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Visual and Performing Arts
Co-Curricular Activity (VPA CCA):

Reference Guide

Band (Secondary Level)



Ministry of Education
SINGAPORE

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You are the key...

"I never teach my pupils, I only attempt to provide the conditions in which they can learn." – Albert Einstein

Dear teachers,

When we at the Arts Education Branch were sharing our own experiences as students, we were pleasantly surprised. Many of us recalled our joyful and memorable Arts Education experiences in the CCAs – from rehearsals with our fellow CCA-mates, to pre-show jitters when getting ready to go on stage to perform, to planning for camps, orientations, showcases; and going to concerts and visiting museums together.

We also remembered how our teachers-in-charge provided us with a supportive presence during those formative years. They were instrumental in our development by encouraging us, lending a listening ear, planning for opportunities for us to learn and working closely with the instructors or conductors for us. Indeed, the same stories abound from our schools even now.

Many generations of students continue to love, engage with and participate in the Arts. The Arts is a means of getting to know more about themselves, explore and understand our Singapore story and the world around them.

Some of these students have continued to pursue their passions and eventually contribute back to the Arts – as educators, artists, practitioners, patrons or designers, and so on. This was made possible because you, the teachers, ran the VPA CCAs with dedication for our students.

To support you in this journey of inspiring our young, we have prepared a series of reference guides, resources and online e-learning materials to assist you.

You are the key to a Quality Arts Education experience for your students in the VPA CCAs.

We wish you a fruitful journey ahead and await stories of joy and learning from you and your students.

Regards,

Your fellow colleagues at AEB

THE VALUE OF ARTS EDUCATION

The Arts is integral to the holistic development of our children. It contributes to their development of an understanding of the physical, emotional, intellectual, aesthetic, social, moral and spiritual dimensions of human experience.

The role of arts education is central in developing in our children a lively curiosity and an inquisitive mind. This is essential as it promotes inventive thinking and an innovative orientation in what they do.

Arts education is also the gateway to our children's sense of aesthetics, which is the basis of how they perceive the world at large and all that is around them. Such a perspective helps them make meaning of their lives, culture and identity.



Co-Curricular Activities (CCAs)

Co-Curricular Activities (CCAs) are one of the four key areas² of learning in the Co-Curriculum, which complements the academic curriculum. They play an important role in the holistic development of our pupils. CCAs prepare students for an increasingly globalised and complex future through the inculcation of values, social and emotional competencies and the emerging 21st Century Competencies (21CC). CCAs provide a means through which students are able to discover their passions, strengths and weaknesses over and beyond what they might learn about themselves in the academic classroom. Students grow as they learn together, strive together, work with and lead one another in the CCAs they participate in.

The friendships forged and the team spirit nurtured amongst students of different backgrounds are vital for social integration. These strengthen students' sense of belonging, commitment and responsibility to school, community and nation.

Above all, students develop character and resilience, as the continuum of authentic experiences allow them to develop, reflect on, and apply the values, competencies and skills that will help them thrive in the future.

Visual and Performing Arts (VPA) CCAs

Visual & Performing Arts (VPA) CCAs provide opportunities for students to develop a lifelong passion for the arts and build character. VPA CCAs are also integral to the nurturing of students' creative expression, lifelong appreciation and participation in the Arts and their 21st Century Competencies.

² The four key areas are: CCAs, Student Leadership Development (SLD) Programmes, Values in Action (VIA) Programmes and Enrichment and Lifeskills (ENL) Programmes

Reference Guide for Band Co-Curricular Activities (CCAs)

1. Philosophy of Music Education

This reference guide is developed on the premise that all students are musical and have the innate ability to listen, sing, dance, play and express themselves musically. When learning experiences are tailored to develop students' musical abilities, the complete musicians inside them begin to emerge. In addition, music has the potential to help students develop extra-musical skills, including critical thinking skills, psychomotor skills, social awareness, and moral and cultural values, all of which contribute to the holistic development of the child.

2. Aims of Music CCAs

The aims of Music CCAs are:

- To provide students with opportunities to:
 - Discover their interests and talents;
 - Appreciate the rich culture and heritage of a multi-racial society;
 - Foster friendships and social integration amongst students of diverse backgrounds; and
 - Cultivate a sense of identity and belonging to the schools.

- To complement the aims of the Primary and Lower Secondary Music Syllabus (Music Syllabus) which are to provide students with additional opportunities to engage in music activities and:
 - Develop awareness and appreciation of music in local and global cultures;
 - Develop ability for creative expression and communication through music; and
 - Provide the basis to develop an informed and life-long involvement in music.

Students' Prior knowledge from Music Syllabus

Experiences in Music CCAs should draw on students' learning and understanding of musical elements and concepts and reinforce them through active musical experiences, which include Presenting, Responding, Appreciating and Creating (See Section 5). This is based on the spiral curriculum (Bruner, 1977; Swanwick & Tillman, 1986) where the student revisits previous learning (i.e. concepts learnt through Music Syllabus) as he/she engages in different musical experiences through Music CCAs.

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How Music CCAs complement Music Syllabus

Music Syllabus Learning outcomes (LOs)	How Music CCAs complement Music Syllabus
<p>LO1: Perform Music in both Instrumental and Vocal Settings, Individually and in Groups</p>	<p>a) Music CCAs support this LO by providing further opportunities for students to use instruments and/or their voices to express themselves musically.</p> <p>b) To do this, they will learn about what constitutes good tone and expression and develop a range of instrumental/vocal techniques which will enable them to perform different types of music effectively and expressively.</p> <p>c) Students will be able to apply what they have learnt to engage in musical experiences individually, in their sections and in an ensemble setting.</p>
<p>LO2: Create Music in both Instrumental and Vocal Settings, Individually and in Groups</p>	<p>a) Where appropriate, Music CCAs should expose students to simple improvisation and music creation so as to encourage students to explore music materials and extend their learning. This could be done during exercises on instrumental/vocal technique and during sectional practices.</p>
<p>LO3: Listen and Respond to Music</p>	<p>a) Experiences in Music CCAs should also deepen students' ability to evaluate and comment on music that they have heard and performed and provide opportunities for them to use appropriate musical terms to respond to music.</p> <p>b) More importantly, Music CCAs should provide opportunities to develop students' sensitivity to others and the environment so that through their musical experiences, they will listen attentively and thoughtfully and respond appropriately to their peers and other musicians. For example, students will adjust the volume that they are playing at to achieve greater balance within the ensemble.</p>
<p>LO4: Appreciate Music in Local and Global Cultures</p>	<p>a) Through Music CCAs, students will be exposed to an extensive repertoire to gain insights into other cultures and be receptive to different types of music.</p> <p>b) This would enable them to develop a deeper understanding of the different roles musicians play in society as well as the role of music in different cultures.</p> <p>c) Through this, students will deepen musical understanding and will be able to apply knowledge of style and interpretation to perform a wide range of music.</p>

LO5: Understand Musical Elements and Concepts	a) Music CCAs provide additional opportunities for students to extend and apply knowledge of musical elements and concepts learnt through Music Syllabus. Certain Music CCAs offer opportunities to learn alternative representations of musical elements and concepts (for e.g. CO – cipher notation)
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3. Opportunities to Develop 21CC through Music CCAs

As part of the holistic development of the child, the learning of Music in the CCAs presents opportunities to develop the emerging 21st Century Competencies (21CC) of Civic Literacy, Global Awareness and Cross Cultural Skills (CGC); Critical and Inventive Thinking (CIT); and Communication, Collaboration and Information Skills (CCI).

