

MUSIC

SYLLABUS

Primary and Lower Secondary

Implementation starting with 2023 Primary One and Two, and
Secondary One and Two Cohorts



Ministry of Education
SINGAPORE

© 2022 Student Development Curriculum Division.

This publication is not for sale. Permission is granted to reproduce this publication in its entirety for personal or non-commercial educational use only. All other rights reserved.

CONTENTS

| | Page |
|---|-------------|
| 1. PHILOSOPHY OF MUSIC EDUCATION | |
| • Philosophy and Purpose of Music Education | 4 |
| • Syllabus Aims and Desired Outcomes of Education | 5 |
| • Music Education for the Development of 21CC and CCE | 6 |
| | |
| 2. CONTENT | |
| • Music Curriculum Concept | 9 |
| • Core Understandings | 12 |
| • Syllabus Structure | 14 |
| • Learning Outcomes of Listening, Creating and Performing | 15 |
| • Making Connections | 16 |
| • Musical Elements and Concepts | 17 |
| • Planning a Spiral Music Curriculum | 18 |
| • Tables 2a – 2d: Knowledge, Skills and Values for Stages 1 to 4 | 20 |
| | |
| 3. PEDAGOGY | |
| • Music Learning and the Singapore Teaching Practice (STP) | 25 |
| • Key Music Pedagogical Principles | 26 |
| • Music Pedagogical Leverages for Developing Emerging 21CC | 28 |
| • Music-Specific Pedagogical Approaches | 29 |
| • Other Pedagogical Approaches | 29 |
| | |
| 4. ASSESSMENT | |
| • Assessment in the Singapore Curriculum Philosophy | 31 |
| • Design of Music Assessment Activities and Tasks | 31 |
| • Communicating Learning Progress | 32 |
| | |
| 5. ANNEXES | |
| • Annexes 3a – 3d: Learning Progression of Two Main Pitched Instruments | 34 |
| • Annexes 4a – 4b: Core and Dynamic Repertoire | 41 |

SECTION 1: PHILOSOPHY OF MUSIC EDUCATION

Philosophy and Purpose of Music Education
Syllabus Aims and Desired Outcomes of Education (DOE)
The 21st Century Competencies (21CC) Framework
Music Education for the Development of 21CC and CCE

1. PHILOSOPHY AND PURPOSE OF MUSIC EDUCATION

Philosophy and Purpose of Music Education

Music is a universal human endeavour which exists in various contexts in all cultures. Music connects individuals and communities through the expression of thoughts and emotions; and develops our sense of aesthetics through aural experiences.

Musical experiences enhance our lives and enrich our understanding of ourselves and the world. At the individual level, music is a medium of self-expression. It enables the sharing of feelings, ideas and experiences. It has the capacity to cross cultural and social boundaries; and builds our understanding of cultures through time. At the community and societal level, music plays important roles in strengthening cultural identities, fostering social cohesion, and forming national identity. Music education therefore contributes to the appreciation, preservation and renewal of Singapore's cultural heritage and traditions.

Our music education philosophy embraces the belief that all children are musical and seeks to develop their aural and expressive abilities and sensibilities to empower them to appreciate and participate in music. This is in alignment with the *Singapore Curriculum Philosophy* that every child wants to and can learn.

The Primary and Lower Secondary Music syllabus is developed on the premise that every child possesses innate musical qualities that could be harnessed and developed. Students will have the opportunities to explore their environment through sounds and develop a connection with music through experiences that are meaningful and valuable. These include the ability to listen, sing, play, create and express themselves musically. When the learning experiences are tailored to develop students' musical abilities, the complete musicians inside them begin to emerge¹.

Through the Music curriculum, students will be introduced to a wide range of genres and styles to put them in touch with their heritage as well as deepen their understanding of the cultural diversity of music in Singapore and the world. In addition, the Music curriculum can contribute to the holistic development of our students by developing 21st Century Competencies (21CC), values, character and social-emotional well-being. It also contributes towards extra-musical skills including psychomotor skills. The Music curriculum also lays the foundation for further educational opportunities in music and endeavours to foster a lifelong interest and involvement in music which would enable our students to appreciate and contribute to Singapore's cultural tapestry.

¹ Campbell, P.S. & Scott-Kassner, C. (2013). *Music in Children*, Boston, MA: Schirmer, Cengage Learning, p8-9: The author suggests that the development of children's musical skills and understanding is inter-connected, and best acquired through instruction.

