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

# Reference Guide

## **Choir (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,

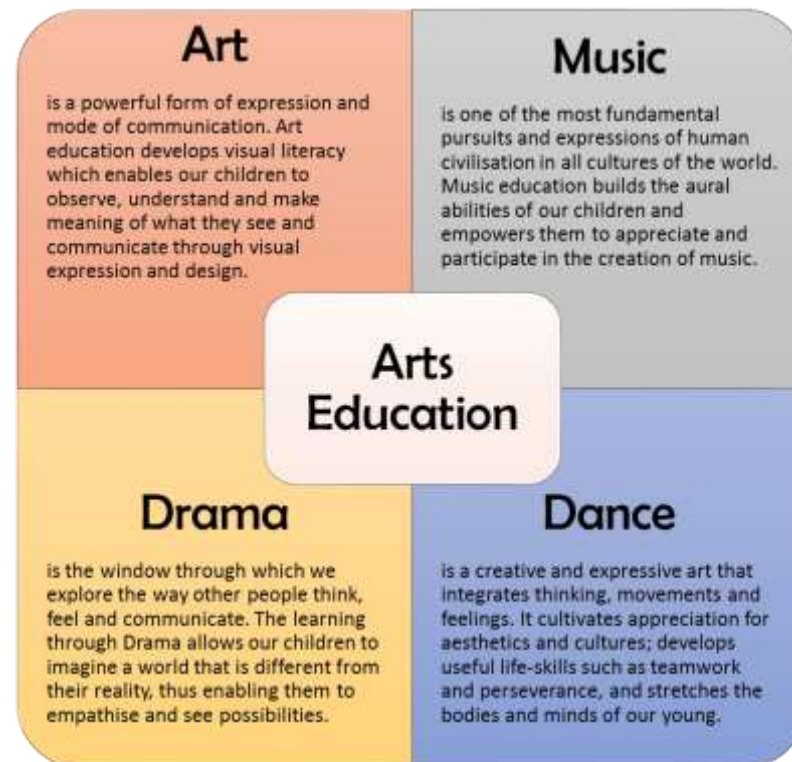
Your fellow colleagues at AEB

## 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 areas<sup>2</sup> 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 21<sup>st</sup> 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 21<sup>st</sup> Century Competencies.

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<sup>2</sup> 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 Choir 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><b>LO1: Perform Music in both Instrumental and Vocal Settings, Individually and in Groups</b></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><b>LO2: Create Music in both Instrumental and Vocal Settings, Individually and in Groups</b></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><b>LO3: Listen and Respond to Music</b></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><b>LO4: Appreciate Music in Local and Global Cultures</b></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>



<b>LO5: Understand Musical Elements and Concepts</b>	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
<b>Civic Literacy, Global Awareness and Cross Cultural Skills (CGC)</b>		
<b>CGC 1</b>  Aware of community and national issues and plays a part to improve the community and nation	<ul style="list-style-type: none"> <li>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.</li> <li>The student is able, with support, to plan and organise school and community activities/ programmes to address social issues.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> <li>Write and perform instrumental/choral works that highlight societal issues.</li> </ul>

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Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
<p><b>CGC 2</b></p> <p>Aware of global issues and trends</p>	<ul style="list-style-type: none"> <li>The student is able to demonstrate awareness of how global issues impact relations between various countries.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> </ul>
<p><b>CGC 3</b></p> <p>Displays socio-cultural and religious sensitivity and awareness</p>	<ul style="list-style-type: none"> <li>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.</li> <li>The student is able to contribute to promoting Singapore's social cohesion.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>Critical and Inventive Thinking (CIT)</b>		
<p><b>CIT 1</b></p> <p>Explores possibilities and generates ideas</p>	<ul style="list-style-type: none"> <li>The student is able to generate ideas and explore different pathways that lead to solutions.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Generate and experiment with ideas for musical performance and interpretation that most aptly expresses the composer's intent and/or emotion of the music.</li> <li>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.</li> </ul>
<p><b>CIT 2</b></p>	<ul style="list-style-type: none"> <li>The student is able to use evidence and adopt different viewpoints to explain</li> </ul>	<ul style="list-style-type: none"> <li>Collaboratively create music in generating musical ideas, explaining these ideas to their peers, and considering the musical ideas of others.</li> </ul>

