

# MUSIC

## TEACHING AND LEARNING SYLLABUS

### Primary & Lower Secondary

Implementation starting from  
2015 Primary One and Two Cohorts



Ministry of Education  
SINGAPORE

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## Introduction

The syllabus is developed on the premise that all children are musical<sup>1</sup> and have the innate ability to listen, sing, dance, play and express themselves musically. When learning experiences are tailored to develop children's musical abilities, the complete musicians inside them begin to emerge<sup>2</sup>. In addition, music has the potential to 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 a child.

## Aims

The General Music Programme (GMP) is offered to all students in primary and secondary schools. It is a key platform upon which every child is provided a basic music education, giving them opportunities to develop a connection to music. This contributes to the future development and preservation of Singapore's cultural heritage. Music, being an integral part of many cultures, also provides a means to raise global awareness amongst students. The processes involved in music performing and creating develop skills such as listening skills, fine motor skills, creative thinking skills and social skills. Music enables students to express their thoughts and ideas.

The aims of the GMP are as follows:

- a. Develop awareness and appreciation of music in local and global cultures
- b. Develop ability for creative expression and communication through music
- c. Provide the basis to develop an informed and life-long involvement in music

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<sup>1</sup> Campbell, P. S & Scott-Kassner, C. (2013). *Music in Children*, Boston, MA: Schirmer, Cengage Learning, p8:

The author quoted studies by anthropologist John Blacking as well as psychologist Howard Gardner that suggested children possess musical abilities that could be nurtured.

<sup>2</sup> *Ibid.*, p8-9:

The author suggests that the development of children's musical skills and understanding (e.g. listening, singing, playing instruments, musical inventions) are inter-connected, and is best acquired through instruction.

## Syllabus Structure

The syllabus spans across four key stages from Primary One to Secondary Two. Each stage comprises two levels. The expected knowledge and skills that students should acquire over the two years of each stage are detailed in the learning outcomes. Each stage builds upon the competencies from the previous stage(s).

STAGE	LEVEL			
4				S1-2
3			P5-6	
2		P3-4		
1	P1-2			

Table 1: Stages of the GMP

The learning outcomes are organised around five overarching Learning Objectives (LOs). All learning outcomes should be addressed and learned in an integrative manner, where elements and concepts are learned through active musical experiences, such as music creation and performance as well as movement in music; and where the display of musical skills (listening, creating, performing), draw on students' learning and understanding of musical elements and concepts. The following diagram summarises the approach in which the five LOs can be achieved.

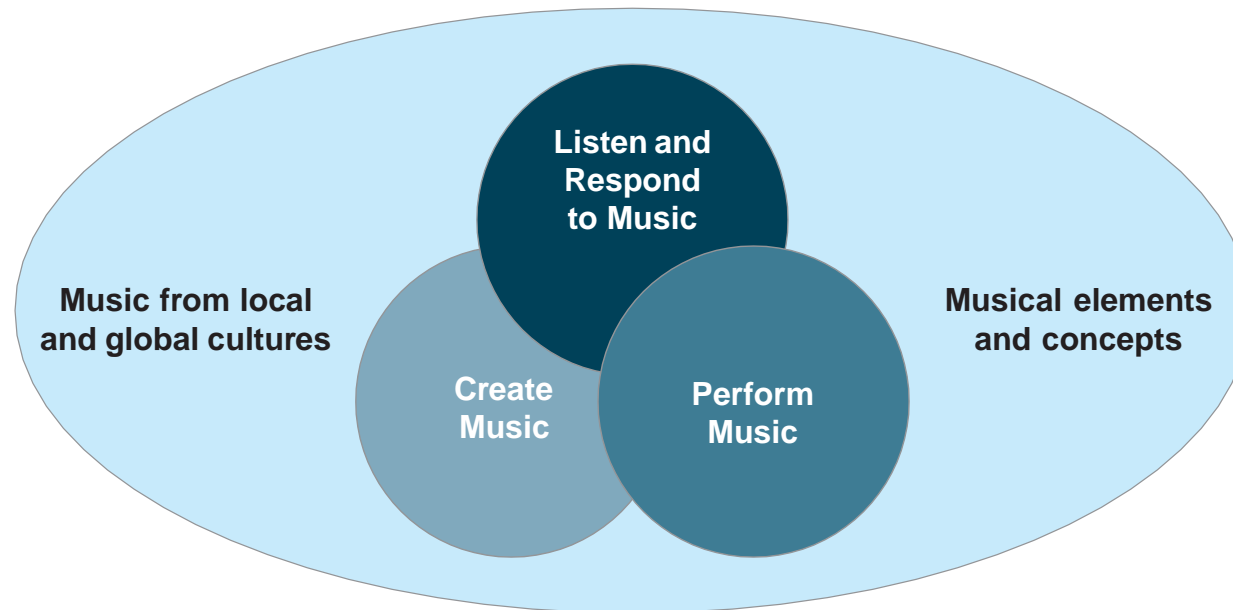


Figure 1: Framework for teaching and learning in the GMP

*LO1: Perform Music in both instrumental and vocal settings, individually and in groups*

Through performing music, students will be equipped with the musical capacities to express themselves. They will be exposed to an array of music repertoire to expand their musical experiences.