Table 1: Learning Opportunities in Music CCAs based on Standards and Benchmarks for Emerging 21CC

Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
Civic Literacy, Global Awareness and Cross Cultural Skills (CGC)		
CGC 1 Aware of community and national issues and plays a part to improve the community and nation	<ul style="list-style-type: none"> The student is able to discuss issues that affect the culture, socio-economic development, governance, future and identity of Singapore, and use evidence to support their viewpoints. The student is able, with support, to plan and organise school and community activities/ programmes to address social issues. 	<ul style="list-style-type: none"> Perform instrumental/choral works by local composers, with an awareness and understanding of cultural and contextual references/influences and/or themes expressed in the music and/or text, with respect to Singapore. Explore and discuss the role of music in society, specifically the links between music and culture. Students develop open-mindedness and a spirit of inclusiveness as they explore, learn and compare various types of music from other cultures and contexts. Plan and put up a performance as part of community outreach efforts. With support from the CCA teachers and conductor, students may suggest a suitable repertoire for the performance. Write and perform instrumental/choral works that highlight societal issues.

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Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
CGC 2 Aware of global issues and trends	<ul style="list-style-type: none"> The student is able to demonstrate awareness of how global issues impact relations between various countries. 	<ul style="list-style-type: none"> Perform instrumental/choral works with cross-cultural influences. This is complemented by student-led research in the area of multiculturalism in the arts which provides them with insights on musical diversity and how socio-cultural factors may have influenced performance practice and the evolution of musical styles.
CGC 3 Displays socio-cultural and religious sensitivity and awareness	<ul style="list-style-type: none"> The student is able to demonstrate appropriate skills and behaviour to work together with people from a diverse range of socio-cultural and religious backgrounds within and beyond Singapore. The student is able to contribute to promoting Singapore's social cohesion. 	<ul style="list-style-type: none"> Collaborate with various bands / chinese orchestras / choirs in Singapore to engage in community work with welfare organisations through performance and workshop sessions. In the planning of performance repertoire, students should consider the background and interests of the audience. Contribute to promoting social cohesion by motivating their peers from their CCA to collaborate with members of other Music CCAs to perform local folk tunes for the school's celebrations of special occasions, such as festivities or Racial Harmony Day celebrations.
Critical and Inventive Thinking (CIT)		
CIT 1 Explores possibilities and generates ideas	<ul style="list-style-type: none"> The student is able to generate ideas and explore different pathways that lead to solutions. 	<ul style="list-style-type: none"> Identify key challenges in learning an instrumental/choral work and provide different ideas on how to overcome some of these challenges in order to perform the piece more fluently and expressively. Generate and experiment with ideas for musical performance and interpretation that most aptly expresses the composer's intent and/or emotion of the music. Attempt original music creation, in the form of coming up with warm-up exercises, re-imagining a familiar instrumental/choral work (i.e. experimenting with changes in tempo, dynamics, articulation, musical style, etc.), instrumental/choral improvisation, or composing an original musical work individually or collaboratively.
CIT 2	<ul style="list-style-type: none"> The student is able to use evidence and adopt different viewpoints to explain 	<ul style="list-style-type: none"> Collaboratively create music in generating musical ideas, explaining these ideas to their peers, and considering the musical ideas of others.

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Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
<p>Exercises sound reasoning, decision-making and metacognition</p>	<p>his/ her reasoning and decisions, having considered the implications of the relationship among different viewpoints.</p> <ul style="list-style-type: none"> The student is able to suspend judgement, reassess conclusions and consider alternatives to refine his/ her thoughts, attitudes, behaviour and actions. 	<p>Students will need to negotiate the variety of viewpoints and ideas presented with an open attitude, to make musical decisions and choices as a group.</p> <ul style="list-style-type: none"> Listen to a variety of recordings of an instrumental/choral work and discuss the differences in musical interpretations presented. Students may be guided to use these recordings as starting points for exploration of their personal interpretations of the same work. Plan and organise CCA activities (for e.g. year-end camp) with the input of their peers, teachers-in-charge or conductors, while taking into account past feedback and new ideas. Reflect on and provide constructive feedback for the improvement of self and others by affirming the efforts of their juniors and peers and providing them with constructive feedback for improvement. They critique works by others graciously, and comment on performances constructively or politely without putting others down.
<p>CIT 3</p> <p>Manages complexities and ambiguities</p>	<ul style="list-style-type: none"> The student is able to identify essential elements of complex tasks, stay focused on them, take on diverse roles and persevere when he/she encounters difficulties and unexpected challenges. The student is able to manage uncertainty and adapt to diverse demands and challenges in new and unfamiliar contexts. 	<ul style="list-style-type: none"> Lead sectional practices with focus regardless of their role in the CCA. They should be able to look at part scores, identify complex passages which are to be practiced and teach their peers how to apply suitable practice strategies to rehearse complex passages. Adapt and react to unforeseen circumstances in performances or rehearsals, e.g. helping to perform a solo passage in the event of an instrument malfunction or if a peer is feeling unwell. Challenge students to experiment with unfamiliar musical ideas in performance or creation. The open-ended creative process will involve students in experimenting with a variety of musical ideas which may or may not succeed, hence requiring students to adapt, extend, and/or revise their ideas.

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Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
Communication, Collaboration and Information Skills (CCI)		
<p>CCI 1</p> <p>Communicates and collaborates effectively</p>	<ul style="list-style-type: none"> The student is able to convey complex information and ideas coherently and clearly to create impact for specific purposes and contexts. The student is able to interact with others to construct knowledge, and new understandings and ideas. The student is able to reflect on and modify his/her working relationships and role in contributing to the group's goals, as determined collectively by its members. 	<ul style="list-style-type: none"> Advise junior members to adopt appropriate practice strategies (for e.g. use vocal syllables to practice complex rhythms) so that they are able to perform certain passages more coherently and clearly. Present musical ideas/creations (e.g. original song, improvisation, or interpretation of an instrumental/choral work), and explain the musical decisions supporting their work to their CCA peers / instructors. Collaborate with CCA / Section peers to deepen their learning e.g. in discussing the work of a composer; taking turns to lead sectional practice; sharing their thoughts and ideas on different recordings of a particular musical work and adapting some of the approaches in their own performance; contributing and building on each other's musical ideas in music creation. Rehearsing their instrumental/vocal parts in their respective sections. The section leader may facilitate the group in co-establishing a set of musical goals for each sectional rehearsal. Each student takes responsibility for refining his/her musical part. Identify musical passages where they need to play/sing more softly so that the overall ensemble sound is balanced and other instruments/voices may be more clearly heard.
<p>CCI 2</p> <p>Manages, creates and shares digital information thoughtfully,</p>	<ul style="list-style-type: none"> The student is able to refine search results, organise information systematically and manage information sensitively, while abiding by copyright regulations and minimising security risks in the handling of information. 	<ul style="list-style-type: none"> Prepare programme notes for a performance and concert by assessing and analysing information about various pieces and composers from multiple sources such as books or websites, and citing them appropriately. Students demonstrate the importance of respecting intellectual property by seeking permission from relevant composers to rearrange

Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
ethically and responsibly	<ul style="list-style-type: none"> • The student is able to verify the accuracy, credibility and currency of information across multiple sources. • The student is able to contribute actively and value-add to the information pool in an online community, while observing proper etiquette. • The student is able to project a positive online presence and manage his/her online reputation. 	<p>a piece of music should they want to put the piece up for a public performance.</p> <ul style="list-style-type: none"> • Conduct research on a specific instrumental/choral work and share their learning with their peers during rehearsals to acquire a deeper understanding of the music that they are performing. Areas of research could include musical influences of the composer, compositional styles, cultural references, historical context, etc. The research process requires students to search for and compare information from different sources (e.g. online articles, publications and historical archives) and evaluate its credibility. • Contribute actively to social media accounts of their CCA (e.g. by sharing photos of their CCA mates on Instagram) and participate in the CCA's online community with respect and decorum (e.g. reading and responding to peers' comments on the shared photos, while observing the group's rule of communicating using non-offensive language). • Post constructive and responsible online comments when giving a critique of videos of choral or musical performances that have been posted on social media.

