MUSIC
TEACHING AND LEARNING SYLLABUS
Pre-University
H2

Implementation starting with
2022 Pre-University One Cohort

Ministry of Education
SINGAPORE

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1. INTRODUCTION

Philosophy and Purpose of Music Education

Music is a universal human endeavour that 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 multi-modal experiences.

Musical experiences enhance our lives and enrich our understanding of ourselves and other communities. At the individual level, music allows for dialogical meaning-making, where we could construct our worlds through our sense-making of humanity. Music is also a medium of self-expression, which enables the communication of personal feelings, ideas and experiences. At the community and societal level, music plays important roles in fostering social cohesion, strengthening social identities and national identity formation. It has the capacity to cross cultural and social boundaries and builds our understanding of diverse cultures through time. 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 seek to develop their sensorial abilities to empower them to appreciate and participate in music. This is aligned to the Singapore Curriculum Philosophy that supports the belief that every child wants to and can learn.

In the Pre-University H2 Music curriculum, students will explore a range of traditional and contemporary genres, styles and media to gain an understanding of the distinctive characteristics of and connections across the diverse music cultures in Singapore and the world, through which, they will find personal meaning, develop their individual musical voices and see the relevance of their musical practice. The curriculum lays the foundation for further study in music at the tertiary level and endeavours to foster in our students a lifelong interest and involvement in music, which would enable them to appreciate and contribute to Singapore's cultural tapestry.

Design of the Syllabus

In conceptualising new directions for the Pre-University H2 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 of the O-Level 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 is intentional in realising the value proposition of music in helping students develop 21st Century Competencies, achieve the Desired Outcomes of

Education (DOE), and become future-ready and responsible digital learners, which is in alignment with the ICT Masterplan 4.

Syllabus Aims

The H2 Music syllabus aims to enable students to:

a. Integrate musical skills, knowledge and understanding within and across Listening, Creating and Performing;
b. Develop advanced skills of communicating, collaborating and expressing 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. Develop independent learners with inquiring and innovative minds through reflective practices in music; and
f. Provide the basis for an informed, life-long appreciation and active involvement in the arts.

The Development of 21st Century Competencies (21CC) and the Desired Outcomes of Education (DOE) through Music

<u>21st Century Competencies (21CC)</u>

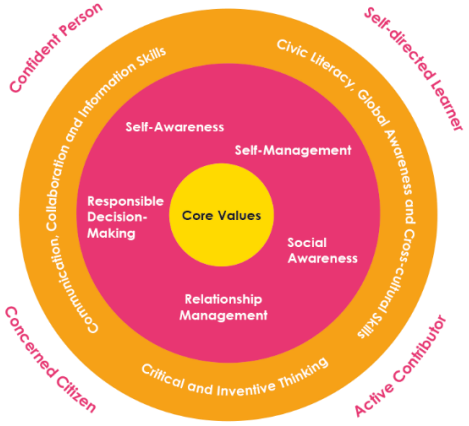

Figure 1.1 Framework for 21st Century Competencies and Student Outcomes

Quality music education contributes to the inculcation of values, the development of social and emotional competencies as well as emerging 21st Century Competencies (21CC) in the following ways:

- **Core Values and Social and Emotional Competencies**

The nature of music allows for the cultivation of values and the development of a wide range of social and emotional competencies. For instance, students may improve their self-awareness of and ability to solve issues on their own through the identification of personal challenges (e.g. technical challenges faced in music performing; conceptualisation of a large-

scale structure in a composition) and learning how to overcome these progressively through self-reflection and targeted strategies. Through this process of refining and deepening their musical thinking, students cultivate resilience by learning to understand their strengths and weaknesses, manage stress, take risks, cope with failures and disappointment, and develop openness to change.

Creating, performing and discussing music collaboratively enable students to evaluate issues, develop perspectives, maintain focus, and self-analyse one's contribution to the group. There will also be opportunities to develop relationship management and leadership skills as the group experiments with ideas, learns to be open to a diversity of opinions, and makes decisions collectively and objectively.

Musical writings and works are intellectual properties of researchers, composers, songwriters, performers, music publishers and record labels. With the ease of access to research materials and musical products on the internet, students have to be reminded to treat these as intellectual properties and respect their terms of use. The music classroom is an ideal platform to discuss intellectual property rights relevant to music and related arts. This allows students to develop an awareness of and respect for music as intellectual property, who will then learn to consume, share and reference music responsibly.

- **Civic Literacy, Global Awareness and Cross-Cultural Skills**

Music is universal, cultural, and individual. The music created, past and present, are often a reflection of the beliefs, values and identities of people who conceived them, and the socio-cultural environment in which the music was and is shaped.

When students engage with music from Singapore and the world, they learn to appreciate and understand the cultures from which the music comes from and how the meanings behind help to shape identities. This in turn can contribute to developing students' own sense of identity as well as their awareness of local and global cultures.

- **Critical and Inventive Thinking**

Listening, creating, performing and responding to music require analysis, imagination, curiosity, experimentation and risk-taking, which are dispositions contributing to the development of critical and inventive thinking. In Creating, students could look beyond music to borrow concepts and modes of expressions from other disciplines and integrate them into their own musical ideas and intention. In Arranging and Performance, students may reinterpret existing works by considering multiple perspectives.

Critical thinking, inventive thought and creativity are also encouraged through self-directed learning. Students should be empowered to explore their interests and experiment with ideas while working with a range of self-curated sources and materials to inform their learning.

- **Communication, Collaboration and Information Skills**

Music fosters students' abilities to communicate through and collaborate in their musical practices using a variety of modes and platforms. Students learn to communicate their

musical intentions through performing, notating their creative output, and in writing and speech. In music-making, be it performing in an ensemble, or composing and producing music with others, students develop collaboration skills through discussions and rehearsals via face-to-face sessions and online platforms. As students engage in positive peer interactions and work collectively and productively towards shared musical goals, they develop a sense of accountability while strengthening their self-efficacy.

When developing 21CC through music, teachers would identify and focus on key 21CC that naturally fit with music learning.

Desired Outcomes of Education (DOE)

Music also naturally aligns and leads to the 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 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.

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 A-Level H2 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).