By the end of Stage Three (Primary Six), students will have played a range of classroom music instruments and can perform on a main melodic instrument (e.g. recorder, guitar) with good tone and expression.

By the end of Stage Four (Secondary Two), students will have performance experience with an array of instruments of their choice, such as the guitar, keyboards and drums.

TYPE OF INSTRUMENTS	SUGGESTED LIST (PRIMARY)	SUGGESTED LIST (SECONDARY)
Classroom instruments	Tambourine, triangle, castanet, shaker, wooden agogo, 2-tone block, claves, maracas, tambourine, sleigh bells, finger cymbals, Orff xylophones and metallophones, hand bells, guiro, hand drum, bongo, conga, etc.  (Teachers should ensure that instruments are played with the appropriate techniques.)	
Main melodic instrument (of school's choice)	At Stages 2 – 3, one main instrument will be offered to students: <ul style="list-style-type: none"> <li>• Recorder</li> <li>• Keyboard</li> <li>• Guitar</li> <li>• Ukulele</li> <li>• Xylophone<sup>3</sup></li> </ul>	<ul style="list-style-type: none"> <li>• Keyboard</li> <li>• Guitar</li> <li>• Ukulele</li> <li>• Melodic instruments learnt at Primary level or through participation in Music CCAs</li> </ul>

Table 2: Suggested list of instruments for schools

*LO2: Create Music in both instrumental and vocal settings, individually and in groups*

Music creating processes harness and develop students' innate creativity within the context of music. Through musical activities such as improvisation and music composition, students will apply the musical skills and concepts that they have acquired through listening and performing, thus drawing a connection and relevance to all that they are learning.

By the end of Stage Three, students will be able to compose a simple melody and be adept at rhythmic and melodic improvisation within a given structure.

By the end of Stage Four, students will be more adept at exploring music materials freely both as a group and an individual. Students will also be able to communicate their ideas through music.

<sup>3</sup> Schools who opt to introduce pitched percussion as the main instruments should ensure that students are taught proper mallet holding techniques as well as percussion techniques.

### *LO3: Listen and Respond to Music*

Listening is a key process in music education. Through listening, students experience new sound worlds and the different sound components of musical genres and traditions. Learning to listen attentively and thoughtfully during performing and creating also allows students to reflect on their own works and respond to those of their peers and other musicians. Listening should be taught and nurtured through musical means, e.g. students can sing, play or move to a particular musical selection.

By the end of Stage Three, students will be able to evaluate and comment on the music that they have heard, describing the qualities of the music using appropriate musical terms.

By the end of Stage Four, students will be able to discuss and provide personal responses to the music at greater depth.

### *LO4: Appreciate Music in local and global cultures*

Music plays a vital role in almost all cultures and societies. Through a wide exposure to music from both local and global cultures from a young age, students will be able to gain insights to other cultures and be open to the different types of music available. They will have an understanding of the different roles musicians play in society as well as the role of music in different cultures. It is through this knowing about the music, its musicians, its role and value in culture<sup>4</sup>, that musical understanding is deepened and contextualised for the students.

By the end of Stage Three, students will be able to appreciate music from the Singapore culture, regional cultures as well as repertoire from the Western classical tradition.

By the end of Stage Four, students will be able to discuss in greater detail their responses towards music from different genres and cultures.

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<sup>4</sup> Campbell, P.S. (2004). *Teaching Music Globally*. New York : Oxford University Press, p xvii

### *LO5: Understand musical elements and concepts*

The learning of musical elements and concepts is synonymous to the learning of the music language. With the fundamental understanding of the building blocks and concepts that constitute music, students will be able to better understand and appreciate the music they listen to. In addition, they will have had sufficient skills to explore the subject further. Musical elements and concepts are best taught through musical experiences.

By the end of Stage Three, students will be able to describe and express the musical elements and concepts when listening, performing and creating music of various genres and cultures.

By the end of Stage Four, students will be able to demonstrate and articulate an understanding of the elements and concepts of music through listening, performing and creating music.

### **Suggested Pedagogies for Teaching Music**

Appropriate pedagogies and teaching approaches are key to providing a meaningful learning experience for students. Teachers are encouraged to plan lessons that engage the students through a variety of musical experiences.

An effective approach to engage the students includes involving them in decision-making during the process of performing, creating and listening to music. Through techniques like effective questioning, teachers can encourage students to express their thoughts and ideas, and yet provide sufficient scaffold for them to acquire the necessary knowledge and skills. Teachers are encouraged to weave in opportunities for collaborative learning, and to also consider the musical background of the students when designing lessons and selecting music materials.

A musical music lesson refers to one where the instructional experience revolves around the music itself. The teacher should involve the students aurally and kinaesthetically in the music<sup>5</sup>. Principles of music specific pedagogies such as Kodaly<sup>6</sup>, Dalcroze<sup>7</sup> and Orff<sup>8</sup> should be harnessed in the teaching of music. These are three distinct approaches which could be adapted and delivered in the primary and secondary classrooms.