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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"> <li>The student is able to suspend judgement, reassess conclusions and consider alternatives to refine his/ her thoughts, attitudes, behaviour and actions.</li> </ul>	<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"> <li>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.</li> <li>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.</li> <li>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.</li> </ul>
<p><b>CIT 3</b></p> <p>Manages complexities and ambiguities</p>	<ul style="list-style-type: none"> <li>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.</li> <li>The student is able to manage uncertainty and adapt to diverse demands and challenges in new and unfamiliar contexts.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> </ul>

Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
<b>Communication, Collaboration and Information Skills (CCI)</b>		
<p><b>CCI 1</b></p> <p>Communicates and collaborates effectively</p>	<ul style="list-style-type: none"> <li>The student is able to convey complex information and ideas coherently and clearly to create impact for specific purposes and contexts.</li> <li>The student is able to interact with others to construct knowledge, and new understandings and ideas.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> </ul>
<p><b>CCI 2</b></p> <p>Manages, creates and shares digital information thoughtfully,</p>	<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Students demonstrate the importance of respecting intellectual property by seeking permission from relevant composers to rearrange</li> </ul>

Standards	Benchmarks by end of S4/S5	Learning Opportunities in Music CCAs
ethically and responsibly	<ul style="list-style-type: none"> <li>The student is able to verify the accuracy, credibility and currency of information across multiple sources.</li> <li>The student is able to contribute actively and value-add to the information pool in an online community, while observing proper etiquette.</li> <li>The student is able to project a positive online presence and manage his/her online reputation.</li> </ul>	<p>a piece of music should they want to put the piece up for a public performance.</p> <ul style="list-style-type: none"> <li>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.</li> <li>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).</li> <li>Post constructive and responsible online comments when giving a critique of videos of choral or musical performances that have been posted on social media.</li> </ul>

#### 4. Learning Outcomes of Choir CCA

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

- Demonstrate an understanding of singing practices and healthy vocal production;
- Appreciate vocal music from diverse cultures and contexts and make connections between vocal music with daily living;
- Create musical ideas through exploration and experimentation;
- Demonstrate critical thinking skills in interpreting and evaluating choral repertoire;
- Demonstrate collaborative skills while working to achieve common artistic goals; and
- Communicate musical ideas and expression confidently through singing.

## 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 audiences.	In responding, students think critically about the art works and use various modes <sup>3</sup> to express their views, individually and in groups.	In appreciating, students relate aesthetically, affectively and cognitively to the art form and the contexts <sup>4</sup> 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.

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 programmeos.

<sup>3</sup> Students may express themselves verbally, in writing and use their expressive skills in the art forms to respond to other art works.

<sup>4</sup> 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).

**Table 2: Learning Activity Examples for PRAC Learning Strands**

<b>Learning Strand</b>	<b>Definition</b>	<b>Examples of Learning Activities</b>
<b>Presenting</b>	In presenting, students demonstrate and showcase their skills in the art form to a variety of audience.	<ul style="list-style-type: none"> <li>a) A performance in the school hall or community centre to a formal audience.</li> <li>b) A sectional rehearsal where sectional leaders or senior students demonstrate their skills to coach the junior students.</li> <li>c) A CCA session where students experiment and explore some basic composition / improvisation / choreography to perform their own works for each other.</li> </ul>
<b>Responding</b>	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"> <li>a) After performing at a showcase, students discuss where they did well and how they can improve for the next performance.</li> <li>b) After attending a performance outside of school, the students verbally discuss or reflect on the elements of the performance observed and apply their learning to their own rehearsals or performances.</li> <li>c) In response to an art work, students apply their acquired skills and knowledge of the art form to improvise a short piece to express their thoughts, feelings and ideas.</li> </ul>
<b>Appreciating</b>	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"> <li>a) During and after watching a performance by their peers, or by others within or outside of school, students are able to discuss and share their ideas, thoughts and feelings about art works with suitable vocabulary.</li> <li>b) In preparing for performances or before and after watching a performance, students can discuss and share their understanding of the contexts, themes,</li> </ul>