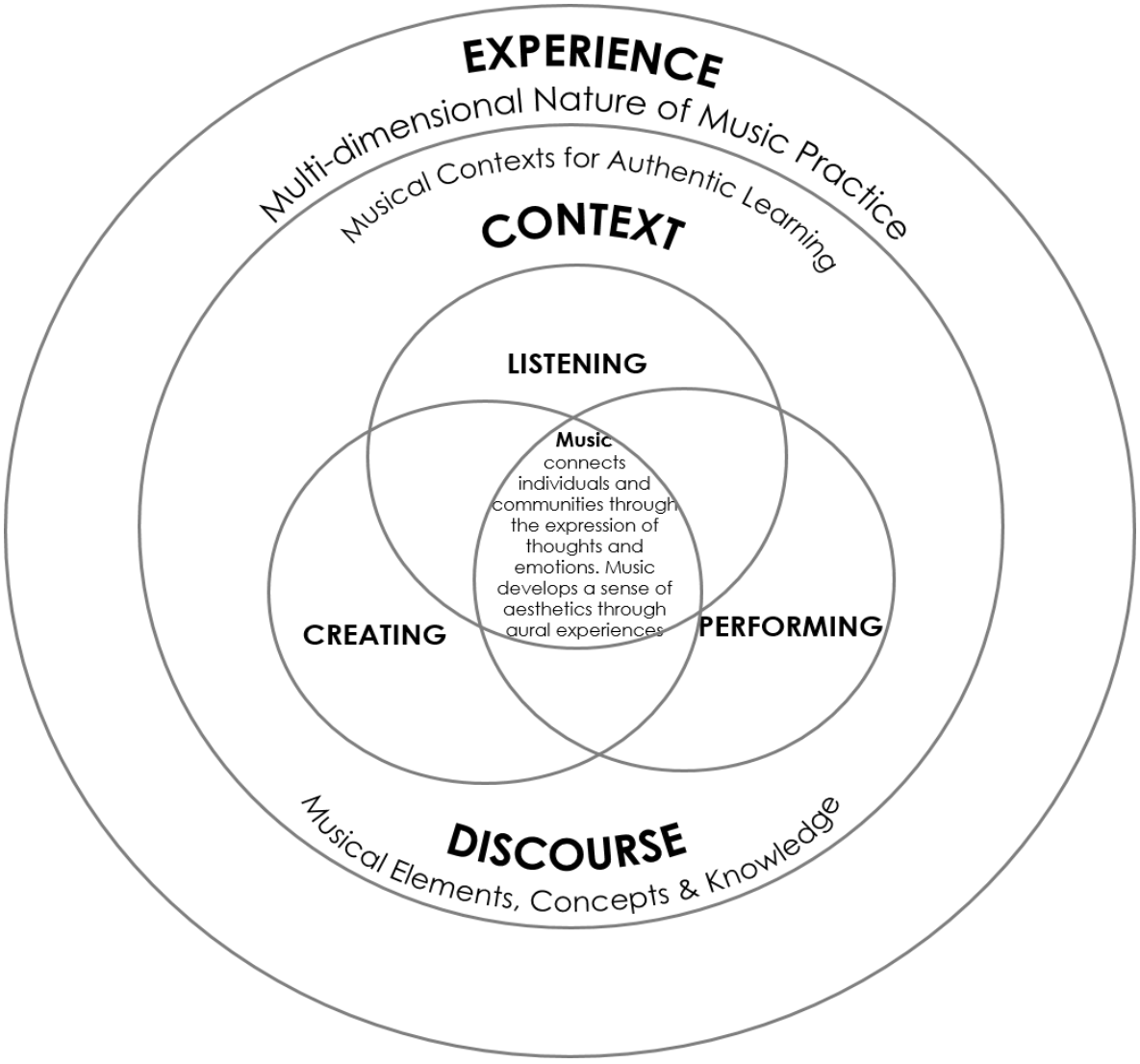

Figure 2.1: Music Curriculum Concept

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.[1] 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 in developing these Core Understandings.

Core Understanding 1: Music is an expression of identity.

Music is a reflection and expression of individuals and groups, as well as social and cultural environments. Individuals construct their own musical identities by navigating through various discourses[2] when making musical decisions. Music is also an expression of qualities and characteristics of cultures in and over time, which can define a collective identity of a group.[3] Musical structures and gestures may also give an identity its essence, or 'affective quality'.[4] Moreover, music can express multiple identities or arrive at a new identity through an incorporation or integration of diverse aesthetic characteristics.

Overarching Questions

- How is identity expressed in and through music?
- How does music reflect the concept of identity?
- Why and how do musical identities evolve?

Core Understanding 2: Music is shaped by innovations.

Musicians' desire to experiment, innovate and search for new aesthetics has always been a driving force in musical development. Some musicians reinterpreted past traditions and refreshed existing repertoire through arrangements, while others invented new musical models. This has led to a variety of innovations, including ways in which music is conceptualised, organised and presented.

Musicians also innovate in response to new technologies. In the 18th and 19th centuries, the technological advancements of the Industrial Revolution brought about vast improvements in instrumental design and construction. New materials and design standardisation led to improvements and reliability in tuning and sound projection, as well as the extension of ranges of woodwind, brass, string and keyboard instruments, which allowed composers to rethink the roles and possibilities for these instruments. Mass production of instruments and the rise of music publishing also made it possible for the masses to engage in music learning and music-making activities at home, which created

[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.

[2] Discourses may be understood as the synthesis of one's knowledge and experience of multiple musical styles and other influences.

[3] Rice, Timothy. *Reflections on Music and Identity in Ethnomusicology*, p. 24

[4] Ibid, p. 35

an impetus for composers to write music for the amateur market. The invention of the metronome also enabled composers to use it as a standard tempo reference.

In the 20th century, technological advancements such as the introduction of broadcasting, increased interest in acoustics,[5] invention of and improvements in a range of musical instruments (e.g. electric, electronic and digital instruments), recording devices (e.g. microphone, magnetic tape), playback devices (e.g. phonograph, amplifier), production tools (e.g. DAW), and developments in social media and the internet, served as the foundation for novel music-making, production methods, and distribution of music. Musicians had the opportunity to engage with new possibilities, such as expanded tunings and a wider palette of timbres, which contributed to the emergence of new styles, genres and practices. This resulted in a 'stylistically open-ended'[6] century of music explorations.

Overarching Questions

- What is the impetus for innovation in music?
- What is the impact of innovation on the development of music?
- How did composers incorporate innovations from other disciplines into music?
- How is musical practice (listening, creating, and performing) transformed when innovations are introduced?

Core Understanding 3: Musical meaning is enriched when multiple perspectives of listener, creator and performer are considered.

The meaning in and of music may be understood, contested and negotiated through the perspectives of the listener, creator and performer. These perspectives may be distinct or integrated. To arrive at a holistic and deepened understanding of music (process and product), one consciously switches between frames of interpreting, and considers the interconnections between the perspectives of listener, creator and performer. This not only fulfils the human capacity for bringing meanings into existence, but also deepens one's perspective on musical meanings.[7]

Overarching Questions

- What is musical meaning?
- How do I arrive at a holistic understanding of music?
- How can musical processes (e.g. analysing, interpreting music) deepen one's understanding of a musical product?

Learning Outcomes, Knowledge, Skills and Values

At the end of the H2 Music course, students should be able to demonstrate their knowledge and understanding of the four Learning Outcomes (LOs) through the musical processes of Listening, Creating and Performing:

[5] Schneider A., Beurmann A. (2017) Explorations in Keyboard Temperaments. Some Empirical Observations. In: Schneider A. (eds) Studies in Musical Acoustics and Psychoacoustics. Current Research in Systematic Musicology, vol 4. Springer, Cham.