<sup>5</sup> Campbell, P.S. (2004). *Teaching Music Globally*. (New York: Oxford University Press). p xvii

<sup>6</sup> Kodaly is a pedagogy that advocates developing children's musical abilities through performing, creating, listening, critical thinking and musical literacy (reading and writing). Singing is the most direct means to music learning, while movement (e.g. singing games) is critical for children's musical development. Instrumental learning should include singing. It is needful that the repertoire is age-appropriate and of good quality.

<sup>7</sup> Dalcroze Eurhythmics is a pedagogy where every musical concept is taught and experienced through movement of all parts of the body. This is viewed as an effective way to enhance musicianship as well as improving co-ordination, concentration and other skills needed to be a good musical performer. This in turn increases confidence and the ability to feel music with the whole body, allowing development of auditory memory, communication, expression and creativity.

<sup>8</sup> Orff Schulwerk is based on things children like to do: sing, chant rhymes, clap, dance, and keep a beat on anything near at hand. These are directed into learning music by hearing and making music first, then reading and writing it later. It is a total, active involvement in music making that incorporates speech, singing, movement, and instrument playing in a creative environment.

## **Assessment**

Assessment is integral to the teaching and learning process. Assessment should be carried out regularly to provide students with information about their strengths and to help them bridge learning gaps. The information also allows teachers to review their teaching approaches and strategies. Music assessments could be carried out through a variety of ways to facilitate students' learning. These include listening activities (which could include responding through movement), music performances, improvisation or composition tasks, written assignments or reflection journals.

While it is not necessary to assess all the learning outcomes in one specific assessment task, teachers should ensure that all five Learning Objectives are addressed in the course of the year.

## **The use of information and Communications Technology (iCT) in the Teaching and Learning of Music**

The use of ICT can enrich and support the teaching and learning of music in different ways:

- a. ICT to manage non-music specific teaching and learning  
ICT tools can be used to improve the level of student engagement in class, promote self-directed learning and facilitate the gathering of information and discussions. Examples of such ICT tools include:
  - E-Learning music packages
  - The Internet and various forms of Social Media such as Internet Forums, Blogs, Podcasts, Facebook and Youtube.
- b. ICT as a tool to develop specific musicianship skills  
ICT can be harnessed to reinforce musical concepts and skills such as aural and sight-reading skills. There are available software and dedicated websites which focus on music theory and aural skills. Students can be taught to use these learning resources independently.



c. ICT as a tool to develop music creating skills

ICT tools can also be used to facilitate the creative processes. ICT tools considered here include dedicated music creating software and hardware (e.g. electronic keyboards) designed to help students perform a specific music creating task such as performing, composing, arranging, recording and improvising. With appropriate teaching approaches and scaffolding, students will develop basic skills in music creating while experiencing a more authentic process of music making. This is similar to musicians in the industry who compose, arrange, perform or record a piece of music.

While acknowledging the benefits of ICT tools in the music classroom, it is important to highlight that in order for students to fully benefit from such tools, they should first gain adequate experience in music making (performing and creating) with actual musical instruments, whether on an individual basis or in a group setting. This prior hands-on experience in music making will then provide a good foundation and valuable reference for further development.

### **21st Century Competencies in the Music Classroom**

The music classroom is a natural platform to nurture core values, develop social and emotional competencies, as well as many of the 21<sup>st</sup> Century Competencies, which will better prepare our students to thrive in a fast-changing and highly-connected world.

Values shape a person's character, beliefs, attitudes and actions. One's knowledge and skills must be underpinned by values. Hence values form the core of the framework of 21<sup>st</sup> Century Competencies. The Social and Emotional Competencies in the middle ring represent the skills necessary for children to effectively manage their emotions and relationships, make responsible decisions and handle challenging situations. The outer ring indicates the different competencies our children need to thrive in the globalised world.

Together, these competencies will enable our students to tap into the opportunities of the digital age while staying committed to Singapore. The desired outcomes are attributes for Singaporeans upon completion of their formal education in Singapore. The diagram below illustrates the framework for the 21<sup>st</sup> Century Competencies and student outcomes<sup>9</sup>.

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<sup>9</sup> Ministry of Education, Singapore. *Nurturing Our Young for the Future: Competencies for the 21<sup>st</sup> Century*.