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Learning Strand	Definition	Examples of Learning Activities
		<p>topics and stories behind the performances that they are performing or observing. This informs their performance and understanding of the art works.</p> <p>c) As they learn more about the current local and global contexts of the art form that they are performing and watching, students apply what they have learnt in the CCAs to these contexts and articulate how their practice is connected with the broader cultural context of the art form.</p>
Creating	<p>In creating, students explore and experiment with the art form and express themselves using the art form and its conventions.</p>	<p>a) Students experiment with the KSVs acquired to improvise / devise a short performance piece themselves.</p> <p>b) Students improvise/devise a short performance in response to a given topic / stimuli / theme / art work.</p>



## 6. Guiding Principles

The following principles guide schools in the planning and implementation of the Choir 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 21<sup>st</sup> 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 Choir CCA. It is intended to be used by teachers-in-charge and instructors as a reference for designing a quality Choir 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: Choir CCA Learning Outcomes**

Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
<b>Presenting</b>	1. Understand that healthy vocal production involves:  1.1 Appropriate singing posture that is free of constrictive tension 1.2 Efficient breath motion and breath management	<ul style="list-style-type: none"> <li>Sing with appropriate posture, efficient breath motion and breath management, and flow phonation</li> <li>Practise a variety of physical and vocal exercises for vocal development and training</li> </ul>	<ul style="list-style-type: none"> <li>Role-model healthy vocal production in terms of posture, breath motion and breath management, and phonation</li> <li>Practice a variety of vocal exercises, with an understanding of how each exercise supports specific aspects of vocal training and tone production</li> </ul>	<ul style="list-style-type: none"> <li>Understand the importance of vocal care</li> <li>Commitment to take care of one’s voice</li> </ul>	<b>Values:</b> Responsibility, Resilience, Care  <b>SE Competencies:</b> Self-Awareness, Self-Management, Responsible Decision Making

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	1.3 Flow phonation <sup>5</sup> (as opposed to breathy or pressed phonation)				
	2. Understand that quality choral singing involves:  2.1 Accuracy of score-reading (including clef, time signature, key signature, notes, etc.)	<ul style="list-style-type: none"> <li>Sight-sing a simple vocal line with step-wise movement and diatonic (i.e. major/minor/perfect) intervals</li> </ul>	<ul style="list-style-type: none"> <li>Sight-sing a vocal line with diatonic (i.e. major/minor/perfect) and/or chromatic (i.e. augmented/diminished) intervals</li> </ul>	<ul style="list-style-type: none"> <li>Commitment to accurate reading and performance of music as written by the composer</li> <li>Demonstrate ability to reflect and recover when mistakes are made</li> <li>Openness to accept feedback positively</li> </ul>	<p><b>Values:</b> Integrity, Responsibility, Respect, Resilience, Harmony</p> <p><b>SE Competencies:</b> Self-Awareness, Self-Management, Responsible Decision Making, Social Awareness</p> <p><b>21CC:</b> Communication, Collaboration and Information Skills, Critical and Inventive Thinking</p>
	2.2 Accuracy and consistency of intonation	<ul style="list-style-type: none"> <li>Recognise by ear if a sung pitch (in relation to another) is sharp, flat, or in tune</li> <li>Adjust one’s singing to ensure that one is singing in tune with the ensemble</li> </ul>			
	2.3 Accuracy in pulse, rhythm and tempo	<ul style="list-style-type: none"> <li>Sing with a steady sense of pulse</li> <li>Perform rhythms as written in the score</li> <li>Adhere to tempo markings as reflected in the score</li> </ul>			
	2.4 Clarity in execution of articulation, dynamics and other expression markings (See Annex D)	<ul style="list-style-type: none"> <li>Apply appropriate dynamic, articulation and expressions as indicated on the score</li> </ul>	<ul style="list-style-type: none"> <li>Apply appropriate dynamic, articulation and expressions as indicated on the score, with an understanding of how these markings befit the character and style of the music</li> </ul>		
	2.5 Appropriate tone production and blend as an ensemble	<ul style="list-style-type: none"> <li>Recognise by ear if a section/ensemble has achieved balance and appropriate blend</li> <li>Adjust one’s singing to achieve balance and blend within the section and across the ensemble</li> <li>Sing with sensitivity and awareness of other vocal parts, with an understanding of the role each part performs (e.g. melody, bass, supporting harmonies, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>Develop an awareness of others while singing one’s vocal part.</li> </ul>		