[6] Frisch, Walter. *German modernism: Music and the Arts*. 1st ed., University of California Press, 2005, p. 2

[7] Jean Molino, 'Musical Fact and the Semiology of Music', Music Analysis 9:2, 1990, p. 108

Learning Outcome 1	**Understand** and **Appreciate** the aesthetics and functions of music of local and global cultures.
Learning Outcome 2	**Apply** musical knowledge and skills in a variety of contexts.
Learning Outcome 3	**Analyse** and **Evaluate** music critically and musically.
Learning Outcome 4	**Express** musical thinking clearly and confidently.

Table 2.1 illustrates the H2 Music Learning Outcomes (LOs).

LEARNING OUTCOMES	Knowledge, Skills and Values (KSVs)
LO 1 **Understand** and **Appreciate** the aesthetics and functions of music of local and global cultures.	Develop a culturally-sensitive understanding of musical works in their respective historical, social and cultural contexts.
LO 2 **Apply** musical knowledge and skills in a variety of contexts.	Apply musical knowledge and skills in and across listening, creating and performing, with awareness of the historical, social and cultural contexts.
LO 3 **Analyse** and **Evaluate** music critically and musically.	• Analyse music in terms of musical characteristics, conventions and patterns of change and continuity across periods and traditions. • Evaluate multiple perspectives and interpretations.
LO 4 **Express** musical thinking clearly and confidently.	• Construct and communicate musical responses that demonstrate advanced technical competence and well-developed musicianship. • Ability to arrive at and express personal responses and ideas about music through different modes of communication (e.g. creating, performing, writing, speech). • Collaborate with others to create and perform music.

Table 2.2 illustrates the specific Knowledge, Skills and Values (KSVs) that would help students achieve the Learning Outcomes (LOs).

Areas of Study (AOS) for Listening, Creating and Performing

Four *Areas of Study (AoS)* that are aligned to the three CUs provide diverse musical contexts from which to examine the CUs. These AoSs survey a broad selection of significant musical genres and traditions across ages from the Western and Asian worlds including Singapore for musical study at the H2 level. These musical contexts also allow students to understand and appreciate the historical, social and cultural contexts of the creation and performance of music. In addition, when framed by the CUs, they present a paradigmatic shift from a focus on the disciplinary knowledge and skills as end points to a student-centric focus of developing their musical voices such that the study of music can be more personally meaningful and relevant to them. Explicit links drawn between the AoSs and CUs in the write-ups for each individual AoS are found on pages 15 – 34.

<table>
<tr><th colspan="4">Core Understandings</th></tr>
<tr><td colspan="4">A. Music is an expression of identity.
B. Music is shaped by innovations.
C. Musical meaning is enriched when multiple perspectives of listener, creator and performer are considered.</td></tr>
<tr><th>Area of Study 1</th><th>Area of Study 2</th><th>Area of Study 3</th><th>Area of Study 4
[for Music Creating component]</th></tr>
<tr><td>Western Art Music
(ca. 1740 – 1825)</td><td>Asian Music</td><td>Jazz Music in the late 1950s – 70s</td><td>Compositional Techniques of Modern and Contemporary Composers (ca. 1900 – Present)</td></tr>
<tr><td>Genres from the Classical Period
● Symphonies
● Chamber Music
● Operas</td><td>Chinese Solo Instrumental Music
● Dizi
● Pipa
● Sheng
● Zheng

Music of Traditional Malay Dances</td><td>Music of Jazz Legends
● Miles Davis (1926 – 1991)
● John Coltrane (1926 – 1967)
● Herbie Hancock (b. 1940)</td><td>An exploration of:
• Larger Principles of Creating
• Principles of Creating:
- Arranging
- Borrowings (musical and non-musical)</td></tr>
</table>

	• *Asli* • *Inang* • *Joget* • *Zapin* Indian String Music • *Carnatic* • *Hindustani*		- Cross-fertilisation of cultures and styles - Ornamentation - Repetition • Organisation of: Pitch, Rhythm, Duration, Dynamics, Articulation, Textures • Structure • Noise, Sound and Colour • Use of technology in the creation of music

Knowledge Outcomes and Skills Outcomes identify learning areas derived from the three *Core Understandings* for 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 connect their learning to new pieces of music that they may encounter or seek to create.

Area of Study (AoS) 1: Western Art Music (ca. 1740 – 1825)

Overview

This AoS provides an in-depth study of the music from ca. 1740 – 1825. This is a period that is commonly labelled as 'Classical', although towards the end of the 18th and early 19th century, musical features related to Romanticism became increasingly prominent, especially in the works of Beethoven's middle to late period. Through exploring selected repertoire, students make connections to the three core understandings related to composers' identities, innovations as well as historical, social and cultural contexts of the period.

Under the influence of the intellectual and philosophical movement of The Enlightenment, the Classical period saw the emergence of both unifying trends and conflicting ideals. On one hand, there was a collective shift in musical taste away from Baroque aesthetics towards a simpler and more economical means of expression. On the other hand, contesting aesthetic ideals (e.g. *Galant Style* and *Empfindsamer Stil; Opera Seria and Opera Buffa*) had become topics for debates (e.g. the *Guerre des Bouffons*) as much as opportunities for creative synthesis (e.g. the serio-comic fusion in Mozart's operas).

The burgeoning of the middle class led to music composed for concert halls and publications rather than serving court functions. New demands and appreciation for drama and spectacle drove improvements in musical instruments for greater dynamic range, variety in timbres and virtuosity. Shedding their old identity of servitude, composers increasingly saw themselves as the authors of their own musical expressions. Their creative deviations from the norms often pushed the boundary of performance and reception.

Connection to Core Understandings

1. Music is an expression of identity.
   - Shedding their old identity of servitude, composers increasingly saw themselves as the authors of their own musical expressions. For example, while Haydn's early string quartets served the intrigue and entertainment of the court, Beethoven's late quartets project strong individual expressivity and mannerism that challenged the stylistic norms.

2. Music is shaped by innovations.
   - Classical composers made important breakthroughs in genres based on innovative transformations of musical precedents. For instance, Mozart's innovative synthesis of *Opera Seria* and *Opera Buffa* was built on Gluck's reformative models which brought important changes to operatic forms, dramatic structure and orchestration.
   - Innovations in music compositions were closely related to structural improvements on musical instruments. For instance, the incorporation of independent melodic lines for woodwind instruments in Mozart's symphonies is due to innovations made to the range and flexibility of these instruments.