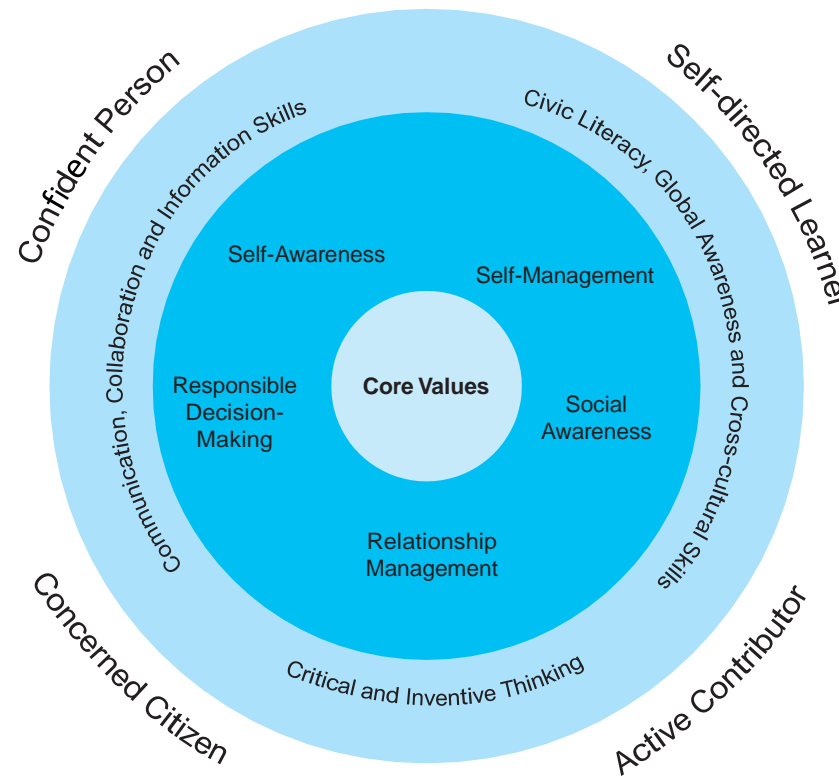


Figure 2: Framework for 21<sup>st</sup> Century Competencies and Student Outcomes (Version 2.0)

The table below expands on how music supports the development of the 21<sup>st</sup> Century Competencies.

Framework	Domains	Role of GMP in developing the competencies
<p>VALUES</p> <p>These form the core of the framework as it defines a person's character. Knowledge and skills must be underpinned by values</p>	<ul style="list-style-type: none"> <li>• Responsibility</li> <li>• Respect</li> <li>• Resilience</li> <li>• Integrity</li> <li>• Care</li> <li>• Harmony</li> </ul>	<p>The nature of music learning and music making offers a natural platform for the cultivation of values. Students need to be responsible to learn their parts to effectively contribute to the ensemble. Resilience is required to see oneself through the learning process. Values such as respect, care, harmony and integrity are needful for working collaboratively in teams.</p>

Framework	Domains	Role Of GMP In Developing The Competencies
<p><b>SOCIAL AND EMOTIONAL COMPETENCIES</b></p> <p>The middle ring signifies the Social and Emotional Competencies, i.e. skills necessary for students to recognise and manage their emotions, develop care and concern for others, make responsible decisions, establish positive relationships as well as to handle challenging situations effectively.</p>	<ul style="list-style-type: none"> <li>• Self-awareness</li> <li>• Self-management</li> <li>• Social Awareness</li> <li>• Relationship Management</li> <li>• Responsible Decision-Making</li> </ul>	<p>Music is a naturally collaborative art form which has the potential to involve many people, be it in music performing or creating. Through the processes of creating music and performing ensemble music, students are required to work collaboratively in groups. With the teacher's guidance and support, students will learn to manage the different dynamics that come along with the working within and beyond friendship groups.</p>
<p><b>EMERGING 21<sup>st</sup> CENTURY COMPETENCIES</b></p> <p>The outer ring of the framework represents the emerging 21<sup>st</sup> Century competencies necessary for the globalised world we live in.</p>	<ul style="list-style-type: none"> <li>• Civic literacy, Global awareness and Cross-cultural skills</li> </ul>	<p>Each culture has its own unique music which forms the mainstay in most societies. Through the exposure to local and world music, students gain access to the different cultures beyond that of their own, yet maintaining the connection to their roots in Singapore.</p>
	<ul style="list-style-type: none"> <li>• Critical and Inventive Thinking Skills</li> </ul>	<p>Listening and responding to music require students to apply knowledge and skills that have been taught as they would be required to analyse and evaluate the music.</p> <p>The processes in music making and creating further nurture critical and inventive thinking skills. While creating a piece of music, students need to manipulate the elements of music to the best of their ability, and convey their desired effect to the audience through their music. This includes the choice of the instruments (sound), pitches (melody and bass) and appropriate chords that would fit the melody.</p>
	<ul style="list-style-type: none"> <li>• Communication, Collaboration and Information skills</li> </ul>	<p>Music is a mode of self-expression. Through learning a variety of music, students understand how composers and musicians express themselves through the ages and cultures. They can then apply this learning by communicating to the audience their emotions and ideas through processes of music performing and creating.</p> <p>There are also many platforms upon which musicians share their work. Students can make use of tools such as online sharing platforms to upload and critique each other's music work, while at the same time develop the attitudes of respecting intellectual property rights.</p>

Table 3: Role of GMP in developing 21<sup>st</sup> Century Competencies

STAGE 1 (PRIMARY 1 AND 2)