4. Learning Outcomes of Band CCA

At the end of 4/5 years in the Band CCA, students are expected to attain the following Learning Outcomes:

- a) Demonstrate good instrumental playing skills and techniques;
- b) Appreciate the heritage and evolution of the school band movement in Singapore;
- c) Appreciate band music from diverse genres and contexts and make connections with daily living;
- d) Create musical ideas through exploration and experimentation;
- e) Demonstrate critical thinking skills in interpreting and evaluating Band repertoire;

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- f) Demonstrate collaborative skills while working to achieve common artistic goals; and
- g) Express and communicate confidently in and about Band Music.

5. Organising Learning Experiences with PRAC

The quality of the learning process is key to achieving the Learning Outcomes. The PRAC learning strands are outlined to help teachers plan, organise and facilitate suitable learning experiences for students to acquire the Knowledge, Skills and Values (KSVs) to attain the Learning Outcomes.

In practice, the learning strands are inter-related and always existing within the learning experiences of performing arts CCAs. Some learning activities lend themselves more to one or more of the learning strands.

The learning strands are:

Presenting	Responding	Appreciating	Creating
In presenting, students demonstrate and showcase their skills in the art form to a variety of audience.	In responding, students think critically about the art works and use various modes ³ to express their views, individually and in groups.	In appreciating, students relate aesthetically, affectively and cognitively to the art form and the contexts ⁴ of the art works.	In creating, students explore and experiment with the art form and express themselves using the art form and its conventions.

To guide the intentional design of a range of learning experiences for students to acquire the KSVs and attain the Learning Outcomes, the following are some non-exhaustive examples of learning activities that fall within each of the strands.

³ Students may express themselves verbally, in writing and use their expressive skills in the artforms to respond to other art works.

⁴ There are two main aspects: the cultural, geographical, historical, political and social contexts (i) within which the art work was created and performed (THEN and THERE), and (ii) the current local and global contexts of the art form (HERE and NOW).

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It is important to note that a balanced approach to using PRAC to plan the learning experiences will ensure a stronger foundation in the performing arts CCA and raise the quality of the programmes.

Table 2: Learning Activity Examples for PRAC Learning Strands

Learning Strand	Definition	Examples of Learning Activities
Presenting	In presenting, students demonstrate and showcase their skills in the art form to a variety of audience.	<ul style="list-style-type: none"> a) A performance in the school hall or community centre to a formal audience. b) A sectional rehearsal where sectional leaders or senior students demonstrate their skills to coach the junior students. c) A CCA session where students experiment and explore some basic composition / improvisation / choreography to perform their own works for each other.
Responding	In responding, students think critically about the art works and use various modes to express their views, individually and in groups.	<ul style="list-style-type: none"> a) After performing at a showcase, students discuss where they did well and how they can improve for the next performance. b) After attending a performance outside of schools, the students verbally discuss or reflect on the elements of the performances observed and apply their learning to their own rehearsals or performances. c) In response to an art work, students apply their KSVs to improvise a short phrase to express their thoughts, feelings and ideas.
Appreciating	In appreciating, students relate aesthetically, affectively and cognitively to the art form and the contexts of the art works.	<ul style="list-style-type: none"> a) Students enjoy and appreciate the improvisation by their peers, and the performances by others within or out of the school. b) Students can relate to and understand the contexts, themes, topics and stories behind the performances that they are performing or observing. c) Students understand the current local and global contexts of the art form.

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		d) Students can relate what they are learning in the CCAs to the current local and global contexts of the art form.
Creating	In creating, students explore and experiment with the art form and express themselves using the art form and its conventions.	a) Students experiment with the KSVs acquired to improvise / devise a short phrase for themselves. b) Students improvise/devise a short phrase in response to a given topic / stimuli / theme / art work.

6. Guiding Principles

The following principles guide schools in the planning and implementation of the Band Co-Curricular Activity:

a. Provide breadth of experiences

There should be a range and variety of programmes and activities to cater for holistic development and to broaden students' learning. The range of programmes and activities should support students' interests and promote self-directedness in learning.

b. Ensure development and progression

The activities and learning experiences should be designed to deepen students' development of knowledge and skills and be purposefully planned to support development of character, citizenship and achievement of the 21st Century student outcomes.

c. Provide challenge and enjoyment

While the pursuit of excellence is important, the programmes and activities should provide a healthy balance of collaboration and allow for participation at different levels to promote students' overall enjoyment.

d. Promote social bonding and integration

The programmes and activities should present opportunities for building friendships and allow students to work as a team towards a common goal. They should promote social integration and cohesion.

e. Consider available resources and safety

In the planning and implementation of the programmes and activities, schools should also consider availability of resources such as manpower and physical facilities, and the ability to ensure safety in their delivery.

7. Content Structure

The content structure of the reference guide outlines the Knowledge, Skills and Values (KSVs), Values, Socio-Emotional (SE) competencies and emerging 21st Century Competencies (21CC) related to the art form CCA that will contribute to these specific Learning Outcomes of the art form. The other learning outcomes for CCAs such as passion, leadership and teamwork, friendship and belonging, and spirit of service to the community are not covered by the Reference Guide and needs to be taken into account in the overall Student Development Plan.

The table below details the desired KSVs and Values, SE Competencies and emerging 21CC that students can acquire through the four learning strands of PRAC learning activities in order to attain the learning outcomes of Band CCA. It is intended to be used by teachers-in-charge and instructors as a reference for designing a quality Band CCA programme.

When planning the CCA programme, teachers are encouraged to consider students’ prior musical knowledge either from Music Syllabus or personal musical experiences. To support differentiated learning, teachers can consider providing students with a variety of musical experiences to explore and develop their musical abilities in the CCA. Level 1 skills describe basic proficiency in the art form. Through sustained participation in the CCA, students work towards attaining the skills described in Level 2.

Table 3: Band CCA Content Structure

Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
Presenting	1. Understand that quality instrumental playing involves: 1.1 Accuracy of score-reading (including clef, time signature, key signature, stave notation, etc.)	<ul style="list-style-type: none"> Demonstrate ability to read appropriate clef, time signature, key signature and notes on the score. Demonstrate ability to sight-read simple scores (Grades 0-1.5) 	<ul style="list-style-type: none"> Demonstrate ability to differentiate major and minor scales/chords. Demonstrate ability to sight-read scores of Grade 1.5-3 standard and beyond. Demonstrate understanding of status within a chord/triad. Demonstrate understanding of status within a chord/triad. 	<ul style="list-style-type: none"> Commitment to accurate reading and performance of music as written by composer Demonstrate the ability to reflect and recover when mistakes are made 	Values: Integrity, Responsibility, Respect SEL: Self-Awareness, Self-Management 21CC : Critical and Inventive Thinking