Syllabus Aims

The 2023 Music Syllabus aims to enable students to:

- a. Acquire and apply musical skills, knowledge and understanding through Listening, Creating and Performing
- b. Develop abilities for creative expression and communication
- c. Develop an understanding and appreciation of music in local and global cultures
- d. Cultivate a life-long enjoyment and involvement in music.

Desired Outcomes of Education (DOE)

The Desired Outcomes of Education (DOE) are attributes that we aspire for every Singaporean to possess by the time they complete their formal education. Music education provides ample opportunities to achieve them, where our students would be developed to be:

- **Confident persons** who have a zest for life, have a strong sense of right and wrong, are adaptable and resilient, know themselves, are discerning in judgment, think independently and critically, and communicate effectively.
- **Self-directed learners** who take responsibility for their own learning, and question, reflect and persevere in the lifelong pursuit of learning.
- **Active contributors** who are able to work effectively in teams, exercise initiative, take calculated risks, are innovative and strive for excellence.
- **Concerned citizens** who are rooted to Singapore, have a strong civic consciousness, are responsible to their family, community and nation and take active roles in improving the lives of others.

For details on the Desired Outcomes of Education, please refer to the link below:

<https://www.moe.gov.sg/education-in-sg/desired-outcomes>

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



Figure 1.1 The 21CC Framework and Student Outcomes

Music education plays an important role in the development of 21st Century Competencies (21CC). The competencies that can be developed include:

- **Civic literacy, Global awareness and Cross-Cultural skills (CGC):** The natural link between music and culture allows students to develop open-mindedness and a spirit of inclusiveness as they explore, learn and compare various types of music from other cultures and contexts. Students will develop an awareness and appreciation of the music and people from local and global cultures.
- **Critical and Inventive Thinking (CIT):** Critical and inventive thinking can take place via musical experiences when students consider multiple perspectives, and articulate well-constructed reasonings for their musical decisions during creating and performing. With creativity maintained as an essential dimension of the subject, music has an important role to play in developing both general and musical creativity.
- **Communication, Collaboration and Information Skills (CCI):** Music also allows students to acquire and practise communication and collaboration skills on several platforms as they work with others – when they compose to express their voice and intentions, perform to an appreciative audience; manage information and communicate their responses to the music they listen to, create and/or perform.

Together, these values and competencies will help our students embody the Desired Outcomes of Education so that they develop a sense of purpose and tap into rich opportunities present in the emerging digital age while staying connected to the Singapore heartbeat.

For details on the 21st Century Competencies, please refer to:

<https://www.moe.gov.sg/education-in-sg/21st-century-competencies>

B. Music for the Development of Character and Citizenship Education (CCE)

Music education also provides a natural learning platform for developing character, social-emotional well-being and citizenship dispositions. Through a variety of music learning experiences within and beyond school, students are given the opportunities for exploration into their values, national identity, contemporary issues and to develop the social-emotional competencies. For example, music, as a form of self-expression, allows an individual to develop his/her self-awareness skills. Students also learn teamwork and develop positive relationships through the collaborative nature of music-making. Students build character as they learn resilience by practising hard, not giving up on difficult musical tasks and striving to do their best as they discover their talents.

Furthermore, as students learn about music of various cultures including their own, they learn to see themselves as belonging to a social group characterised by different features such as ethnicity and nationality. Through authentic learning experiences such as attending external performances under the Performing Arts-Based Learning (PABL) Programme, students may explore their national identity when engaging with local composers, musicians and arts institutions. The engagement with the musicians and industry practitioners can nurture students' self-awareness, self-directedness and life skills for continuous learning. These music learning experiences can help to shape students' identity and self-concept positively and instil in students an appreciation for the value of various arts occupations and how they contribute to the society.

SECTION 2: CONTENT

Music Curriculum Concept
Core Understandings
Syllabus Structure
Learning Outcomes of Listening, Creating and Performing
Making Connections
Musical Elements and Concepts
Planning a Spiral Music Curriculum
Tables 2a – 2d: Knowledge, Skills and Values for Stages 1 to 4

2. CONTENT

Music Curriculum Concept

The Primary and Lower Secondary Music curriculum seeks to develop musical understanding through the **three Musical Processes** of Listening, Creating and Performing. As illustrated in Figure 2.1 below, these three Musical Processes (i.e. the three overlapping circles in the centre of diagram) are core to the Curriculum Concept and are inter-related and inter-dependent in practice.