<p><b>LO1</b> Perform Music in both instrumental and vocal settings, individually and in groups</p>	<p><b>LO2</b> Create Music in both instrumental and vocal settings, individually and in groups</p>	<p><b>LO3</b> Listen and Respond to Music</p>
<p>Students should be able to:</p> <p><b>Sing</b></p> <ul style="list-style-type: none"> <li>(i) sing with accurate rhythm and pitch, a variety of children’s songs in 2/4, 3/4, 4/4 and 6/8 time.</li> <li>(ii) sing with appropriate tempo and dynamics.</li> <li>(iii) combine movement with singing (e.g. action songs and singing games).</li> <li>(iv) sing as an ensemble, melodic ostinati and simple 2-part canons.</li> </ul> <p><b>Play Instruments</b></p> <ul style="list-style-type: none"> <li>(v) perform, as an ensemble using classroom instruments, melodic and rhythmic patterns in 2/4, 3/4 and 4/4 time.</li> </ul>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>(i) improvise using voice and classroom instruments, pentatonic melodic and rhythmic responses of at least 2 bars within a “call and response” structure.</li> <li>(ii) compose rhythmic ostinati of at least 2 bars to accompany a melodic piece.</li> <li>(iii) compose a melodic phrase of at least 2 bars, based on the C pentatonic scale.</li> <li>(iv) compose soundscapes to a given stimulus<sup>10</sup>, demonstrating understanding of the elements of music as stated in LO5.</li> </ul>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>(i) imitate rhythmic and melodic patterns using body percussion, voice and classroom instruments<sup>11</sup>.</li> <li>(ii) respond to changes in elements of music through movement.</li> <li>(iii) describe music with reference to the elements of music as stated in LO5</li> </ul>

<sup>10</sup> Students can expect to create music and sound effects to a short text (e.g. poem), picture or moving image (e.g. a short segment from a cartoon clip).

<sup>11</sup> A suggested list is on page 5 of this document.

### LO4 Appreciate Music from local and global cultures

Students should be able to:

**(i) Understand the role of music in society**

- describe the role music plays in their lives: music at home, music in school, music for celebrations, etc.


**(ii) Appreciate music from the Singapore culture**

- identify and sing the different kinds of folksongs and community songs that can be heard in the Singaporean context, including the following from the **Indicative Repertoire**:
  - Let's Build Community; The More We Get Together; Singapura; There's a Part for Everyone; Sing Our Wishes; Stand Up for Singapore; Semoga Bahagia; Zao Qi Shang Xue Xiao (早起上学校)

**(iii) Appreciate music from global cultures**

- recognise folksongs and/or children's songs from at least 6 different cultures, e.g. work songs from South East Asia, Latin American playsongs.

### LO5 Understand Musical Elements and Concepts at Stage 1

Students should be able to:	
<b>(i) Tempo, Rhythm and Beats</b>	<ul style="list-style-type: none"> <li>recognise, aurally, the difference between beat/pulse and rhythm.</li> <li>identify, aurally, the following meters of music : 2/4, 3/4, 4/4.</li> <li>describe the tempo of the music using the suggested vocabulary: allegro/fast, andante/at a walking pace, presto/very fast, largo/slow.</li> <li>recognise, visually and aurally, the following note values, and the crotchet rests:</li> </ul> <p style="text-align: center;">                     crotchet    quavers    semiquavers    minim    dotted minim    whole note    rest                 </p> 
<b>(ii) Pitch</b>	<ul style="list-style-type: none"> <li>distinguish between higher and lower registers.</li> <li>sing and identify pitches in diatonic major scales in solfège.</li> <li>recognise melodic intervals of a step, a skip and a leap.</li> </ul>
<b>(iii) Expression</b>	<ul style="list-style-type: none"> <li>describe the changes in dynamics using the suggested vocabulary: forte/loud, piano/soft, fortissimo/very loud, pianissimo/very soft.</li> </ul>
<b>(iv) Form</b>	<ul style="list-style-type: none"> <li>recognise, aurally, repeating melodic and rhythmic patterns.</li> <li>recognise, aurally, the following structures within music: AB, ABA.</li> </ul>
<b>(v) Timbre/Tone Colours</b>	<ul style="list-style-type: none"> <li>identify, visually and aurally, classroom instruments: triangle, tambourine, shakers, agogo bells, temple blocks, xylophones, castanets, chimes, piano, guitar etc.</li> <li>describe and demonstrate how the above-mentioned instruments are played.</li> </ul>

STAGE 2 (PRIMARY 3 AND 4)