3. Musical meaning is enriched when multiple perspectives of listener, creator and performer are considered.
   - Musical trends in the Classical Period were closely influenced by major philosophical and artistic trends that defined the perspective and musical taste of the listeners, creators and performers. For example, the widely-accepted 'Galant Style'

Drawing connections to the core understandings, this AoS puts its focus on three Classical genres, namely symphonies, chamber music and operas. In addition to in-depth explorations of styles and genres, this AoS serves to inform, inspire and improve different aspects in music listening, creating and performing. **Classical Symphonies** The study of Classical Symphonies, from its early three-movement precursors to the heroic model of Beethoven's symphonies, provides a holistic survey of their important development and transition from the Classical to early Romantic period. This development was closely related to changes in patronage and performance contexts, where symphonies composed for private functions gradually gave way to those designed for more diverse public audiences in larger concert settings. This was accompanied by important improvements on musical instruments with a wider dynamic range and greater versatility. Improvements in wind instruments, for example, had allowed composers to write expressive solo melodies for an independent wind section. It is through an in-depth exploration of selected symphonic movements by prominent Classical composers that students understand the impact of the above transformations on musical structure and style. Exploration of Haydn's and Mozart's symphonies reveals both common aesthetic features of Classical style (e.g. *Sturm and Drang*, *Galant Style*) and individual deviations in formal designs (e.g. Haydn's monothematic sonata form). On the other hand, Beethoven's symphonies draw insights into important structural innovations (e.g. motivic development and trajectory across movements) and emerging Romantic narrative (e.g. the heroic model with triumphant ending) that prefigured the aesthetic ideals of the next century.	conformed to the aesthetics of the Enlightenment that put emphasis on simplicity and the eradication of ornamental artificiality in music. • The design of Classical music was closely tied to different contexts in which it was being performed and experienced. As an example, Haydn's late symphonies and string quartets, in 'popular style', were largely composed according to the requirements of public performances and listening in the concert hall setting.

Classical Chamber Music The study of Classical chamber music requires a preliminary understanding of its origin, from the gradual disappearance of continuo and Baroque bass line to the adoption of a new kind of texture, where the lower-register instruments gained equal status. Through composers from Giovanni Sammartini and C. P. E Bach to Beethoven, works for chamber music saw very progressive transformations across the 18th century. Characterised by its balanced part-writing, varied textures and musical dialogues, the Viennese string quartets, in particular, grew in length and virtuosity with the improvements in the string instruments and the emergence of professional chamber groups (e.g. The Schuppanzigh Quartet). Other instrumental combinations (e.g. Mozart's *Quintet in Eb major for Piano and Winds, K.452* became popular as composers experimented with different layering and blend of timbres, taking advantage of technological innovation made to the wind and keyboard instruments. Chamber works by Haydn, Mozart and Beethoven contain stylistic transformations that correspond closely with changes in the social context as well as the roles and identities of these composers. For example, while Haydn's early string quartets were composed within the confines of *Esterházy* Court, his late quartets (in the more extended 'popular style') were tailored for the public when his status as a celebrated composer became increasingly pronounced. Beethoven, on the other hand, challenged the reception of its time with radical structural deviations and mannerism in his middle and late quartets. **Classical Operas** The study of Classical Opera includes a broad survey of its development from Gluck's reform of *Opera Seria*, to Beethoven's 'Rescue Opera', *Fidelio*. While an in-depth study of Baroque operas is not necessary, some knowledge of operatic forms (e.g. stylistic features of Baroque overture,	

aria and recitative) and early opera composers (e.g. A. Scarlatti and G.F. Handel) will help students better appreciate the significance of its development from the mid-18th century. The study begins with Gluck's innovative strategies to make *Opera Seria* a more natural, dramatic and coherent genre in accordance to aesthetic ideals of the Enlightenment. This partly came as a response to the demand for greater dramatic spectacle and expression, when operas became more popular among the middle class, and less as a form of court ritual for the aristocrats. In this direction, Gluck's operas (e.g. *Alceste*) carry important compositional innovations, including the exclusion of *da capo* aria and coloratura singing, alongside the extensive additions of choruses as well as accompanied recitatives. On the other hand, it was Mozart who moved one step further in the synthesis of *Opera Seria and Opera Buffa.* Through the study of his operas, students can learn to appreciate how Mozart used different musical elements to achieve smooth transitions and effective juxtapositions between solemn and comical scenes. In the climate of the French Revolution, Beethoven's *Fidelio*, with its rich orchestral colours and symphonic fanfare, served a new kind of heroic narrative. Given the extensive length of Classical operas, students are not expected to study any one opera in its entirety. For each composer, a good selection from different sections of his operas, covering different operatic forms and musical devices, should offer sufficient understanding of Classical Operas at this level.	

Knowledge Outcomes	**Skills Outcomes**	**Musical Elements & Concepts**
Students will understand: • the historical, social and cultural contexts of music in the Classical Period	**Students will be able to:** • describe, distinguish and make connection among different styles and genres:	**Stylistic Concepts:** • Galant Style • *Empfindsamkeit* / *Empfindsamer Stil*

• the negotiation and emergence of new identities within these contexts • the sources and characteristics of music materials used as the basis of creation • new ideas, compositional strategies and practices that set new musical trends • technological advancement that had impacted composers' creative process, performance and reception of music	○ Structure and Form ○ Rhythmic and Melody ○ Texture ○ Timbre ○ Harmonic languages ○ Instrumentation and Orchestration ○ Composition techniques and processes • demonstrate stylistic awareness and in-depth understanding of Classical Period idioms and compositional processes through listening, creating and performing	• *Sturm und Drang* • *Opera Seria* and *Opera Buffa**** • Rescue Opera** • Heroic style • Pastoral style **Structure:** • Ternary and binary forms • Classical sonata forms* • Classical symphonic forms* • Classical operatic forms** (e.g. overture, aria and recitative forms) • Instrumental dance forms (e.g. minuet and trio, scherzo and trio) • Fugal and canonic forms • Theme and variation form **Melody and Harmony:** • Pre-dominant harmonies, mediant relation, half-step/whole-step modulation • Motivic development, monothematicism*, regular and irregular phrase structure **These are applicable to Symphonies only.* ***These are applicable to Operas only.*

Area of Study (AoS) 2: Asian Music

Overview

The scope of the Asian music study in this syllabus concerns the traditional forms of expression from selected genres in Chinese solo instrumental music, music of Malay traditional dances, and Indian string music. These chosen topics aim to enhance students' cross-cultural competencies, appreciation of a range of non-western musical traditions, as well as develop their understanding of the differing values, meanings and purposes that music holds from the perspective of each culture. The study of Asian music is hence an important part of understanding the beauty and richness of musics of Singapore and around the world.

A common theme runs through the chosen topics. While all of them have their roots in styles and genres that were cultivated over centuries, each one is a living tradition that continues to be widely practised today, and which continues to evolve in the changing historical, social and cultural contexts from which each is found. Such a theme reflects the nature of traditional musics and highlights the need for students to develop both a good understanding of the musical characteristics, contexts, functions and aesthetics surrounding each type of music in its *traditional* form, as well as an appreciation of the forces that lead to their contemporary forms of expression.