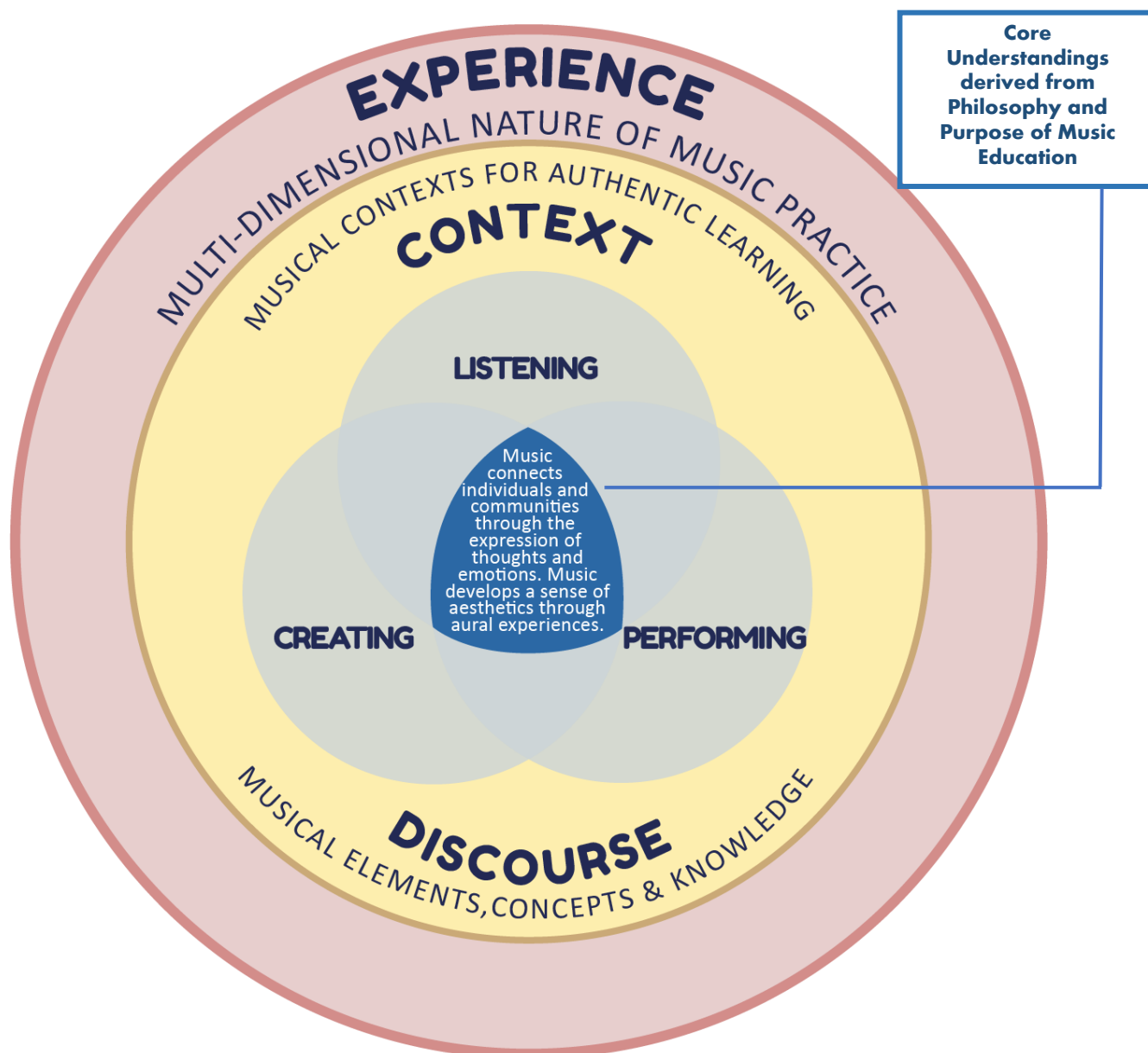


Figure 2.1: Music Curriculum Concept

Within the inner ring, **Discourse** is the set of musical elements, concepts and knowledge which students use to engage in the three Musical Processes. **Discourse** helps to shape students' musical thinking as they navigate each musical **Context**. **Context** provides the backdrop which allows students

to make connections between music and time, place and community which could help students develop an understanding of how music can reflect, shape and influence culture and identity.