<p>LO1 Perform Music in both instrumental and vocal settings, individually and in groups</p>	<p>LO2 Create Music in both instrumental and vocal settings, individually and in groups</p>	<p>LO3 Listen and Respond to Music</p>
<p>Students should be able to:</p> <p><b>Sing</b></p> <p>(i) sing with accuracy, clarity and reasonable technique, a variety of songs (e.g. folksongs and songs from musicals) in 2/4, 3/4, 4/4 and 6/8 time.</p> <p>(ii) sing expressively with appropriate tempo, dynamics, articulation and phrasing.</p> <p>(iii) sing as an ensemble, melodic ostinati and 2 - 3 part canons with increasing rhythmic and melodic complexity</p> <p><b>Play Instruments</b></p> <p>(iv) perform, individually and as an ensemble, rhythmic, melodic and harmonic patterns in 2/4, 3/4, 4/4 and 6/8 time. Repertoire should be based on the following tonalities:</p> <ul style="list-style-type: none"> <li>• C pentatonic mode</li> <li>• C, F, G major and A minor.</li> </ul> <p>(v) play a main melodic instrument to the basic proficiency appropriate for the instrument (e.g. recorder, keyboard, guitar).</p>	<p>Students should be able to:</p> <p>(i) improvise with voice and classroom instruments, pentatonic melodic and rhythmic responses of at least 2 bars, demonstrating understanding of the elements of music as stated in LO5.</p> <p>(ii) compose and perform 2 - part rhythmic phrases of least 4 bars.</p> <p>(iii) compose melodic phrases of at least 4 bars, using voice and instruments, based on the C pentatonic and the C major scales.</p> <p>(iv) create and perform soundscapes to a given stimulus, and produce graphic notations of their soundscapes. Students should be able to explain the rationale behind musical decisions.</p> <p>(v) create a soundscape or melodic composition using the basic techniques of selection loops.</p>	<p>Students should be able to:</p> <p>(i) imitate rhythmic and melodic patterns of increasing complexity using body percussion, voice and classroom instruments.</p> <p>(ii) respond to changes in the elements of music as well as its mood through movement.</p> <p>(iii) express their thoughts and feelings towards music that they listen to, making reference to the elements of music as stated in LO5.</p>

#### LO4 Appreciate Music from local and global cultures

Students should be able to:

**(i) Understand the role of music in society**

- discuss the different roles that people take in a music performance (e.g. conductor, audience, musician).
- understand and demonstrate appropriate behaviour in different performance contexts.

**(ii) Appreciate music from the Singapore culture**

- discuss the role of National and Community Songs in Singapore.
- recognise some of the cultural music and instruments in the Singaporean context, e.g. Chinese opera, Malay kompong, Indian classical music.
- identify and sing the different kinds of folksongs and community songs that can be heard in the Singaporean context, including the following from the





**Indicative Repertoire:**

- o Count on Me, Singapore; Sing Your Way Home; Make Courtesy Our Way of Life; Munnaeru Vaalibaa (Song of Youth); Dayung Sampan; Rasa Sayang Eh!; Burung Kakak Tua; Xiang Xin Wo Ba Xin Jia Po (相信我吧·新加坡)

**(iii) Appreciate music from global cultures**

- recognise, aurally, the music and instruments from:
  - o at least 2 cultures in South East Asia: Indonesia, Malaysia, Thailand, Vietnam, the Philippines
  - o the Western classical tradition: Programme music and their composers, e.g. Peter and the Wolf by Prokofiev; The Four Seasons by Vivaldi; and various ballet music.

### LO5 Understand Musical Elements and Concepts at Stage 2

LO5 Understand Musical Elements and Concepts at Stage 2	
	Students should be able to:
<b>(i) Tempo, Rhythm and Beats</b>	<ul style="list-style-type: none"> <li>identify and describe changes in tempi in music using the suggested vocabulary: ritardando/gradually slowing down, accelerando/gradually getting faster, moderately fast, moderately slow.</li> <li>identify aurally and visually, the meter of music in 2/4, 3/4, 4/4, 6/8 time.</li> <li>recognise, visually and aurally, the following note values and rhythmic patterns in 2/4, 3/4, 4/4 and 6/8 time; quaver rest and minim rest.</li> </ul> <div style="margin-top: 10px;"> <p><i>In simple time</i> </p> <p><i>In compound time</i> </p> <p><i>Quaver Rest</i> </p> <p><i>Minim rest</i> </p> </div>
<b>(ii) Pitch</b>	<ul style="list-style-type: none"> <li>identify the letter names of pitches.</li> <li>recognise accidentals: sharp, flat and natural.</li> </ul>
<b>(iii) Expression</b>	<ul style="list-style-type: none"> <li>identify aurally and describe gradual changes in dynamics using the following vocabulary: crescendo/gradually getting louder, decrescendo /gradually getting softer.</li> <li>identify changes in articulation: staccato/detached, legato/smooth.</li> </ul>
<b>(iv) Form</b>	<ul style="list-style-type: none"> <li>identify, aurally and visually, repeating melodic and rhythmic patterns.</li> <li>identify, aurally and visually, the following structures within music: Binary, Ternary, Verse and Chorus.</li> </ul>
<b>(v) Timbre/Tone Colours</b>	<ul style="list-style-type: none"> <li>describe the tone colours of the instruments suggested in LO4, and how they are achieved.</li> <li>describe the following timbres in relation to the mood of music: bright, dark.</li> </ul>
<b>(vi) Tonality and Harmony</b>	<ul style="list-style-type: none"> <li>recognise, aurally, songs and musical passages based upon major and minor scales as stated in LO1.</li> <li>distinguish between melody and chords.</li> </ul>
<b>(vii) Texture</b>	<ul style="list-style-type: none"> <li>recognise, aurally, and describe the layers of sound (e.g. number of layers, melodic lines, accompaniment parts).</li> </ul>