Issues surrounding the study of Asian and world music can be complex, resulting in the differing ways in which content of this AoS is presented and organised. In Chinese solo instrumental music, the focus is on the repertoire of each of the stated instruments. This is because characteristics of Chinese traditional solo music emerge through the collective study of a range of repertoire represented by the selected instruments rather than the study of one or two specific styles within the tradition. On the other hand, the focus on the two major traditions

Connection to Core Understandings

1. Music is an expression of identity.
   - Music is a reflection of cultural and ethnic backgrounds.
   - The rich and varied musical styles in Asia reflect the multi-ethnic identities as well as the collective identity of each country, many of which have been shaped by cross-cultural influences over an extended period of time.
   - Identities are also defined by regional styles within each Asian music tradition. For instance, the northern and southern styles of *dizi* playing reflect the contrasting landscapes of each region as well as the temperaments of its people.

2. Music is shaped by innovations.
   - Beyond a preserved art, traditional Asian musics are living traditions that have evolved through innovations and innovative practices through the ages. They continue to evolve under changing socio-cultural influences and contexts, as well as the creative efforts of composers, performers and instrument makers.

3. Musical meaning is enriched when multiple perspectives of listener, creator and performer are considered.
   - The aesthetics, as well as the historical, social and cultural contexts of Asian music provide important lenses through

of Indian string music, *Carnatic* and *Hindustani*, is a meaningful approach to study the ways in which musical concepts common to both traditions take on specific characteristics within each tradition. In the music of Malay traditional dances, the focus is on the style of each dance, with scope for an exploration of the external cultural influences that shaped dances such as the *inang* and *zapin*. It is also important to understand that within each of the traditions, there are repertoire with a longer developmental history than others. This is most evident in the music of Malay traditional dances where the *asli* is often regarded as the forerunner of the four basic styles of Malay dance music. On the other hand, although the *sheng* is an instrument native to China, in ancient times its role was largely confined to ensembles and much of its solo repertoire lost or unknown. Nevertheless, the inclusion of the *sheng* in this study is useful in that it illustrates, through its repertoire composed in the 20th century for the modern *sheng*, the innovative outcomes that are possible in the realm of traditional music cultures. The influence of the music of ethnic minorities in China on modern *sheng* repertoire further illustrates the impact that a multi-ethnic society can have on the musical identity of a culture, and is a springboard for exploring ways in which the Singaporean musical identity within our multi-cultural society can be further developed and defined.	which meaning is derived and understood by the individual and the collective. • Improvisation in Chinese, Malay and Indian music is an important feature that allows the individual to contribute towards the collective meaning of the music.

Knowledge Outcomes	**Skills Outcomes**	**Musical Elements & Concepts**
Students will understand: • the aesthetic, social and cultural contexts of music in each tradition; • the purpose and function of the music; • approaches to improvisation and arrangement within the context of the various genres/traditions;	Students will be able to: • distinguish between the music of the different traditions by examining the musical characteristics of the selected genres and traditions, focusing on: o Rhythmic and melodic features o Tempo	**Music of Malay Traditional Dances** • Instruments: violin, *gambus*, *seruling*, accordion, harmonium, *rebana, gendang*, *dok*, *marwas*, gong • Influences of other cultures, especially Arab and Portuguese • Functions and features of *taksim* and *wainab* used in *zapin*

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- interaction between instruments (e.g. to produce specific musical textures);
- instrumental and performance techniques unique to the various genres and traditions;
- developments in modern performance contexts, and effects of modernisation on instrumental performance style

</td>
<td>

  - Structure
  - Texture
  - Common instruments used (including combination of instruments)
- differentiate between the styles and genres specified in each tradition (where applicable)
- follow transcriptions of melodic line in cipher (Chinese music) and *sagam* (Indian) notations
- apply understanding of a variety of musical elements in Listening, Creating and Performing

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<td>

- Typical rhythmic patterns associated with each dance genre
- Relationship between music and dance steps/gestures

Chinese Solo Instrumental Music

- Instruments: *dizi, pipa, sheng, zheng*
- Scales and Modes: Anhemitonic pentatonic, heptatonic
- Concept of *qupai* as a basic unit of variation and other techniques of variation (e.g. *jiahua*)
- *Ban* as the organisation of time: *ban* as tempo (*sanban, manban, zhongban, kuaiban, liushuiban*) and *ban* as metre (e.g. *yiban yiyan, yiban sanyan*)
- Musical structures: *baban, taoqu*

Indian String Music

<table>
<tr><th></th><th>Carnatic:</th><th>Hindustani:</th></tr>
<tr><td>Instruments:</td><td>violin, veena, mridangam, tambura</td><td>sitar, sarod, tabla, tambura</td></tr>
<tr><td>Tala:</td><td>Adi tala and Khanda chapu tala; anudrutam, drutam and chatusra laghu</td><td>Tintal and rupak tal; sam; theka, tali and khali</td></tr>
<tr><td>Concepts:</td><td colspan="2">Raga, svara, laya, drone, sangati, gamaka (kampita, jaru and janta),</td></tr>
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			mukhra, tihai, *vistar, meend, gamak, tan, andolan, murki,* and *kan-swar*	
		Form and Structure:	*Kriti: alapana-pallavi-anupallavi-charanam* *Ragam-tanam-pallavi* *Tani avartanam (sarva laghu* and *kanakku)*	*Alap: alap-jor-jhala* *Gat: Masit Khani (vilambit* or *madhya)* and *Reza Khani (madhya* or *drut)*

Area of Study (AoS) 3: Jazz Music in the late 1950s – 70s

Overview

The late 1950s through to the 1970s saw a flowering and splintering of styles within jazz. Jazz musicians sought new approaches to improvisation and composition, finding new ways to innovate in response to and/or reaction against the conventions of bebop that were predominantly used in jazz improvisation and composition.

Simultaneously, jazz musicians were influenced by other concurrently developing musical trends and styles, exploring elements of rock, soul, funk and avant-garde music. All these took place against the political and social upheaval of the 1960 – 70s, which saw the development of black nationalism, the Civil Rights Movement, and protests against the Vietnam War.

This AoS focuses on the music of three jazz musicians who were known for being at the cutting edge of musical developments in jazz, specifically Miles Davis, John Coltrane, and Herbie Hancock. This AoS will focus on their musical output in the late 1950s – 70s, which collectively offers insights into key substyles such as modal jazz, post-bop, and jazz fusion, although these substyle labels may not fully encapsulate the musicians' intentions, nor reflect the diversity and range of musical characteristics that could be present in each of the substyles. For example, a recording that is classified as post-bop may sometimes display characteristics of modal jazz, and vice versa.

To fully understand the contexts in which the music of Davis, Coltrane and Hancock developed in the late 1950s – 70s, it will be useful to survey preceding jazz substyles such as bebop, cool jazz and hard bop, and be

Connection to Core Understandings

1. Music is an expression of identity.
   - Jazz musicians forged new musical identities through the exploration and incorporation of musical influences across genres. For example, Miles Davis', John Coltrane's and Herbie Hancock's musical styles and identities evolved through their careers, ranging from experimentations in modal jazz and post-bop, to their later forays into jazz-rock fusion, avant-garde jazz and jazz-funk.