The three Musical Processes, situated within Discourse and Context, are key in developing students' level of discourse and ability to understand and appreciate a variety of musical contexts that they may encounter. Vice versa, the engagement in discourse and authentic musical contexts are necessary for the development of the three Musical Processes.

The outer ring describes the **Experience** which the music learner is immersed in. Each musical experience is multi-dimensional and involves purposeful thinking and knowing, music-making and listening. Students can experience music in different ways, by focusing on different aspects of it (e.g. its form or function), and taking on the different roles during the encounter (e.g. as audience, composer or performer). Being multi-dimensional in its practice, the same musical experience could lead to a range of reflections, learnings and meanings among different students², and the same group of students may reflect on the same musical experience differently over time, gaining new insights and further developing their musicianship. Table 2.2 provides the details on the Music Curriculum Concept.

Table 2.2: Details on the Music Curriculum Concept

| Musical Processes | |
|--------------------------|---|
| Listening | <p>Listening is embodied in all music activity and is considered to be the foundation for all musical experiences. Listening requires skills that focus on the sound source, remembering sound sources, and responding (Anderson & Lawrence, 2001). Hence, attention must be given to learning activities that improve students' ability to listen. Furthermore, the purposes and outcomes of listening may vary with students' age and the musical setting in which it occurs.</p> <p>By actively listening, students would be able to experience and explore how music from a range of cultures and genres convey ideas, experiences and emotions. They would develop skills to evaluate and make informed musical decisions for a variety of contexts and in relation to their understanding of musical concepts and elements.</p> |

² Elliott, D.J. (2005). *Praxial music education: Reflections and dialogues*. New York: Oxford University Press, p7: The praxial philosophy of music education urges a comprehensive and reflective approach to music teaching and learning based on the views that musical works involve many layers of meanings; that musical understanding involves many closely related kinds of thinking and knowing; and that the significance of music in human life can be explained in terms of many important life values.

| | |
|---|---|
| <p>Creating* *Creating is used here instead of the term “composing” as it is more encompassing. It includes musical skills such as improvising, arranging, producing in addition to composing.</p> | <p>Creating involves exploring, experimenting with and discovering sounds. It requires students’ imaginative use of their existing musical understanding and skills to communicate thoughts, feelings, ideas and emotions expressively through music.</p> <p>In the creative process, students develop critical and inventive thinking skills in making musical decisions; while drawing connections between concepts, skills, sounds and symbols in context. Through creating music individually or in group, student voice can also be developed.</p> |
| <p>Performing</p> | <p>Music is an active and participatory phenomenon. The process and nature of performing music allow students to express themselves and develop their technical skills in singing and instrumental playing.</p> <p>When performing, students learn to be sensitive to the music as well as to different audiences and make decisions to interpret the music performed. When rehearsing and performing in a group setting, students would actively listening to fellow performers and have the opportunity to develop leadership and collaborative skills.</p> |
| <p>Inner Ring</p> | |
| <p>Musical Elements, Concepts and Knowledge (Discourse)</p> | <p>Discourse about music comprises musical elements, concepts and knowledge (e.g. historical periods, styles).</p> <p>The learning of musical elements and concepts within rich musical contexts across the three musical processes of Listening, Creating and Performing provides students with the means to understand and engage with music across genres and traditions of local and global cultures.</p> |
| <p>Musical Contexts for Authentic Learning (Context)</p> | <p>Through the engagement of music in meaningful contexts, students find relevance in their learning and connect what they learn in school with real-world problems and situations. A multiplicity of traditional and contemporary musical practices, including the use of technology, provide further authentic contexts for deep musical learning. The intentional selection of appropriate repertoire would provide additional perspectives to develop a deeper understanding of the value of music in students’ lives.</p> <p>Authentic learning³ thereby equips them with practical and useful skills that are applicable to their lives outside of school.</p> |

³ Authentic learning approach allows students to explore, discuss and meaningfully construct concepts and relationships in contexts that involve real-world problems and projects that are relevant to the learner (Donovan, Bransford, & Pellegrino, 1999).