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
			<ul style="list-style-type: none"> Demonstrate aural awareness of chromatic/coloured chords. 	<ul style="list-style-type: none"> Openness to accept feedback positively 	
	1.2 Appropriate playing techniques on a specific instrument	<ul style="list-style-type: none"> Demonstrate proper posture, embouchure, hand position, playing position and breathing technique on the instrument as may be appropriate. Demonstrate knowledge of proper fingering on the instrument (where applicable). Demonstrate proper sticking techniques (Percussion) 	<ul style="list-style-type: none"> Understand the use of alternate fingerings (where applicable) Be able to perform with 4 mallets (mallet percussion) 		<p>Values : Resilience SEL: Self-Awareness, Self-Management 21CC : Civic Literacy, Global Awareness, Cross-Cultural Skills</p>
	1.3 Awareness of key skills required to perform on the instrument accurately and expressively	<p><u>Aural Skills</u></p> <ul style="list-style-type: none"> Demonstrate aural awareness (e.g. knowledge of intervals, ability to sing and perform their own parts) <p><u>Tone production</u></p> <ul style="list-style-type: none"> Demonstrate ability to produce a consistent and good tone on the instrument and match pitch accurately without guidance from the conductor. Demonstrate ability to produce good intonation. <p><u>Rhythmic Accuracy</u></p> <ul style="list-style-type: none"> Demonstrate ability to perform music in 2/4, 3/4, 4/4, 2/2 (alla breve or cut time) meters Demonstrate ability to perform music in rhythmic accuracy, which entails 2 aspects; that of a steady pulse and accurate 	<p>In addition to Level 1 Skills:</p> <p><u>Rhythmic Accuracy</u></p> <ul style="list-style-type: none"> Demonstrate ability to perform music in the following meters: <ul style="list-style-type: none"> 3/4, 3/8, 6/8, 5/8 Some use of meter changes in the music Simple irregular meters or irregular groupings within regular meters (e.g. 5/8) <p><u>Pitch Accuracy</u></p> <ul style="list-style-type: none"> Demonstrate ability to perform the following scales: <ul style="list-style-type: none"> Concert major keys up to 4 flats and 2 sharps. Concert g, c, d and f minor (upper secondary) Concert F and B flat arpeggio 		<p>Values: Integrity, Responsibility, Respect SEL: Self-Awareness, Self-Management 21CC : Critical and Inventive Thinking</p>

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
		<p>execution of rhythmic patterns within that pulse.</p> <p><u>Pitch Accuracy</u></p> <ul style="list-style-type: none"> • Demonstrate ability to perform the following scales: <ul style="list-style-type: none"> ○ Concert major keys up to 2 flats. ○ Chromatic scale (one octave) <p><u>Musical Expression</u></p> <ul style="list-style-type: none"> • Demonstrate ability to perform notated pitch and/or rhythmic patterns with the following musical decisions: <ul style="list-style-type: none"> ○ Appropriate articulation ○ Dynamic markings ○ Tempo markings ○ Expression markings ○ Phrase markings ○ Appropriate musical style 	<ul style="list-style-type: none"> ○ Chromatic scale (1.5 octave) • Demonstrate ability to perform music with some key changes 		
	1.4 Awareness of unique instrumental techniques and established ways of musical embellishment for various instruments	<ul style="list-style-type: none"> • Demonstrate good basic dexterity and facility skills (i.e. the ability to perform even runs on the instrument that comes from finger strength/arm power) on music from Grades 0.5 – 1. 	<ul style="list-style-type: none"> • Demonstrate good basic dexterity and facility skills (i.e. the ability to perform even runs on the instrument that comes from finger strength/arm power) on music from Grades 1.5 - 3. <p>(See Annex D)</p>		<p>Values: Integrity, Responsibility, Respect</p> <p>SEL: Self-Awareness, Self-Management</p> <p>21CC : Critical and Inventive Thinking</p>
	2. Understand that a refined band sound involves:	<ul style="list-style-type: none"> • Demonstrate ability to perform in-tune and blend well with peers. 	<ul style="list-style-type: none"> • Demonstrate ability to co-operate with peers and contribute effectively to the whole musical performance. 	<ul style="list-style-type: none"> • Develop an awareness of others while playing one’s instrument 	<p>Values : Resilience, Harmony</p>

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	<ul style="list-style-type: none"> Awareness of the distinct roles of the different instrumental parts in the music Blend and balance as an ensemble 		<ul style="list-style-type: none"> Demonstrate ability to perform a solo role. (Upper Secondary Level) 	<ul style="list-style-type: none"> Strive to contribute to the unified sound of the ensemble 	<p>SEL: Self-Awareness, Social Awareness, Relationship Management</p> <p>21CC : Critical and Inventive Thinking</p>
	<p>3. Understand proper performance etiquette (as a performer) including:</p> <ul style="list-style-type: none"> Mental preparation before beginning a performance Showmanship and stage presence Rapport and Communication with conductor and fellow performers 	<ul style="list-style-type: none"> Demonstrate appropriate etiquette during a performance including: <ul style="list-style-type: none"> Maintain focus during performances Communicate effectively with audience Respond to conductor’s gestures with sensitivity 	<ul style="list-style-type: none"> Role-model the above skills related to performance etiquette 	<ul style="list-style-type: none"> Demonstrate commitment to present oneself appropriately during performance Strive to work well with all members of the ensemble for successful performances 	<p>Values: Responsibility, Respect</p> <p>SEL : Self-Management, Responsible Decision Making</p> <p>21CC : Civic Literacy, Global Awareness, Cross-Cultural skills</p>
Responding & Appreciating	<p>1. Understand and identify basic conducting beats and gestures including preparatory beats, attacks, releases, tempo changes, entry cues, dynamic and other expressive gestures</p>	<ul style="list-style-type: none"> Demonstrate ability to respond to various conducting cues (including sensitivity of expression required) Demonstrate ability to convey and express the mood and style of the music effectively 	<ul style="list-style-type: none"> Demonstrate ability to conduct the section using basic conducting beats and gestures 	<ul style="list-style-type: none"> Demonstrate willingness to work with and respond to conductor and fellow musicians in rehearsal and performance Develop leadership responsibilities when conducting the section/band 	<p>Values: Respect, Responsibility</p> <p>SEL: Self-Awareness, Social Awareness</p> <p>21CC : Critical and Inventive Thinking</p>
	<p>2. Know the set-up and characteristics of a concert/display band</p>	<ul style="list-style-type: none"> Identify the 3 different sections (Brass, Woodwinds and Percussion) and the instruments in a typical concert band setup 	<ul style="list-style-type: none"> Carry out basic maintenance of instruments (e.g. polishing work) 	<ul style="list-style-type: none"> Demonstrate commitment in learning about band instruments and 	<p>Values: Responsibility, Respect, Integrity</p> <p>SEL : Responsible Decision Making</p>