<sup>5</sup> Phonation refers to the production of speech sounds, arising from the vibrations in the vocal folds of the larynx

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Learning Strands	Knowledge	Skills		Values (Attitudes to be Cultivated)	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	2.6 Effective communication of text	Communicate with the audience through: <ul style="list-style-type: none"> <li>• Singing with clear diction and appropriate vowel shapes</li> <li>• Singing with accurate pronunciation</li> <li>• Singing with appropriate syllabic stress</li> <li>• Singing expressively with an understanding of the meaning of the text and mood/style of the piece</li> <li>• Singing with conviction to communicate the meaning of the text</li> </ul>		<ul style="list-style-type: none"> <li>• Demonstrate ability to take ownership of one’s music by learning the music well before rehearsals, finding out about the background of the music and listening to other performances to have a better understanding of the music</li> <li>• Empathy for the audience</li> </ul>	
	3. Understand that performance etiquette involves:  3.1 Appropriate performance attire 3.2 Mental preparation before beginning a performance 3.3 Awareness of stage positioning (in relation to venue acoustics) 3.4 Showmanship and stage presence 3.5 Rapport and communication with conductor and fellow performers	<ul style="list-style-type: none"> <li>• Maintain focus during various performance contexts</li> <li>• Communicate effectively with audience</li> <li>• Respond to conductor’s gestures with sensitivity</li> </ul> Demonstrate the above skills related to performance etiquette	Role-model the above skills related to performance etiquette	<ul style="list-style-type: none"> <li>• Demonstrate commitment to present oneself appropriately during performance</li> <li>• Having respect for others, including the conductor, the audience, and the music that is being performed</li> </ul>	<b>Values :</b> Responsibility, Respect, Resilience, Integrity  <b>SE Competencies:</b> Self-Awareness, Self-Management, Social Awareness  <b>21CC :</b> 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		
Responding & Appreciating	1. Understand basic conducting beat patterns and gestures including preparatory beats, attacks, releases, tempo changes, entry cues, dynamic and other expressive gestures	<ul style="list-style-type: none"> <li>Respond accurately and sensitively to various conducting cues and gestures</li> <li>Conduct and respond to peers effectively using basic conducting beats and gestures</li> </ul>	<ul style="list-style-type: none"> <li>Role-model accurate and sensitive responses to various conducting cues and gestures</li> <li>Conduct and respond to peers effectively with sensitivity to musical expression</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate willingness to work with and respond to conductor and fellow choristers in rehearsal and performance</li> </ul>	<p><b>Values:</b> Responsibility, Integrity, Respect</p> <p><b>SE Competencies:</b> Self-Awareness, Self-Management, Social-Awareness</p> <p><b>21CC:</b> Communication, Collaboration and Information Skills</p>
	2. Understand basic musical terminology to describe the various aspects of music (See Annex D)	<ul style="list-style-type: none"> <li>Recognise the 12 pitch names/ solfege terms within an octave</li> <li>Differentiate between a whole tone and a semitone</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>Show initiative to engage in constructive discussion to critique and improve choir's and personal performance</li> <li>Demonstrate open-mindedness to new ideas and feedback from others</li> <li>Display empathy when giving responsible and constructive feedback to others</li> </ul>	<p><b>Values:</b> Responsibility, Respect, Care</p> <p><b>SE Competencies:</b> Relationship Management, Social Awareness, Responsible Decision Making</p> <p><b>21CC:</b> Critical and Inventive Thinking, Communication, Collaborative and Information Skills</p>	
	3. Understand the musical characteristics of choral works from various genres, styles and historical periods	<ul style="list-style-type: none"> <li>Identify and describe musical characteristics of choral works using appropriate musical terminology, with an understanding of cultural context</li> <li>Discuss and provide personal response to music (including audio recordings, and live performances by others or self)</li> </ul>	<ul style="list-style-type: none"> <li>Shows willingness to learn about performance practices of musical genres and traditions and apply this knowledge when making musical decisions.</li> <li>Demonstrate respect for music from different cultures by observing performance conventions of the culture</li> </ul>	<p><b>Values:</b> Respect, Responsibility, Integrity</p> <p><b>SE Competencies:</b> Self-Awareness, Self-Management, Responsible Decision Making</p> <p><b>21CC:</b> Civic Literacy, Global Awareness &amp; Cross Cultural Skills, Communication, Collaboration and Information Skills</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		
	4. Understand audience etiquette	Demonstrate appropriate audience etiquette before, during and at the end of a live performance (See Annex B)		Demonstrate respect to musicians by observing appropriate audience etiquette	<p><b>Values:</b> Respect, Responsibility</p> <p><b>SE Competencies:</b> Self-Awareness, Self-Management, Responsible Decision Making</p>
Creating	1. Understand that musical creation involves <b>open-mindedness and the willingness to experiment</b>	<ul style="list-style-type: none"> <li>Seek, consider, and offer multiple perspectives, opinions, sources of information, and solutions</li> <li>Explore within and beyond familiar parameters (i.e. step out of comfort zone)</li> </ul>		<ul style="list-style-type: none"> <li>Keep an open mind to ideas and suggestions from others by putting aside prejudices, biases, and judgement</li> <li>Demonstrate courage to explore and experiment</li> <li>Demonstrate courage to offer opinions and ideas</li> </ul>	<p><b>Values:</b> Respect, Responsibility, Resilience, Integrity, Harmony</p> <p><b>SE Competencies:</b> Self-Awareness, Self-Management, Social Awareness, Relationship Management, Responsible Decision Making</p> <p><b>21CC:</b> Critical and Inventive Thinking, Communication, Collaboration and Information Skills</p>
	2. Understand that <b>ideas for musical creation</b> could be derived from:  2.1 Stimuli found anywhere and in anything 2.2 Experimentation with musical elements (See Annex D)	<ul style="list-style-type: none"> <li>Generate musical ideas/responses to tasks such as:               <ul style="list-style-type: none"> <li>Improvising on a given melodic phrase by creating a short melodic motif</li> <li>Interpreting a musical phrase</li> </ul> </li> <li>Describe the musical ideas/responses and creative process (i.e. musical choices and decisions) above using appropriate musical terminology</li> </ul>	<ul style="list-style-type: none"> <li>Develop and synthesise/extend musical ideas/responses to tasks such as:               <ul style="list-style-type: none"> <li>Improvising on and extending a given melodic phrase</li> <li>Creating a melodic phrase to given text</li> <li>Re-imagining a melodic phrase in a different style/mood</li> </ul> </li> <li>Describe the musical ideas/responses and creative process (i.e. musical choices and decisions) above using appropriate musical terminology</li> </ul>		