2. Music is shaped by innovations.
   - The exploration of new approaches to composition and improvisation encouraged the flowering of jazz substyles. For example, modal jazz explores the use of scales as the basis for improvising, departing from the functional harmonic patterns traditionally used in jazz and eschewing the complex chord progressions typical of bebop.
   - Advancements in technology enabled jazz musicians to benefit from new possibilities in music distribution, which also shaped their musical choices in composition and recording. For example, the inventions of the LP and magnetic tape allowed jazz musicians to record in longer segments, resulting in the creation of longer compositions.
   - Advancements in technology offered an increased sound palette to include new timbres and instrumentation. For example, the use of synthesisers and electric instruments resulted in new sounds and timbres, as exemplified in the

briefly acquainted with George Russell's 1953 book *Lydian Chromatic Concept of Tonal Organisation* and its impact on modal and modern jazz harmony. Other concurrent musical trends of the period should also be surveyed, such as rock, soul and funk music, as well as avant-garde art music.	*Mwandishi* period and jazz-funk recordings of Herbie Hancock. • Advancements in recording technique offered new possibilities in studio post-production (e.g. Miles Davis' *In a Silent Way* employs extensive post-production editing such as splicing and looping, resulting in a final track that sounds different from what was recorded live in the studio). 3. Musical meaning is enriched when multiple perspectives of listener, creator and performer are considered. • Through the perspectives of the socially conscious audiences of the 1960s – 70s, jazz musicians and their music became symbols of protest and drivers of social change. For example, as several avant-garde jazz musicians actively championed black nationalism, avant-garde jazz became strongly connected to themes of racial struggles and anti-war protests, and have often been perceived as political statements that emphasise African culture, such as in the music of John Coltrane.

[for Music Creating component] Area of Study (AoS) 4: Compositional Techniques of Modern and Contemporary Composers (ca. 1900 – Present)

Overview

Music in the 20th and 21st centuries was characterised by the plurality of styles, expressions and techniques, without a dominant set of generally accepted conventions. The spirit of experimentation taking off in different directions was a hallmark of the music from 1900 to the present, which resulted in a range of aesthetic values that was daring, eclectic and individualistic. The scope of this AoS, as part of the Creating component, focuses on the exploration of significant arrangement and compositional techniques, practices and core repertoire by art and popular music giants of this period.

Composers of this period lived amidst significant political, economic and social crises. The first half of the 20th century was marked by two World Wars, the Great Depression, the rise of Fascism and the Cold War. Musical activity was disrupted, and many composers withdrew into artistic seclusion. A search for artistic renewal thus began. Some composers continued to cull from models and rework existing materials from earlier traditions and folk idioms, thus preserving a relationship with the past. Others avoided the familiar and adopted a more radical outlook. They broke away with traditional tonality and rejected most of the accepted principles regulating form and rhythm. New systems of organisation of musical materials were also being invented by some composers. The 21st century saw the rapid rise of technology within an increasingly globalised world which allowed composers to experiment with and harness technology in terms of compositional materials and practices, recording techniques, development of instruments, collaborative opportunities, broadcasting and marketing towards realising their artistic vision.

Connection to Core Understandings

1. Music is an expression of identity.
   - Issues of class, geography, language, race and religion shape music. The modernism of much American music took shape through the cross-fertilisation of the musical traditions of African-Americans, native Americans and European immigrants. American composers incorporated materials unique to their culture, such as folk music, jazz, popular music, Broadway shows, urban cityscape sounds and experimental attitudes to produce eclectic musical styles that are distinctively American. In Asia, some composers are trained in both Asian traditional music and Western Art Music, while others receive instruction mainly in one tradition. Asian composers draw from the rich cultural diversity of both Asian and Western Art traditions. The extent of borrowing and hybridisation varies with each individual, depending on their espoused identity as an individual and/or a group (e.g. ethnic, nation, circle of musicians). Some composers explicitly borrow materials by quoting or paraphrasing traditional folksongs, melodies and/or rhythmic patterns. Others synthesise Asian and Western musical systems, timbres, articulation, scales, tuning etc. into a compositional idiom that evoked Asian sensibilities.
   - There were several musical figures in the 20th and 21st centuries, such as Arnold Schoenberg, John Cage and Murray

Pitch Organisation

Pitch organisation (vertical and horizontal planes) took many forms. Composers such as Claude Debussy, Béla Bartók, Aaron Copland, Igor Stravinsky, Olivier Messiaen and Paul Hindemith forged new approaches to tonality. Although the concept of pitch centricity was usually retained, harmonic structures and the relationship between consonance and dissonance were re-defined. Pitch centricity no longer has to be dependent on tonality and could now be achieved through other means such as register (e.g. highest, lowest), duration and dynamics. Composers explored a range of approaches, such as free chromaticism, non-functional (and sometimes combined with functional) use of progressions, poly-tonalities/modalities, polychords, chords built on different intervals, harmonic series and synthetic scales/modes.

The collection and study of folk materials were undertaken on a larger scale in the 20th century, which resulted in the common practice of borrowing and drawing from folk musical idioms. New styles were also created such as the re-harmonisation of pentatonic and modal materials, and fusion with other developed techniques of art and popular music. Significant composers include Bartók, Charles Ives, and in the second half of the century, the Chinese 'New Wave' composers such as Guo Wenjing, Singaporean composers such as Kelly Tang and Phoon Yew Tien and other Asian composers such as Isang Yun and Toru Takemitsu.

On the other hand, the Second Viennese School composers avoided the conventions of the tonal system in their early atonal works. One of the earliest approaches developed to organise non-tonal materials was to compose with sets. Arnold Schoenberg later developed the twelve-tone technique as a goal towards the *emancipation of dissonance*. Relationships between pitches in the set could be explored via ordering,

Schafer, who had set visions for the musical future and were persuasive enough to amass a following to establish new schools of thought.

2. Music is shaped by innovations.
   - The cross-pollination of styles refreshes the identities of borrowed practices and repertoire, and have become tools of expression and innovation.
   - Advancements in recording techniques had provided the needed aural documentation for composers, whose new compositions were built on vast collections of recorded materials. For example, the materials collected during Bartók's fieldwork recording using a phonograph had become an important part of his creative process and source of inspiration.
   - Technology changes the structure of musical practices, transforms the way one appreciates music, and alters the definition of what music is and can be. The invention of electronic media, digital tools, instruments as well as the incorporation and manipulation of found sounds enlarged the palette of timbres in 20th and 21st centuries, allowing composers to consider pitch, noise and sound as of equal importance. The rise of the internet also democratises music making, putting it in the hands of the songwriter/sound artist, performer, engineer, publisher and consumer.