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	<ul style="list-style-type: none"> Be familiar with the musical instruments and the importance of proper instrument care to keep them in good condition 	<ul style="list-style-type: none"> Identify and describe parts of the instrument Assemble, disassemble and carry out simple cleaning work on the musical instrument accurately. Demonstrate ability to tune the timpani <p>(See Annex C)</p>	<ul style="list-style-type: none"> Carry out very simple repair work on instruments (under supervision, where permitted) Carry out simple tuning of drum heads (Percussion section) Ability to diagnose problems with instrument and communicate this to the repairman. 	<ul style="list-style-type: none"> apply knowledge in instrument care Develop responsibility in taking care of instruments 	<p>21CC : Critical and Inventive Thinking; Information and Communication Skills, Cross-Cultural skills</p>
	<p>3. Understand basic musical terminology to describe the various aspects of music</p>	<ul style="list-style-type: none"> Use appropriate musical terminology with an understanding of musical concepts to evaluate music (including written music, audio recordings, and live performances by others or self) Examples include: <ul style="list-style-type: none"> Ability to assess personal performance standards (using simple rubrics, with guidance from instructor) Ability to critique and assess the performance of section/band music appropriate to their level with appropriate rubrics 	<ul style="list-style-type: none"> Use fully appropriate musical terminology with an understanding of musical concepts to evaluate music (including written music, audio recordings, and live performances by others or self) Examples include: <ul style="list-style-type: none"> Ability to guide junior members by providing critique and peer assessment Ability to critique music they encounter beyond the scope of band music 	<ul style="list-style-type: none"> Show initiative to engage in constructive discussion to critique and improve band's and personal performance Demonstrate open-mindedness to new ideas and feedback from others Display empathy when giving responsible and constructive feedback to others 	<p>Values: Respect, Responsibility SEL: Self-Awareness, Self-Management, Social Awareness, Relationship Management, Responsible Decision Making 21CC : Critical and Inventive Thinking</p>
	<p>4. Understand the musical characteristics of band music from various styles and/or historical periods</p>	<ul style="list-style-type: none"> Identify and describe musical characteristics of band music using appropriate musical terminology, with an 	<ul style="list-style-type: none"> Describe ways in which concert/display band music influences and is influenced by local and global culture. 	<ul style="list-style-type: none"> Seek to understand performance practices of 	<p>Values: Respect SEL : Relationship-Management, Responsible Decision Making</p>

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
		understanding of historical and cultural contexts. <ul style="list-style-type: none"> Discuss and provide personal response to the band heritage in Singapore and be able to articulate how the band movement started in 1965 and how it contributed to Nation building in the early years of Singapore. 	<ul style="list-style-type: none"> Demonstrate an awareness of the social and functional role of the concert band in the global context. Explain the understanding of the Singapore Band movement/heritage to peers/friends. 	musical genres and traditions and make use of this knowledge when making musical decisions. <ul style="list-style-type: none"> Demonstrate respect when discussing about and providing personal response to music 	21CC : Civic Literacy, Global Awareness, Cross-Cultural Skills
	5. Understand appropriate audience etiquette during a performance	<ul style="list-style-type: none"> Demonstrate appropriate audience etiquette before, during and at the end of a live performance (See Annex B) 		<ul style="list-style-type: none"> Demonstrate respect to musicians by observing appropriate audience etiquette 	Values: Respect, Responsibility SE Competencies: Self-Awareness, Self-Management, Responsible Decision Making
Creating	1. Understand that musical creation involves open-mindedness and the willingness to experiment	<ul style="list-style-type: none"> Seek, consider, and offer multiple perspectives, opinions, sources of information, and solutions Explore within and beyond familiar parameters (i.e. step out of comfort zone) in exploring music 		<ul style="list-style-type: none"> Keep an open mind to ideas and suggestions from others by putting aside prejudices, biases, and judgement Demonstrate courage to explore and experiment Demonstrate courage to offer opinions and ideas 	Values: Respect, Responsibility, Resilience, Integrity, Harmony SE Competencies: Self-Awareness, Self-Management, Social Awareness, Relationship Management, Responsible Decision Making
	2. Understand that ideas for musical creation could be derived from: <ul style="list-style-type: none"> Stimuli found anywhere and in anything Experimentation with musical elements 	<ul style="list-style-type: none"> Generate musical ideas/responses (individually or collaboratively) to tasks such as: <ul style="list-style-type: none"> Improvising (by clapping, singing or playing on one’s instrument) on a given melodic/rhythmic phrase Creating a short melodic motif Interpreting a musical phrase, etc. 	<ul style="list-style-type: none"> Develop and synthesise/extend musical ideas/responses (individually or collaboratively) to tasks such as: <ul style="list-style-type: none"> Improvising (by clapping, singing or playing on one’s instrument) on a given melodic/rhythmic phrase Creating a melodic phrase to given text 		21CC: Critical and Inventive Thinking, Communication, Collaboration and Information Skills

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
		<ul style="list-style-type: none"> Describe the musical ideas/responses and creative process (i.e. musical choices and decisions) above using appropriate musical terminology 	<ul style="list-style-type: none"> Re-imagining a melodic phrase in a different style/mood Describe the musical ideas/responses and creative process (i.e. musical choices and decisions) above using appropriate musical terminology 		

8. Resources

The annexes appended to this Reference Guide contain useful information to help schools in the design and conduct of Band CCA activities.

Annex A: Assessment

Annex B: Notes on Audience Etiquette

Annex C: Resource Guides for Instruments

Annex D: Details of Instrumental Techniques

Annex E: Suggested Repertoire for Band (Secondary School Level)

Annex F: Reflection Journals/Strategies

Annex G: Further Reading Material for Band CCA Teachers-in-Charge

Assessment**Types of Assessment**

There are two types of assessments:

- Assessment for Learning (AfL) / Formative Assessment
- Assessment of Learning (AoL) / Summative Assessment

The table below summarises the features of both types of assessment:

	Assessment for Learning (AfL) / Formative Assessment	Assessment of Learning (AoL) / Summative Assessment
Why?	<p>Formative assessment focuses on supporting student achievement throughout the course of study.</p> <p>Teacher uses the information gathered to adapt instructions and help students bridge learning gaps. Students use feedback given to improve learning.</p>	<p>Summative assessment focuses on measuring student learning or skill competency at a particular point in time.</p> <p>Information is used for grading, ranking or placing students.</p>
When?	<p>It takes place continuously, throughout the process of teaching and learning. It can be carried out informally (e.g. when students are practising) or in formal settings (e.g. class performance).</p> <p>During a formal session, such as a class performance, the assessment is not graded. Instead, feedback is provided and student has opportunity to fine-tune and improve the task.</p>	<p>It takes place at a pre-determined time. It can be at specific points in the course (e.g. mid-point or towards the end of the module.)</p> <p>Assessment is carried out formally, in the context of a (performance or written) test or examination.</p>
Who?	<p><u>Teacher</u> Students are informed of the criteria for success prior to the assessment.</p> <p>The teacher provides specific feedback, for both strengths and areas</p>	<p><u>Teacher</u> Students are informed of the criteria for success prior to the assessment.</p> <p>Teacher conducts the assessment and grades the task.</p>

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	Assessment for Learning (AfL) / Formative Assessment	Assessment of Learning (AoL) / Summative Assessment
	<p>that need improvement.</p> <p>The teacher explains, demonstrates, suggests and guides student towards alternative strategies to achieve the desired outcomes.</p> <p>The teacher also uses his/her understanding of where students are at, to modify his/her own teaching delivery and planning.</p>	<p>Teacher collects information for grading and ranking. Data may be used for analysis of the cohort's competency.</p>
	<p><u>Student (Peers)</u> Peers assess task using criteria for success.</p> <p>Peers offer feedback and suggestions for improvement.</p>	<p><u>Student (Peers)</u> Summative grades often do not include comments by peers.</p>
	<p><u>Student (Self)</u> Student is clear of the assessment criteria and measures his/her own performance against the criteria.</p> <p>Student takes feedback from teacher and peers, and makes deductions from self-assessment, to improve his/her performance of the task.</p>	<p><u>Student (Self)</u> Student is clear of the assessment criteria and is able to make some sense of his/her own performance during the test.</p>
What?	<p>Feedback is descriptive and developmental; reinforces strengths and helps to close gaps in students' understanding and performance to achieve better learning outcomes.</p> <p>Promotes reflective and self-directed learners.</p>	<p>Student achievement is usually expressed through a summative grade or mark, and could be accompanied by summative comments.</p>
How?	<p>Strategies such as questioning and thinking routines are usually used for AfL</p>	
	<p>Assessment strategies such as pen-and-paper quizzes/assignments, journal entries, music portfolios, performing and creating tasks could be used for both AfL and AoL.</p>	

Assessment Strategies

Students’ learning can be observed in different ways. Teachers should use a variety of assessment strategies to gather information on students’ learning. Depending on the intent, these strategies can be used formatively or summatively. The table below provides some examples of assessment strategies in the context of music learning.