**STAGE 3 (PRIMARY 5 AND 6)**

<b>LO1</b> <b>Perform Music in both instrumental and vocal settings, individually and in groups</b>	<b>LO2</b> <b>Create Music in both instrumental and vocal settings, individually and in groups</b>	<b>LO3</b> <b>Listen and Respond to Music</b>
<p>Students should be able to:</p> <p><b>Sing</b></p> <p>(i) sing with accuracy, clarity and with proper technique and clear articulation, a wide variety of songs in both simple and compound time.</p> <p>(ii) sing expressively with appropriate tempo, dynamics, articulation and phrasing, to convey the overall mood of the piece.</p> <p>(iii) sing as an ensemble, 2-part songs.</p> <p><b>Play Instruments</b></p> <p>(iv) perform, individually and as an ensemble, rhythmic, melodic and harmonic patterns, in simple and compound time. Repertoire should be based on the following tonalities:</p> <ul style="list-style-type: none"> <li>• C pentatonic mode</li> <li>• C, F, G major and A minor.</li> </ul> <p>(v) demonstrate a higher level of proficiency on a main melodic instrument, demonstrating understanding of the elements of music as stated in LO5.</p>	<p>Students should be able to:</p> <p>(i) improvise/compose and perform with voice and classroom instruments, pentatonic and diatonic melodic and rhythmic responses of at least 4 bars, demonstrating understanding of the elements of music as stated in LO5.</p> <p>(ii) create a rhythmic composition to a given context, form and structure for a small ensemble of at least 2 parts, using classroom instruments and/or everyday objects.</p>	<p>Students should be able to:</p> <p>(i) listen to music of various cultures and styles, and respond through various modes of expression to musical elements, e.g. creating a movement sequence or an art piece which reflects the music.</p> <p>(ii) analyse and evaluate a performance with reference to the elements of music as stated in LO5.</p>

### LO4 Appreciate Music from local and global cultures

Students should be able to:

**(i) Understand the role of music in society**

- recognise and describe the role of music in media: films and commercials.




**(ii) Appreciate music from the Singapore culture**

- identify and discuss music from the following genres in the local scene: Art Music, Popular Music
- identify and sing the different kinds of folksongs and community songs that can be heard in the Singaporean context, including the following from the **Indicative Repertoire**:
  - o Reach Out for the Skies; Home; Singapore Town; Chan Mali Chan; Di-Tanjung Katong; Gelang Sipaku Gelang; Arivu Thelivu (Intelligence); Xi Shui Chang Liu (细水长流)

**(iii) Appreciate music from global cultures**

- recognise, aurally, the music and traditional instruments from at least 2 of the following:
  - o 1 Asian culture from the following: China, India, Japan, Korea
  - o 1 Polynesian/Oceania culture from the following: Australia, New Zealand
  - o the Western classical traditions: Musicals and operas.
- understand the contexts and the background of the music in the above choice of cultures.

### LO5 Understand Musical Elements and Concepts at Stage 3

	Students should be able to:
<b>(i) Tempo, Rhythm and Beats</b>	<ul style="list-style-type: none"> <li>• identify simple and compound meters.</li> <li>• recognise visually and aurally the following note values (and their rests) and rhythmic motifs in simple and compound time:</li> </ul> <p style="text-align: center;"> <i>Syncopation</i>  <i>Dotted Rhythms</i>  <i>Triplets</i>  </p>
<b>(ii) Pitch</b>	<ul style="list-style-type: none"> <li>• recognise and describe melodic contours: ascending/descending melodies</li> </ul>
<b>(iii) Expression</b>	<ul style="list-style-type: none"> <li>• describe the ways composers use to express moods and feelings in their music, e.g. changes in tempo, textures and timbres</li> </ul>
<b>(iv) Form</b>	<ul style="list-style-type: none"> <li>• identify rhythmic and melodic motifs and describe how they have been altered throughout the piece</li> <li>• identify, aurally, music in the following forms: Rondo, Theme and Variation</li> </ul>
<b>(v) Timbre/Tone Colours</b>	<ul style="list-style-type: none"> <li>• describe the tone colours of the instruments selected in LO4, and describe how they are produced</li> </ul>
<b>(vi) Tonality and Harmony</b>	<ul style="list-style-type: none"> <li>• recognise, aurally, chord progressions such as: I – V – I</li> </ul>
<b>(vii) Texture</b>	<ul style="list-style-type: none"> <li>• describe the texture of the music, taking into consideration timbre, voices, and harmony</li> </ul>

STAGE 4 (SEC 1 AND 2)