3. Musical meaning is enriched when multiple perspectives of listener, creator and performer are considered.
   - Notation alone cannot precisely communicate all aspects of a composer's sound ideal. John Cage described the use of

cardinality, intervallic content, operations (e.g. transposition, retrograde, inversion, rotation), subsets and supersets, symmetries, among others. Sets could be serial or non-serial; the formal denotes an ordered collection whereas the latter refers to unordered sets. **Organisation of non-pitch materials** Parameters such as rhythm, timbres, and textures, which had previously been largely dependent on tonal motion, became independent and assumed the main focal points of development for many composers. Serialism, an extension of the twelve-tone technique to include musical elements other than pitch (e.g. articulation, duration, dynamics, timbres), was considered a symbol of spiritual and intellectual freedom in post-war years. **Aleatory, Chance, Indeterminacy** On the other end of the spectrum were composers who rejected the rigidity of the serialists and employed instead the use of chance operations to determine pitch, duration, form, expression, sound materials etc. of a work. Proponents experimented with mobile form, indeterminate notation, graphic notation, texts, allowing performers degrees of freedom to interpret music, and even be part of the creating process. **Noise, Sound and Colour** The introduction of noise elements into music, which was anticipated in Pratella's *Manifesto of Futurist Musicians* (1912) and Luigi Russolo's *Arte dei Rumori* (1913), took root in this mechanistic age. Edgard Varèse was one of the pioneers who was influenced by the sounds of the cityscape, and was one of the first composers to feature a percussion ensemble as a concert piece, including sirens, in *Amériques* and *Ionisation*. John Cage's	indeterminacy as his intention 'to let things be themselves' and blurred the roles of performer and creator. Interpretive choices could be derived by understanding the defining stylistic characteristics of Cage and his associates (e.g. David Tudor, Christian Wolff, Morton Feldman), the sound world of Cage's notated music, his non-musical musings (e.g. poetry), as well as interpreters' experimental attitudes and collective experiences.

First Construction in Metal was one of his first pieces that deconstructed the border between noise and music. His framing of environmental and unintended sounds in *4'33''*, writing for junk-yard items, and designing a prepared piano were further explorations into the noise domain. Technological advancements have also played a part in the revolution of sound, particularly from the second half of the 20th century till the present. The invention of the magnetic tape, phonograph, tape recorder and electronic music synthesizer engendered new compositional and performance practices. Two practices, *musique concrète* (*Groupe de Recherches Musicales (GRM)* in Paris) and electronic music (*Westdeutscher Rundfunk* in Cologne; *Radio Italiana* in Milan; and the Columbia-Princeton Electronic Music Centre) co-existed. The *concrète* practice, advocated by Pierre Schaeffer, is essentially a montage of found sounds that can be subjected to tape and electronic manipulation, whereas the sound materials for electronic music are artificially or synthetically created by electronic means such as generators, filters, and ring modulators. In the late 1960s, Murray Schaffer extended Cage's ideas by proposing psychoacoustic ecology as a framework for *environmental music* and *soundscape*, which refers to the shaping of the large-scale urban acoustic environment of sounds and noises. Pauline Oliveros furthered this into a sound practice of *Deep Listening*, which aims to enhance her own as well as others' listening skills by focusing on the sonic environment. Since the 1980s, the term, *sonic art*, was coined to encompass all forms of music that can be generated and configured electronically and/or using computers. Two main genres now exist; acousmatic music, which exists only in recorded form, and live electronic music, which is the triggering and manipulation of musical sounds during a live performance.	

The incorporation of noise and environment sounds, as well as new timbres made possible by digital tools broadened the spectrum of timbres composers could play with, allowing composers to operate in the pitch-noise spectrum. Such composers drew freely from acoustic and electronic means and searched for novel instrumental possibilities by way of extended techniques, and even the invention of new instruments. Some significant composers whose music are richly hybridised include Karlheinz Stockhausen, Harry Partch, Pauline Oliveros, Joanna Bailie, Unsuk Chin, Paul Lansky and Joyce Koh. **Cross-fertilisation of cultures and styles** Against this backdrop is also the constant cross-fertilisation between Western art music and popular music. Early pop musicians experimented with the orchestration of Classical music, instrumentation of jazz and rock music, and backing music that is electronic. In the 1960s, songwriters, producers and engineers moved away from the style of Tin Pan Alley and experimented with sound effects, multi-track recording, sampling, ring modulators, and more lately, digital instruments, allowing a proliferation of diverse styles. A genre that may well land itself to comparison with electroacoustic art music would be synth-pop, pioneered by bands such as *Kraftwerk* and Yellow Magic Orchestra. Some postmodernist musicians such as Brian Eno, Steve Reich, Philip Glass and Frank Zappa also came to be classified as either *art* or *popular* musician as the boundaries between art and pop music became blurred. **Arrangement** The art of arranging music ranges from a strict rendering of the original composition to substantial re-composition that imaginatively transforms the aesthetic of the original composition.	

The practice of arranging in the 20th century was influenced by factors such as the implementation of copyright agreements, which made it difficult for musicians to arrange existing music. The piano transcription was also being replaced by the advent of radio and television to disseminate operatic, orchestral and chamber music. Nonetheless, there are several soloists, such as Grigory Ginzburg and Ronald Stevenson who arranged music for their instrument and were finding new means of expression for some of the existing repertoire. In view of the development of non-tonal systems, composers, such as Aaron Copland and Bartók, decided to search for a new musical language through the collection and arrangement of folksongs. Others, such as Anton Webern and Peter Maxwell Davies, have also crossed the divide between their own style and keeping with earlier styles in their arrangements of J.S. Bach's music. In jazz, arrangement in the broadest sense is defined as an extemporisation on standards. A narrower sense of the definition could mean a 'written-down, fixed, often printed and published version of a composition'[8] usually for standard jazz ensembles (e.g. big bands, small combos). With the demise of the big-band era and the rise of small ensemble settings after 1945, composition and arrangement function in an integrated manner, which is the practice of the Modern Jazz Quartet, Miles Davis's various quintets and John Coltrane's quartet. Arrangement in different substyles continues to gain traction in popular music and music for new media as these genres continue to proliferate the market.	

[8] Schuller, Gunther. "Arrangement (jazz)." *Grove Music Online*. 2003. Oxford University Press. Date of access 16 Dec 2019, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001/omo-9781561592630-e-2000015900>

The breadth of styles explored in this AoS is pulled from across the globe and reflect a range of aesthetic values. Teachers could incorporate any other techniques and repertoire that are of interest to students. Teachers would also be mindful that the techniques and systems developed by composers suited the contexts of the times they lived in and were often individualised. It is, therefore, important for teachers to help students derive personal musical meanings from the exploration of a diverse range of repertoire and practices, and support them in their journey of discovering their own musical identity as young, budding Singaporean composers through developing their creative voice and expression.	