## 8. Resources

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

- Annex A: Assessment
- Annex B: Notes on Audience Etiquette
- Annex C: Reflection Journals/Strategies
- Annex D: Glossary of Musical Terms
- Annex E: Notes on Repertoire
- Annex F: Further Reading Material for Choir 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:

	<b>Assessment for Learning (AfL) / Formative Assessment</b>	<b>Assessment of Learning (AoL) / Summative Assessment</b>
<b>Why?</b>	<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>
<b>When?</b>	<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>
<b>Who?</b>	<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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	<b>Assessment for Learning (AfL) / Formative Assessment</b>	<b>Assessment of Learning (AoL) / Summative Assessment</b>
	<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>
<b>What?</b>	<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>
<b>How?</b>	<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.

<b>Assessment Strategy</b>	<b>Description</b>
<b>Questioning</b>	<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"> <li>• Closed – e.g. what is the fingering for the C chord?</li> <li>• Open – e.g. in what other ways could we vary the timbre?</li> <li>• Low Order – e.g. what is the solo instrument in the intro?</li> <li>• High Order – e.g. how does the music create a mysterious mood?</li> </ul>
<b>Pen-and-paper quizzes/ assignments</b>	<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 singing individually. Note that the criteria could be applied across different types of voices and different repertoire.