Assessment Strategy	Description
Questioning	<p>Questioning is a powerful strategy to gather evidence on student thinking as well as to challenge them to think in new ways. It is important that teachers are mindful of the unique nature of the music learning experience and when looking for musical understanding in their students, teachers must spend time to frame questions that afford insights into what students are thinking and doing.</p> <p>Most questions can be categorised as follows: open or closed, and high order or low order. A closed question (or a convergent question) prescribes a select range of responses whereas an open question (or divergent question) is one where the teacher can elicit more than one possible response.</p> <p>Teachers can use closed or low order questions to lead to open and high order questions that help our students think about their learning as illustrated below:</p> <p>Type of Questions:</p> <ul style="list-style-type: none"> • Closed – e.g. what is the fingering for the C chord? • Open – e.g. in what other ways could we vary the timbre? • Low Order – e.g. what is the solo instrument in the intro? • High Order – e.g. how does the music create a mysterious mood?
Pen-and-paper quizzes/ assignments	<p>Pen-and-paper quizzes/assignments are useful for checking aspects of music learning such as understanding of music concepts and notation. When music listening is incorporated into such quizzes/assignments, they could be used to check for students’ level of aural awareness and understanding of music genres and contexts in relation to sound and music.</p>

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Assessment Strategy	Description
Journal Entries	Journal entries when supported with guiding questions are useful records of students' learning (e.g. strategies that worked), musical preferences or observations (e.g. "The chorus section was effective because of the repeated ascending melody in steps. I can apply this when composing my own song")
Music Portfolio	<p>A portfolio can be a powerful means of <i>documenting student learning and growth</i>. The sample of products or artefacts, such as compositions, annotation on scores, recordings, reflection notes, self-assessment and teacher feedback, provides an array of information about the student's music learning.</p> <p>Artefacts in the portfolios can either be a collection of a student's best examples of work done, or feature various key drafts of works to show growth of learning.</p>
Performing/ Creating Tasks	<p>Performances (e.g. singing, playing on an instrument), improvisations, presentations of compositions are useful indicators of students' musical skills and responses.</p> <p>Through careful observation and listening, the teacher will be able to assess the student's grasp of skills, knowledge, understanding and application.</p>

Rubrics

Rubrics are assessment tools that can be used for both formative and summative assessment.

The key components of a rubric are:

- The description of the task
- A set of criteria
- Levels of performance (for each criteria)
- Descriptors (for each level of performance)

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General Rubric: The table below is an example of a general rubric for the playing of instruments individually. Note that the criteria could be applied across different types of instruments and different repertoire on the same instrument.

Rubric: Playing of instruments individually				
	Advanced	Proficient	Nearing Proficient	Novice
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.
Note Accuracy	Notes are consistently accurate.	A few minor note inaccuracies, but does not detract from overall performance.	Some note inaccuracies, detracting somewhat from the overall performance.	A significant number of note inaccuracies, consistently detracting from the performance.
Dynamics	Dynamic levels are entirely consistent and accurately interpreted for the style of music being played.	Dynamic levels are mostly consistent and accurately interpreted for the style of music being played.	Dynamic levels are moderately inconsistent with some inaccuracies in interpreting the dynamics for the style of music being played.	Dynamic levels are severely inconsistent with significant inaccuracies in interpreting the dynamics for the style of music being played.

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Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is fairly consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.
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Feedback

Feedback refers to information students receive in response to their performance or demonstration of understanding, and is intended to help students revise and improve their learning. Feedback closes the loop on the learning cycle, enabling assessment to function as an iterative and continuous process.

a. Modes of providing feedback

There are multiple platforms through which teachers can provide feedback to students. Teachers should plan the amount of feedback to give, within practical and realistic parameters, and select a combination of feedback channels that provide students with balanced, targeted, and constructive information to improve their learning. Some of the common modes of providing feedback to students are summarised below.

- Assessment tools

Assessment tools such as checklists and rubrics, described above, are formal means of providing feedback. A well-designed rubric, for example, communicates to students the intended learning goals of the assessment task or activity, provides them with a clear indication of their specific areas of strength and weakness in the task, and also depicts what higher levels of attainment might look like for them to strive towards. Similarly, a checklist is an efficient means of acknowledging students' success in demonstrating certain learning outcomes, while highlighting the key areas that require further revision or improvement.

- Verbal or written feedback

Teachers may also provide feedback to students verbally or through written comments, and this can be issued to students both individually or as a group. These comments may build upon the feedback given to students through rubrics or other assessment tools by offering new ideas or perspectives for students to consider. For example, the teacher could offer corrective notes to clarify

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misconceptions, introduce alternate strategies that might help students better perform a task, or provide relevant information to extend students' thinking.

- Peer feedback

Teachers may leverage on the collective wisdom of the class community by engaging students in giving feedback to one another. In this process, the role of the teacher is then to construct a safe learning space that facilitates peer feedback, one where students are familiar with ground rules that foster courteous and constructive discourse. Students may be tasked to offer their peers suggestions for improvements in the given activity, or taught to use assessment tools such as rubrics or checklists.

b. Providing effective feedback

For feedback to add value to student learning, it needs to go beyond generic comments such as 'excellent!' or 'can be improved!'. Teachers should also recognise that feedback is neither advice, nor praise. Some features of effective feedback that support learning are summarised below.

- Goal-referenced

Feedback should purposefully make reference to the intended learning outcomes in order to guide students towards attaining these goals. This could take the form of specific descriptions, or demonstrations, of what the highest level of attainment looks like, and how students can arrive at that desired outcome.

- Actionable and user-friendly

Feedback should, as far as possible, be targeted at individual learners, acknowledging each student's specific strengths while providing tangible suggestions for immediate action and improvement. This information should be communicated to students in a manner and form that students can readily understand and access, with opportunities for them to have further dialogue with the teacher to clarify any areas of doubt.

In crafting feedback, teachers may choose to focus on one or more of the following area(s):

a) Feedback about the task or product

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(e.g. “Your group was rushing the tempo of the performance, and the drummer was out of sync with the vocalist.”)

This type of feedback directly responds to students’ performance in the given task, and serves to highlight specific strengths and areas for growth in meeting the prescribed levels of achievement.

b) Feedback about the process

(e.g. “Your group needs to rehearse the opening section of the performance, so that every member clearly understands and is confident of their individual entries.”)

This type of feedback serves to provide students with alternate ideas or strategies for better performance in the given task.

c) Feedback about self-regulation

(e.g. “You already know the ostinato pattern and can perform it well. Check that this is played in tempo each time it recurs.”)

This type of feedback serves to develop self-evaluation skills as well as self-efficacy among students, building their confidence to continue pursuing higher levels of achievement in the task.

Feedback about the student at a personal level, however, (e.g. “you are a creative individual with many ideas”), is not directly related to the task, and has little impact on the learning process.

- Timely and ongoing

Feedback is best given promptly after the performance task, so that students are able to act on it, so as to improve and revise their work while the process, product, and related ideas are still fresh in their minds.