Knowledge Outcomes	**Skills Outcomes**	**Musical Elements & Concepts**

Students will understand:
• the historical, social and cultural backdrop against which music developed in the 20th and 21st centuries;
• approaches and techniques in composition within the context of the various genres/traditions;
• the impact of technology, mass media and audience reception on creative practices;
• the negotiation and emergence of new identities within these contexts.
	Students will be able to:
	• apply the techniques and approaches of twentieth and twenty-first centuries' musical styles in their compositions, focusing on:
	  • Harmony and Melody
	  • Rhythm and Metre
	  • Texture
	  • Timbre, Techniques and Instrumentation
	  • Form and Structure
	  • Use of Technology
	  • Notation
	• evaluate musical decisions through critical reflection
		Larger principles of Creating
		• Organisation through pitch, non-pitch
		• Linearity, Verticality
		• Patterned, Non-patterned
		• Metered, Meterlessness
		• Motion, Stasis
		• Continuity, Contrast
		• Tension, Release
		
		Pitch
		• Secundal, quartal, quintal, polychords, chord clusters, extended harmonies, hexachords
		• Bitonality, polytonality, bi-modality, polymodality, atonality, reharmonisation, pitch centricity, pitch-bending

		• Scales such as pentatonic, octatonic, whole-tone, modes, synthetic, harmonic series, tone row, microtones **Rhythm and Metre** • Polyrhythm, isorhythm, irregular rhythmic groupings, additive, iambic, anapest • Polymetre, changing metres, irregular metrical division, phasing **Texture** • Monophony, homophony, polyphony, heterophony, layering, *klangfarbenmelodie*, pointillism, sound mass **Timbre and Instrumentation** • Extended techniques • Combinations of acoustic instruments across traditions; combinations of acoustic and digital instruments (also see Technology below) • Found sounds **Technology** • New instruments including electric, electronic and digital instruments • Effects and techniques such as: Modulation effects (e.g. phaser, flanger, tremolo, Doppler, wah-wah, distortion etc.); Time-based effects (e.g. delays and echoes, reverberation, harmonisers etc.); Filter effects (e.g. lowpass,

		highpass, bandpass etc.); Distortion; Speed Change; Retrograde; Fade in/out; Panning; EQ; Amplification; Sampling; Splicing **Structure** • Palindrome and symmetrical structural designs, modular, mobile **Notation** • Staff, graphic, cipher, lead sheet **Other techniques of Creating** • Arranging • Borrowing – includes quotations, stylistic allusions, pastiche, and collages • Ornamentation • Repetition

SECTION 3: PEDAGOGY

Recommended Pedagogies and Teaching Approaches

3. PEDAGOGY

Recommended Pedagogies and Teaching Approaches

Designing student-centric learning experiences require arousing students' interests, activating and building on their existing knowledge and skills, nurturing their multiliteracies,[9] developing their versatility across musical styles, and ultimately helping them to discover and shape their individual musical voices.

Teachers will consider the use of a range and blend of pedagogies and strategies, combined with authentic music-making practices, to create student learning experiences that are multi-dimensional, engaging and purposeful. These pedagogies and strategies can include:

- Differentiated Instruction
- Self-Regulated Learning
- Strengthening Self-efficacy
- Facilitating Metacognition
- Facilitating Creative Thinking
- Facilitating Improvisation Activities
- Collaborative Learning
- Informal Learning
- Kodály
- World Music Pedagogy
- Music and Movement
- Inquiry-Based Learning (IBL)
- Blended Learning

In addition to the above are five key considerations for the planning of student-centric music learning experiences for the 2-year curriculum, which are:

- Integrating Listening, Creating and Performing
- Spiral Approach
- Teaching across Areas of Study (AoSs)
- Understanding Learners' Profiles
- Understanding Types of Learning Contexts

[9] 'Multiliteracies' is a term given by the New London Group (1996) to describe an approach to pedagogy that takes cognisance of linguistic diversity and multimodal forms of linguistic expression and representation. The framework of multiliteracies have also been applied in music education such as by Tremblay-Beaton (2015).

- The New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard educational review*, *66*(1), 60-93.
- Tremblay-Beaton, K. (2015). Multiliteracies in Music Education. *International Journal for Cross-Disciplinary Subjects in Education, Special Issue 5*(3).

SECTION 4: ASSESSMENT

Assessment in the Singapore Curriculum Philosophy
Assessment Objectives
Modes of Assessment

4. ASSESSMENT

Assessment in the Singapore Curriculum Philosophy

Assessment is an integral part of the learning process, and must be closely aligned with curricular objectives, content and pedagogy. Assessment practices also have to be developmentally appropriate for learning to be effective. Both school-based assessment and national examinations play important and different roles in our education system. A balanced assessment system should have both Assessment of Learning (AoL) as well as Assessment for Learning (AfL). Whether implemented as national examinations or in the classroom, assessment should lead to meaningful learning. The 'what' and 'how' of assessment should be anchored on the clarity of purpose ('why'). There should be regular and meaningful gathering of quantitative and qualitative information about a learner's progress and development, and such information should be used to inform learning, develop thinking skills and dispositions in our learners, and shape future teaching and learning practices.

Assessment Objectives

The H2 Music Syllabus Assessment Objectives are as follows:

AO1 – Demonstrate Musical Understanding and Knowledge
Students should be able to demonstrate knowledge and understanding of: • Musical elements and concepts in the context of the genre, style and tradition • Connections of musical concepts and practices across traditions
AO2 – Apply Musical Skills and Knowledge
Students should be able to **apply** musical skills and knowledge to: • Critique music from a wide range of genres, styles and traditions • Create and perform music that demonstrate musical understanding and sensitivity across styles and contexts
AO3 – Analyse and Evaluate Music
Students should be able to: • Analyse and evaluate musical interpretation based on stylistic understanding of relevant creating and performing conventions; • Evaluate musical decisions through critical reflection
AO4 – Create and Communicate Musical Ideas
Students should be able to: • Synthesise knowledge to derive personal responses and ideas about music • Create and perform music with advanced technical competence and musical sensitivity • Communicate personal responses and ideas about music through a variety of modes • Collaborate with others to create and perform music

Modes of Assessment

It is important that appropriate assessment modes are used to ascertain students' musical learning and understanding, and to meet the assessment objectives. The proposed assessment modes for the syllabus are presented below, which can serve both formative and summative purposes:

Music-Making Processes and Assessment Modes	**Assessment Objectives**
Listening: Students will listen, analyse and evaluate music scores, recordings, and writings. Students will be assessed on their ability to:	
• Distinguish between the music of the different traditions under study in terms of their musical characteristics • Develop comparative understanding within and/or between Western and non-Western repertoire • Understand the continuation, development and innovations in music across the ages and traditions • Substantiate judgements by making reference to specific examples in the music analysed	AO1, AO2, AO3 and AO4
Creating: Students will create arrangements and original compositions based on stimuli, and/or without, and document the compositional process. Students will be assessed on their ability to:	
• Create music with technical control and well-developed musicianship • Create music with different mediums (e.g. acoustic, technology) • Arrange music in different styles • Justify musical choices in creating music	AO1, AO2, AO3 and AO4
Performing: Students will perform on their chosen instrument(s) or voice, in both solo and ensemble settings, music that is appropriate to the students' stage of development. Students will be assessed on their ability to:	
• Perform music with technical control and musicianship • Collaborate with others to create and perform music • Justify musical choices made during practice/rehearsal and in performance	AO1, AO2, AO3 and AO4

National Examination

Details on the national examination and H2 Examination Syllabus are found in the *Singapore Examinations and Assessment Board* website:
https://www.seab.gov.sg/home/examinations/gce-a-level