<b>Rubric: Singing individually</b>				
	<b>Advanced</b>	<b>Proficient</b>	<b>Nearing Proficient</b>	<b>Novice</b>
<b>Rhythm</b>	The beat is secure and the rhythms are accurate for the style of music being sung.	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.
<b>Note Accuracy</b>	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.
<b>Dynamics</b>	Dynamic levels are entirely consistent and accurately interpreted for the style of music being sung.	Dynamic levels are mostly consistent and accurately interpreted for the style of music being sung.	Dynamic levels are moderately inconsistent with some inaccuracies in interpreting the dynamics for the style of music being sung.	Dynamic levels are severely inconsistent with significant inaccuracies in interpreting the dynamics for the style of music being sung.
<b>Phrasing</b>	Phrasing is always consistent and sensitive to the style of music being sung.	Phrasing is usually consistent and sensitive to the style of music being sung.	Phrasing is fairly consistent and occasionally sensitive to the style of music being sung.	Phrasing is rarely consistent and/or rarely sensitive to musical style.

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

- Peer feedback

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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 to 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

(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.

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### 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 Choir 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)
- 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](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](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](http://subjects.opal.moe.edu.sg/subjects/slot/u1025/Resources_concepts.pdf)



## **Notes on Audience Etiquette**

Choristers are encouraged to attend concerts to enrich their arts experience. Good 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 out 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 the performance.
- Discuss and apply learning amongst choristers from each other's experiences.

**Reflection Journals/Strategies**

**Reflection Strategy (1)**

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

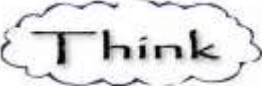
*A routine for reflecting on how and why our thinking has changed.*

**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. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Glossary of Musical Terms

(Please note that this list is not meant to be exhaustive, and only covers **some** common musical elements and key concepts.)

<p><b>Melody</b></p> <ul style="list-style-type: none"> <li>▪ Melodic Decoration/Ornamentation</li> <li>▪ Contour <ul style="list-style-type: none"> <li>○ Conjunct movement</li> <li>○ Disjunct movement</li> </ul> </li> <li>▪ Phrase <ul style="list-style-type: none"> <li>○ Symmetry</li> <li>○ Asymmetry</li> </ul> </li> <li>▪ Variation</li> <li>▪ Motif</li> <li>▪ Motivic Development</li> <li>▪ Solfège</li> </ul> <p><b>Harmony</b></p> <ul style="list-style-type: none"> <li>▪ Consonance and dissonance</li> <li>▪ Scales <ul style="list-style-type: none"> <li>○ Major</li> <li>○ Minor</li> <li>○ Pentatonic</li> <li>○ Blues</li> </ul> </li> <li>▪ Cadences <ul style="list-style-type: none"> <li>○ Perfect</li> <li>○ Imperfect</li> <li>○ Plagal</li> <li>○ Interrupted</li> </ul> </li> <li>▪ Modulation - subdominant, dominant, relative minor keys, Circle of 5ths</li> </ul>	<p><b>Rhythm / Meter / Tempo</b></p> <ul style="list-style-type: none"> <li>▪ Ostinato</li> <li>▪ Augmentation</li> <li>▪ Diminution</li> <li>▪ Syncopation</li> <li>▪ Swing Rhythm</li> <li>▪ Simple/ Compound</li> <li>▪ Irregular Meter</li> <li>▪ Rubato</li> </ul> <p><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>▪ Piano/forte/mezzo piano/mezzo forte/pianissimo/fortissimo</li> <li>▪ Crescendo/Decrescendo</li> <li>▪ Diminuendo</li> </ul> <p><b>Form and Structure</b></p> <ul style="list-style-type: none"> <li>▪ Binary Form</li> <li>▪ Ternary Form</li> <li>▪ Theme and Variations</li> <li>▪ Through-composed</li> <li>▪ Strophic</li> <li>▪ Song Structure (e.g. 32-bar song form/AABA)</li> <li>▪ 12-bar blues</li> <li>▪ Call and response</li> <li>▪ Verse and chorus</li> <li>▪ Introduction and Outro</li> </ul>	<p><b>Articulation/Expression markings</b></p> <ul style="list-style-type: none"> <li>▪ Sforzando</li> <li>▪ Marcato</li> <li>▪ Accent</li> <li>▪ Staccato/legato</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>▪ Monophonic</li> <li>▪ Homophonic</li> <li>▪ Polyphonic</li> <li>▪ Unison</li> <li>▪ Layered</li> <li>▪ Chordal</li> <li>▪ Canonic</li> <li>▪ 2-part/3-part counterpoint</li> <li>▪ Imitation</li> </ul> <p><b>Musical Devices</b></p> <ul style="list-style-type: none"> <li>▪ Repetition</li> <li>▪ Imitation</li> <li>▪ Sequence</li> <li>▪ Ostinato</li> <li>▪ Improvisation</li> <li>▪ Word painting</li> </ul>	<p><b>Genres of Music</b></p> <ul style="list-style-type: none"> <li>▪ Western Classical Tradition</li> <li>▪ Renaissance;</li> <li>▪ Baroque;</li> <li>▪ Classical;</li> <li>▪ Romantic;</li> <li>▪ 20th century</li> <li>▪ Musicals</li> <li>▪ Folk Music</li> <li>▪ Jazz</li> <li>▪ Popular Music</li> <li>▪ A Cappella</li> </ul> <p><b>Vocal Terms</b></p> <ul style="list-style-type: none"> <li>▪ Phonation</li> <li>▪ Resonance</li> <li>▪ Register/Tessitura</li> <li>▪ Vocal timbre</li> <li>▪ Vibrato</li> <li>▪ Bel Canto</li> <li>▪ Falsetto</li> <li>▪ Melisma</li> </ul>
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<ul style="list-style-type: none"><li>▪ Drone</li><li>▪ Pedal</li></ul>			
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**Notes on Repertoire**