Opportunities for Assessment

The Band CCA provides many platforms for assessment, be it AfL or AoL. Some of these platforms include:

- Rehearsals
- ‘Formal’ and ‘Informal’ performance opportunities e.g. concerts (in school or at public venues)

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- Singapore Youth Festival Arts Presentation
- Music Festivals/Competitions (local/ overseas)

Assessment Resources on OPAL

Teachers can also refer to the following assessment-related resources on OPAL:

- Towards Learner-Centred and Balanced Assessment
http://subjects.opal.moe.edu.sg/subjects/slot/u1032119/Slides/Communication%20Slides%20to%20Schools%20for%20AL%202013_17Oct.pdf
- Introducing the PETALS Framework
http://subjects.opal.moe.edu.sg/subjects/slot/u1032119/PETALS_Assessment.pdf
- Glossary of Assessment Concepts
http://subjects.opal.moe.edu.sg/subjects/slot/u1025/Resources_concepts.pdf

Notes on Audience Etiquette

Band members are encouraged to attend concerts to enrich their arts experience. Audience etiquette promotes respect between the audience and the performers.

Some key teaching points include the following:

Pre-concert preparation

- Be informed about the repertoire.
- Dress appropriately.
- Arrive early.

During the concert

- Be open-minded and present, and engage one's eyes, ears, emotions, and mind.
- Be quiet and remain in seat when in a formal performance setting. Listen to the performance without making noises/ action which may distract the performers and other audience members.
- Clap at the end of the piece, not at the end of a section or movement (for classical music). For quiet music endings, be sensitive to the reverberations that may continue after the last note has sounded.
- Exit the performance venue only during the intermission, at the end of the concert, or in times of urgency e.g. uncontrollable coughing/sneezing.
- Refrain from taking photographs, video and audio recordings of the performance.

After the concert

- Exit the performance venue in an orderly manner. Leave hall politely and patiently; refrain from rushing for exit or exiting boisterously.
- Critique performances graciously. Comment on performances constructively or politely (at all times) without putting others down.
- Reflect on concert experience.
- Journal key learning from what was seen, heard, felt, and thought of during performance.
- Discuss and apply learning amongst band members from each other's experiences.

Resource Guides for Instruments

The following websites provide some information for students' exploration as they are learning their instrument. Do note that this is a non-exhaustive list and band instructors/teachers should use the ones they deem suitable for their students.

Brass Instruments

Instrument	Website	Remarks
Trumpet	http://www.trumpetexercises.net/en:for-beginners	Tone Production, Playing technique and exercises, instrument parts and maintenance
French Horn	http://colindorman.com/french-horn-exercises/	Playing technique and exercises, mouthpiece and transposition chart
Trombone	http://trombone.org/jfb/	Playing technique and exercises, instrument parts and maintenance, weekly practice sheet
Tuba	http://www.norlanbewley.com/tuba.htm	Tone Production, fingering charts, practice tips and sheet music sets

Percussion Instruments

Instrument	Website	Remarks
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Mallet Instruments	http://vicfirth.com/percussion-101-keyboard/	Sticking method, instrument parts and maintenance, mallet selection
Concert Snare Drum	http://vicfirth.com/percussion-101-concert-snare/	Sticking method, Stick selection and setup, instrument maintenance
Timpani	http://vicfirth.com/percussion-101-timpani/	Sticking method and considerations, instrument maintenance, mallet selection, tuning
Marching Percussion Instruments	http://vicfirth.com/marching-percussion-101/	Marching fundamentals, technique and exercises, instrument parts and maintenance, tuning, rehearsal strategies, mallet selection

Wind Instruments

Instrument	Website	Remarks
Flute	http://fluteinfo.com/Lessons/flute_basics/index.html	Instrument parts and maintenance, fingering charts, sight reading exercises
Oboe	http://www.bandworld.org/pdfs/OboeABC_Cline.pdf	Posture & hand position, reed & embouchure, breathing & tonguing, range & technique, tuning, care and maintenance
Clarinet	http://www.woodwindclarinetresources.com/category/how-tos/	Playing technique and exercises, Instrument parts and maintenance

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Saxophone	http://snip.ly/gfgJ#http://www.bestsaxophonewebsiteever.com/	Playing tips and technique
Bassoon	http://www.bandworld.org/View.aspx?p=52	Playing technique and exercises

Details of Instrumental Techniques

Schools can use this as a guide for their band students, adjusting the level of suitability to their students.

- Wind and Brass instrumentalists should demonstrate the ability to execute the 4 basic articulations:
 - Marcato
 - Accent
 - Staccato
 - Tenuto
- Woodwind instrumentalists should demonstrate skill proficiency in the following instrumental techniques:
 - Staccato, legato tonguing
 - trills
- Brass instrumentalists should demonstrate skills proficiency in the following instrumental techniques:
 - Staccato, legato, double tonguing
 - Glissando (trombone)
 - Use of mute
 - trills
- Percussion (snare drum) instrumentalists should demonstrate skills proficiency in the following snare drum rudiments:
 - Single stroke roll, multiple bounce roll, double stroke open roll, single paradiddle, double paradiddle, flam, flam accent, flam tap, drag, single drag tap
- Percussion (timpani) instrumentalists should demonstrate skills proficiency in the following timpani rudiments:
 - Single stroke rolls, double stroke rolls, flam, drag,
 - Damping techniques,
 - Choice of suitable mallets to suit the performance
- Mallet Percussion players should demonstrate skills proficiency in the following instrumental techniques :
 - Single stroke rolls, two mallet technique, four mallets technique (optional),
 - Choice of suitable mallets to suit the performance

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- Percussionists should also demonstrate the ability to perform auxiliary instruments (e.g. bass drum, gong, triangle, tambourine, cymbals, woodblock, castanets) and demonstrate proper playing position, damping techniques, proper beating area, proper stroke, tuning (where applicable)

Suggested Repertoire For Band (Secondary School Level)

The selection of repertoire available here is **not** an exhaustive list. Band directors should consider their students' learning needs when selecting the teaching repertoire for the band. To choose effectively, here are some considerations that could be made:

1. The repertoire should provide opportunities for students to learn essential musical concepts.
2. The repertoire should keep the band sufficiently engaged.
3. The repertoire should provide the band with opportunities to perform successfully which would drive motivation and keep morale high.
4. The repertoire should be of high aesthetic value.

No.	Title	Composer/Arranger	Grade	Country/ Region	Remarks
1	Festivo De Noel	Hannickel, Mike	0.5	USA	Music for the Holidays. Simple tune for beginner band.
2	A Family Fugue	Loest, Timothy	1	USA	Requires a Narrator, teaches the use of textures in music.
3	African Journey	Balmages, Brian	1	USA	Multi-cultural influence. Interesting use of drums.
4	Traffic Jam	Loest, Timothy	1	USA	Programmatic Music, interesting use of sound effects.
5	Suite from Water Music	Handel, G.F. / Marlatt, David	1.5	Europe/USA	Easy Arrangement of a timeless classic.
6	Star Fantasy	Goto, Yo	1.5	Japan	Arrangement of Twinkle, Twinkle, Little Star.
7	Air for Band	Erickson, Frank	2	USA	Chorale music
8	Canto	McBeth, W. Francis	2	USA	Interesting Percussive effects
9	Portrait of a Clown	Ticheli, Frank	2	USA	A little challenging for Grade 2 bands
10	Bristol Bay Legend	Sheldon, Robert	2	USA	Lilting British-style march for young bands.
11	Yorkshire Ballad	Barnes, James	2	USA	Chorale music
12	The band in the Square	La Plante, Pierre	2	USA	Simple march for beginning bands