<p style="text-align: center;"><b>LO1</b></p> <p style="text-align: center;"><b>Perform Music in both instrumental and vocal settings, individually and in groups</b></p>	<p style="text-align: center;"><b>LO2</b></p> <p style="text-align: center;"><b>Create Music in both instrumental and vocal settings, individually and in groups</b></p>	<p style="text-align: center;"><b>LO3</b></p> <p style="text-align: center;"><b>Listen and Respond to Music</b></p>
<p>Students should be able to:</p> <p><b>Sing</b></p> <p>(i) sing a variety of songs with an independent accompaniment.</p> <p><b>Play instruments</b></p> <p>(ii) accompany a melody using simple chord patterns or a bass line/descant.</p> <p><b>Sing and Play Instruments</b></p> <p>(iii) perform in a small ensemble of at least 3 parts, with voice and/or instruments.</p>	<p>Students should be able to:</p> <p>(i) improvise melodic responses of at least 4 bars in a wider range of modes and scales, using voice/classroom instruments, demonstrating an understanding of the elements of music as stated in LO5.</p> <p>(ii) compose/arrange and perform excerpts of music for at least 3 parts (e.g. bass, rhythm section and voice) using the following medium:</p> <ul style="list-style-type: none"> <li>• classroom instruments and/or voice.</li> <li>• computer-based digital audio workstation (DAW)<sup>12</sup>.</li> </ul> <p>(iii) create a soundscape to a given stimulus with a DAW . Students could explore a composition for mixed media, which includes both digital and acoustic sounds</p>	<p>Students should be able to:</p> <p>(i) appreciate and discuss music from various cultures and styles and respond through various modes, e.g. creating a movement sequence which reflects the music.</p> <p>(ii) analyse and evaluate a performance with reference to the elements of music as stated in LO5.</p> <p>(iii) listen to and discuss composers' manipulation of elements in the music as stated in LO5.</p>

<sup>12</sup> Computer-based DAW refers to any music creating software running on computers with an internal or external audio interface and music input device such as a MIDI controller keyboard, designed for recording, editing and playing back digital audio.

#### LO4 Appreciate Music from local and global cultures

Students should be able to:

**(i) Understand the role of music in society**

- understand and describe the different arts-related vocations in society.

**(ii) Appreciate music from the Singapore culture**

- identify and discuss music in the local scene, including musicians / composers / performers in
  - o both traditional (e.g. band, choral, orchestra) and contemporary music ensembles (e.g. pop band, rock band, electronic music ensemble); and
  - o in at least 2 genres of music: Art Music and Popular Music (including Hiphop, Xinyao).
- Discuss the influence of media and other factors on the local music culture (e.g. radio, live music venues, copyright law).
- identify and sing the different kinds of folksongs and community songs that can be heard in the Singaporean context, including the following from the **Indicative Repertoire**:
  - o What Do You See?; Everyone (2010 Singapore Youth Olympics Theme Song); Bunga Sayang; Singai Naadu (Singapore, My Country); Xiao Ren Wu De Xin Sheng (小人物的心声); Dondang; Tian Hei Hei (天黑黑); Singapura (Malay version); We are Singapore

**(iii) Appreciate music from global cultures**

- recognise the music and traditional instruments from at least 2 of the following:
  - o 2 Asian cultures: Music from China, India, Japan, Korea, SEA countries
  - o 1 culture from the following: Music from Latin America, American folk / blues / jazz
  - o the Western classical tradition: Orchestral works and chamber music
- understand the contexts and the backgrounds of the music in the above choice of cultures.

#### LO5 Understand Musical Elements and Concepts at Stage 4

	Students should be able to:
<b>(i) Tempo, Rhythm and Beats</b>	• identify the meter of music in simple duple, triple and quadruple time, as well as music in compound duple and triple time.
<b>(ii) Pitch</b>	• identify, aurally, melodic sequences based upon pentatonic, major and minor scales.
<b>(iii) Expression</b>	• recognise and manipulate music elements in ways that will help convey their ideas through music.
<b>(iv) Form</b>	• recognise, aurally, and create music with the following structures, e.g. 12 Bar Blues, popular song structures that can include verse, chorus, bridge, middle 8, intro and coda.
<b>(v) Timbre/Tone Colours</b>	• recognise and identify instrument/voice types and groups selected in LO4.
<b>(vi) Tonality and Harmony</b>	• recognise aurally chord progressions, including the following: <ul style="list-style-type: none"> <li>(i) I – V – I</li> <li>(ii) I – vi – IV – V</li> <li>(iii) I – IV – V – I</li> </ul>
<b>(vii) Texture</b>	• identify layers of sound (unison, homophonic, polyphonic, heterophonic) and their role (solo and accompaniment)

Notes

Handwriting practice area consisting of 12 sets of horizontal lines. Each set includes a solid top line, a dashed midline, and a solid bottom line, providing a guide for letter height and placement.

Notes

Handwriting practice lines consisting of multiple sets of horizontal lines for writing notes.

Notes

Handwriting practice area consisting of 12 sets of horizontal lines. Each set includes a solid top line, a dashed midline, and a solid bottom line, providing a guide for letter height and placement.