| Outer Ring | |
|--|---|
| Multi-dimensional Nature of Music Practice (Experience) | <p>Music learning should leverage the multi-dimensional nature of music and its practices.</p> <p>For example, students can experience music:</p> <ul style="list-style-type: none"> • as an aesthetic product (e.g. absolute music) or through its programmatic associations (e.g. opera); • through its function (e.g. ritual, dance, sound effect in film). from different role perspectives (e.g. as an audience member, composer or performer). <p>As students experience music from different dimensions, they deepen their capacities to form strong connections with other musics, and apply related ideas drawn from the music to other areas of life.</p> |

Core Understandings

The Music syllabus uses three Core Understandings as frames to enable students to find relevance and purpose in their music learning. The Core Understandings, which are derived from the Philosophy and Purpose of Music Education, express ideas that are central to Music. They can guide students during Listening, Creating and Performing (**Musical Processes**); through the use and application of musical elements and concepts (**Discourse**) and immersion in the different musical contexts (**Context**). The use of Core Understandings across levels aims to deepen students' appreciation of Music and make connections of what they have learnt in school to their daily lives and apply the knowledge, skills and understanding in real-world contexts.

The three **Core Understandings** are:

- A. Music expresses our experiences and values
- B. Music connects individuals and communities
- C. Music is shaped by historical, social and cultural contexts

The Core Understandings help show how the Musical Processes, Discourse and Context can relate to one another. A set of guiding questions (which are not exhaustive) are provided to enable teachers to use these Core Understandings to design and plan music learning to guide students towards a meaningful understanding of the learning content in the syllabus as they experience different pieces of music through Listening, Creating and Performing.

A. Music expresses our experiences and values.

Music is a form of human expression that is realised through the interaction of musical elements such as tempo, rhythm, pitch, expression, form, timbre, texture, tonality and harmony. Individual and communal experiences and values are shared through music-making as people connect, communicate and present thoughts, feelings and ideas through sounds and symbols. Through the study of a wide range of music, students develop understanding of how music is a form of self-expression and can serve to identify with the wider community.

Suggested Guiding Questions:

- How is a piece of music made/created?
- How are the elements of music organised in a piece of music?
- What feelings and emotions can a piece of music evoke?
- How do people create, perform and/or use music to communicate their experiences, ideas and emotions?
- How do performers and composers use music to share their ideas, thoughts or feelings?

B. Music connects individuals and communities.

Cultural diversity is celebrated in many places around the world and a variety of music representing all facets of our world fills our lives with a diverse range of sounds, instruments, songs, performance techniques and styles. Through the study of music by key musicians, cultures and communities in local and global cultures, students explore how music can help to build identities, promote appreciation of diversity and form bonds through collaborative creating and performing. This would allow students to embrace and respect the diversity within and between groups and communities while developing their own sense of belonging and self-esteem.

Suggested Guiding Questions:

- Who creates/performs/produces the piece of music? What do we know about him/her/them?
- How does music build identity? How does identity affect music?
- What is my role as a musician (in the ensemble)?
- How does a musician connect with his audience?

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

Music is embedded in all aspects of life and serves different purposes. Through the study of key characteristics of different music traditions, genres and styles, students would appreciate the historical, social and cultural contexts of these traditions. This also helps them understand how the multiple and shared identities and beliefs of people have shaped and continue to shape the world of musical styles and contexts in Singapore and beyond.

Suggested Guiding Questions:

- What is the role of music in society (e.g. music at home, music in school, music for celebrations)?
- How do we relate our experiences with music to historical, social and cultural contexts?
- How does knowing the context of a piece of music affect how it is experienced?
- How does society and culture affect the creation of music?

Syllabus Structure

The syllabus spans across four key stages from Primary One to Secondary Two, as shown in Table 2.3. Each stage comprises two levels. The expected Knowledge, Skills and Values (KSVs) that students should acquire over the two years of each stage are detailed in the KSVs tables in pages 23 to 26. Each stage builds upon the learning from the previous stage(s).

Table 2.3: Stages of the Music Syllabus

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

There are three Learning Outcomes (LOs) across the four key stages which are anchored on the Musical Processes of Listening, Creating and Performing described in the Music Curriculum Concept:

- LO1: Listen and Respond to Music
- LO2: Create Music in both vocal and instrumental settings, individually and collaboratively
- LO3: Perform Music in both vocal and instrumental settings, individually and collaboratively where students respectively:
 - A. Sing
 - B. Play Instruments

Across each of the four stages, students acquire a set of Knowledge, Skills and Values (KSVs) in Listening, Creating and Performing with the corresponding musical elements and concepts (i.e. Discourse); and musical cultures as described under “Making Connections” (i.e. Context). Figure 2.4 illustrates an example of how the different KSVs can be acquired in an integrated way at each stage.