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13	Lighthearted March	Goto, Yo	2	Asia	Simple and light-hearted march for beginner bands
14	The Great Locomotive Chase	Smith, Robert W.	2	USA	Interesting sound effects using the band instruments.
15	Playday! (Concert March)	Yeo, Benjamin	2.5	Singapore	Local composer, interesting piece for young bands
16	Voyage to the end of the earth	Yeo, Benjamin	2.5	Singapore	Local composer, tone poem for young bands
17	Korean Folk Rhapsody (Arirang)	Curnow, James	3	Asia/USA	This is an arrangement of the well-known Arirang.
18	Overture No. 1, Overture No. 2	Tang, Kelly	3	Singapore	SYF set-piece 2009 (Sec/JCCI)
19	Two Contrasts for Concert Band	Tang, Kelly	3	Singapore	SYF set-piece 2013 (Sec/JCCI)
20	Singapura Suite	Van De Roost, Jan	3	Singapore	SYF set-piece 1999 and 2015 (Sec/JCCI)
21	Postcard from Singapore (Suite of Singaporean Folk Songs)	Sparke, Philip	3	Singapore	Arrangement of folksongs, including Gelang Sipaku, di Tanjung Katong, munneru valiba
22	Daybreak and Sunrise	Leong Yoon Pin	3	Singapore	First set-work commissioned for the SYF Central Judging in 1991 (Sec)
23	Tales of the Sea	Konagaya, Soichi	3	Singapore	SYF set-piece 2003 (Sec/JCCI)
24	Singapura Rhapsody	De Haan, Jacob	3	Singapore	SYF set-piece 2005 (Sec/JCCI)
25	Lion City Festival	Sparke, Philip	3	Singapore	SYF set-piece 2010 (Pri)
26	Memories of Friendship	Yagisawa, Satoshi	3	Singapore	SYF set-piece 2011 (JCCI)
27	Singapore Flyer	Yagisawa, Satoshi	3	Singapore	SYF set-piece 2011 (Sec)
28	American River Songs	La Plante, Pierre	3	USA	Arrangement of traditional music.
29	Denbridge Way	Swearingen, James	3	USA	An easily playable overture.
30	Kids' Parade based on Japanese Melodies	Takahashi, Hiroki	3	Asia	Simple march based on the use of famous Japanese melodies
31	Chesford Portrait	Swearingen, James	3	USA	Programmatic Music.
32	Fantasy on 'Sakura, Sakura'	Cramer, Ray	3	USA	Japanese folk tune arranged by an American composer.
33	Fall River Overture	Sheldon, Robert	3	USA	Beautiful sonorities written for a young band.
34	Shenandoah	Ticheli, Frank	3	USA	Based on the arrangement of a folk song

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35	New World Sketches	Price, Dan	3.5	UK	Interesting play on jazz inspired (swung) rhythms and chord usage
36	Flight, Adventure in the Sky	Yeo, Benjamin	3.5	Singapore	Local composer, commissioned by <i>Music Talent Development Centre</i> for its inaugural concert in 2010.
37	First Suite in E flat	Holst, Gustav	4	UK	Standard band repertoire
38	Chorale and Shaker Dance	Zdechlik, John	4	USA	Exploration of modal harmonies
39	English Folk Song Suite	Williams, Ralph Vaughan	4	UK	Standard band repertoire of popular English folk songs
40	Colonial Song	Grainger, Percy	4	Australia	Features the use of original melodies attempting to depict the Australian countryside.
41	Persis (Overture)	Hosay, James L.	4	USA	Features the use of middle eastern modes, colourful orchestration and exciting rhythmic passages
42	Prelude, Siciliano and Rondo	Arnold, Malcolm Henry	4	UK	Interesting exploration of classic forms.
43	Of Dreams and Legends	Douglas, Akey	4	USA	Written in the style of classic film scores. Plentiful and important percussion parts. Extended solo for the cornet.
44	Variations on a Korean Folk Song	Chance, John Barnes	4	Asia/USA	Festival classic featuring an arrangement of famous Korean folk song, Arirang.
45	Legend of the Ancient Hero	Yeo, Benjamin	4.5	Singapore	Programmatic piece that tells the story of a warrior in ancient times who risked his life to save his country.
46	Redhill	Yeo, Benjamin	4.5	Singapore	Rather challenging grade 4 piece, more suitable for older/more matured bands. The musical narrative is based on an ancient Malay legend from pre-colonial Singapore.

Reflection Journals/Strategies

Reflection Strategy (1)

I Used to Think... Now I Think...

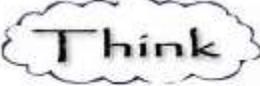
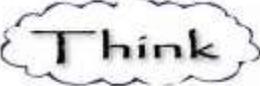
A routine for reflecting on how and why our thinking has changed.

Purpose: What kind of thinking does this routine encourage?

This routine helps students to reflect on their thinking about a topic or issue and explore how and why that thinking has changed. It can be useful in consolidating new learning as students identify their new understandings, opinions, and beliefs. By examining and explaining how and why their thinking has changed, students are developing their reasoning abilities and recognizing cause and effect relationships.

Application: When and Where can it be used?

This routine can be used whenever students' initial thoughts, opinions, or beliefs are likely to have changed as a result of instruction or experience. This reflection strategy can be used after a workshop, e.g. on conducting. Teachers-in-charge can encourage students to share what they used to think about conducting and why they felt that way before attending the workshop and what they know about conducting after attending the workshop.

I used to  ... Now I  ...

I used to think...

Tell us why you think this way:

Now I think...

Tell us why you think this way:

Reflection Strategy (2)

Colour Symbol Image (CSI)

A routine for distilling the essence of ideas non-verbally.

Purpose: What kind of thinking does this routine encourage?

This routine asks students to identify and distil the essence of ideas from reading, watching or listening in non-verbal ways by using a colour, symbol, or image to represent the ideas.

Application: When and where can it be used?

This routine can be used to enhance comprehension of reading, watching or listening. It can also be used as a reflection on previous events or learning. It is helpful if students have had some previous experience with highlighting texts for important ideas, connections, or events. The synthesis happens as students select a colour, symbol, and image to represent three important ideas. Teachers-in-charge could use this reflection strategy after the students complete an activity, e.g. on improvisation. The students could use a colour, symbol and image to represent their favourite activity, for instance, a student may choose the colour orange, to represent excitement during the performance of the improvisation, his favourite part of the activity. Another student may draw a light bulb as a symbol, to represent her strength as she contributed many ideas during the activity, etc.



Routine (Colour, Symbol, Image)

Choose a **COLOUR** to represent the most favourite part of the activity that you really **LIKED** today.
Which part of the activity did you like the best? Why did you choose this colour to represent that activity?

Choose a **SYMBOL** and draw it in the space below to represent one of your **STRENGTHS** as a participant of that activity.
Tell us more about your strength.

Choose an **IMAGE** to represent an **AREA** that you can **IMPROVE** on as a participant of that activity.
Tell us about the area that you would like to improve on. How would you like to do it?

3-2-1 Bridge

Purpose: What kind of thinking does this routine encourage?

This routine asks students to uncover their initial thoughts, ideas, questions and understanding about a topic and then to connect these to new thinking about the topic after they have received some instruction.

Application: When and Where can this be used?

This routine can be used with students to capture their understanding of the concepts that is/are introduced after a/an activity/programme/workshop. Whenever new information is gained, bridges can be built between new ideas and prior understanding. The focus is on understanding and connecting one's thinking, rather than pushing it toward a specific outcome. The questions are progressive in nature and develops students' critical thinking skills by inviting them to develop strategies to reach their goal(s).



Write 3 new things you learnt from this activity which you never knew before

1. _____
2. _____
3. _____

Out of the 3 things above, choose 2 which you would like to try, and tell us why.

1. _____

2. _____

Develop a strategy to apply one of them.

1. _____

Further Reading Material for Band CCA Teachers-in-Charge

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