Students should be exposed to a variety of repertoire, including some of the following:

- Early Music/ Renaissance/Baroque Western Art Music e.g. Monteverdi madrigals
- Classical/Romantic Western Art Music
- Jazz
- Musicals
- Contemporary works from various parts of the world including familiar Singaporean music: Asia, Eastern Europe, Scandinavia, New Zealand, America

Conductors / Teachers should consider the following when choosing the choir's repertoire:

- Age of the choristers
- Maturity of choristers' voices
- Capabilities of the singers and the level of difficulty of the music in terms of the depth of maturity and technique required of the piece
- Appropriateness for the occasion and suitability of the performance venue
- Suitability of the text for the choristers in terms of the language, word meaning and tone painting
- Musical value of the work e.g. if it provides the opportunity to teach expressions, textures, timbres, forms, harmony, and other musical skills
- Balance of the overall repertoire which exposes choristers to various cultures and historical styles of music
- Relationship between the voices and the instrumental accompaniment

Examples of online resources:

- Alliance Music Publications (<http://www.alliancemusic.com/>)
- ChoralNet (<http://www.choralnet.org/>)
- Boosey and Hawkes (<https://www.boosey.com/>)
- Gehrman's Musikforlag (<http://www.gehrmans.se/en>)
- Hal Leonard (<http://www.halleonard.com/index.jsp?subsiteid=5>)
- Hinshaw Music (<http://www.hinshawmusic.com/>)
- J.W. Pepper Sheet Music (<http://www.jwpepper.com/sheet-music/welcome.jsp>)
- Oxford University Press (<http://ukcatalogue.oup.com/>)
- Peermusic Classical (<http://www.peermusicclassical.com/>)
- Primarily A Cappella (<http://www.singers.com/>)
- Walton Music (<https://www.giamusic.com/waltonmusic/>)

**Further Reading Material for Choir CCA Teachers-in-Charge**

Bartle, J. A. (1993). *Lifeline for Children's Choir Directors*. Toronto, Canada: Gordon V. Thompson Music.

Gardner, H., Perkins, D., & Perrone, V. ( ). *Teaching for Understanding*

Marzano, R. J. & Pickering, D. J. (2006). *Dimensions of Learning Teacher's Manual*. 2<sup>nd</sup> Ed. Hawker Brownlow Education.

Rao, D. (1995). *We Will Sing! Choral Music Experience for Classroom Choirs, Performance Programs: One, Two and Three*. New York: Boosey and Hawkes.

Siedel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The Qualities of Quality: Understanding Excellence in Arts Education*. Harvard Graduate School of Education.

Student Development Curriculum Division. (2014). *General Music Programme 2015 Syllabus Primary/Secondary*. MOE, Singapore