diversity in music education: Directions and challenges for the 21st century*. Queensland, Australia: Australian Academic Press.

- **Electronic Musical Instruments**
With the exposure to the characteristics of different electronic musical instruments and their associated performance techniques, students could apply specialised functions in editing the stored sounds, and even in creating new or layered sounds.
- **Music Notation Software**
Students could use their instrument (e.g. electric guitar, keyboard) as a MIDI controller to input and store musical data. These musical data could be formatted into notated scores for sharing with others. The play-back function allows students to reflect and review their work with ease throughout the composition process.

SECTION 4:

ASSESSMENT

Assessment in the Singapore Curriculum Philosophy
Assessment Objectives
Assessment Modes
National Assessment

4. ASSESSMENT

Assessment in the Singapore Curriculum Philosophy

Assessment is an integral part of the teaching and learning process, and must be closely aligned with curricular objectives, content and pedagogy. It involves gathering evidence through various assessment techniques and making sound decisions. The purpose of assessment must be understood beyond the context of examinations, and seen as an iterative and continuous process.

Assessment provides feedback to the students, and allows them to understand their strengths and areas for improvement. Through assessment, students can monitor their own performance and progress. It also points them in the direction they should go to improve further.

Both school-based assessment and national examinations play important roles for meaningful learning. A balanced assessment system includes both Summative Assessment (*Assessment of Learning*) as well as Formative Assessment (*Assessment for Learning*). The ‘what’ and ‘how’ of assessment should be anchored on the clarity of purpose (‘why’).

Assessment for the O-Level Music syllabus will take into account the nature of music as a practice- and theoretical-based subject. Hence, learning and the assessment for and of learning will take into account the three domains of Listening, Creating and Performing, and also reflect their integration.

Assessment Objectives

The assessment objectives for this syllabus are presented below:

AO1 Demonstrate Musical Understanding and Knowledge

Students should be able to demonstrate knowledge and understanding of:

- musical elements, concepts and knowledge; and
- musical processes and skills

AO2 Interpret and Communicate Musical Ideas

Students should be able to apply musical knowledge and understanding to:

- interpret music in a variety of contexts;
- explain how musical knowledge is understood in particular contexts;
- communicate musical ideas and expressions through a variety of modes; and
- collaborate with others to present effective ensemble performances

AO3 Analyse and Evaluate Music

Students should be able to analyse and evaluate music, using appropriate music terminology, to:

- critique music of a wide range of genres, styles and traditions, including unfamiliar works by other composers/performers;

- make judgment about their own musical works and performances based on stylistic understandings and relevant creating and performing conventions;
- reflect and make recommendations and decisions during the creating and performing process;
- plan and implement an investigation/inquiry into an area of music using research techniques and tools;
- communicate and present research findings clearly.

Assessment Modes

The purpose of the assessment will guide the choice of the assessment modes over the two-year course. Teachers can select the relevant assessment modes for diagnostic, formative or summative purposes.

National Assessment

At the end of the two-year course, students will sit for the O-Level Music Examination – either the Music (6085) or Higher Music (6086) syllabus. The Higher Music syllabus aims to develop in students a deeper level of understanding of music in an area of their interest and talent. Students with an aptitude in Music can choose to offer either a Research Paper, Creating Portfolio or Performance Recital to engage in more in-depth study in the Higher Music syllabus. Students offering the examination syllabuses must be under the direct supervision of an O-Level music teacher in their own school or any of the approved O-Level Music Centres.

For more information on the O-Level Music Examination Syllabuses, please refer to the Singapore Examinations and Assessment Board (SEAB) website:

Music (6085):

https://www.seab.gov.sg/docs/default-source/national-examinations/syllabus/olevel/2020syllabus/6085_y20_sy.pdf

Higher Music (6086):

https://www.seab.gov.sg/docs/default-source/national-examinations/syllabus/olevel/2020syllabus/6086_y20_sy.pdf