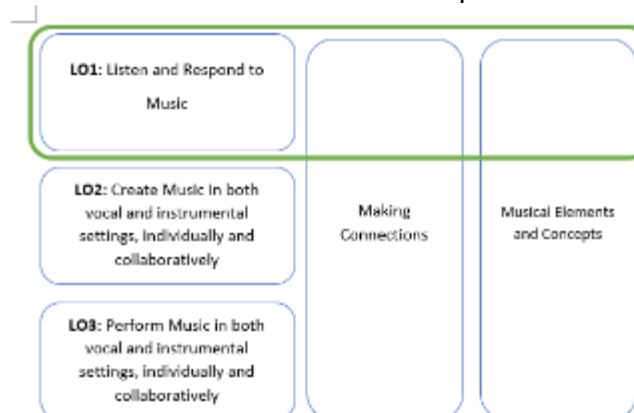


Figure 2.4: An example of integrative learning between Learning Outcomes, Making Connections and Musical Elements and Concepts

Learning Outcomes of Listening, Creating and Performing

LO1 Listen and Respond to Music

LO1 seeks to enable students to actively listen to experience and explore how music from a range of cultures and genres can convey ideas, experiences and emotions. At the primary level, students build their foundation in listening skills through active listening. As they progress across the stages, students will also develop skills to evaluate and make informed musical decisions for a variety of contexts and in relation to their understanding of musical concepts and elements.

LO2 Create Music

LO2 seeks to harness and develop students' innate creativity within the context of music. Through improvising, composing and other ways of creating, students learn to communicate their ideas in and through music, build their expressive skills and develop their unique personal voice. Students will also develop skills to use a variety of sound materials, techniques and tools, as well as apply their understanding of musical concepts and elements.

LO3 Perform Music

LO3 provides experiential means through singing and instrumental playing for students to interact with a wide variety of repertoire to deepen their understanding of the characteristics of music. It would also be important to have opportunities for students to perform individually as well as in collaboration with others in an ensemble in class or as part of a community.

- **LO3A Sing**

LO3A seeks to enable students to sing with good tone, expression and appropriate singing techniques (e.g. good control of breath, posture, diction). Singing has long been recognised as the most accessible form of music-making and offers a highly expressive experience for our students. Through the fostering of good vocal development, students build their musical capacities as they experience, learn and apply musical understanding. Singing will also strengthen the acquisition of aural perception and aural memory, which can lead naturally to the learning of written notation. The inclusion of part-singing adds an exciting dimension to musical experiences as students will have opportunities for ensembles and collaborative learning.

- **LO3B Play Instruments**

LO3B seeks to provide students with the opportunities to make music spontaneously or from written notation, individually or with a group through learning to play instruments. It deepens students' experience in music through the development of a range of motor coordination when learning to play a variety of instruments. Through the playing of instruments, including virtual instruments, students would understand the functions of the instruments in a variety of ways – some are used to play rhythms, melodies, harmony, while others can play both melody and harmony. Playing on at least 1 melodic and 1 chordal instrument (as required at Stages 2 and 3) and on a combination of some of these instruments in the different registers (e.g. soprano, alto, bass) would give students room to explore of a wide range of sounds and repertoire.

Making Connections

The KSVs for “Making Connections” highlight the connections students can make when they listen, create and perform music in and from a variety of contexts. This includes providing students with authentic musical tasks and raising their awareness of how social, cultural and historical contexts have shaped music, as well as the music and musicians from various genres, traditions and styles in our communities. The use of core and dynamic repertoire from our local cultures and inclusion of authentic learning opportunities outside the classroom are important ways for “Making Connections”.

- **Core and Dynamic Repertoire**

The music scene in Singapore reflects the rich histories and diversities of our multicultural society with the various communities having their distinct musical traditions. The list of Core Repertoire are songs that develop a sense of belonging to our country and community. Comprising our National Anthem, National and Community Songs, the Core Repertoire has the power to convey the Singapore spirit and bind Singaporeans in both good and challenging times. The songs by the different ethnic groups, when experienced in meaningful contexts, can enable our students to develop a greater appreciation and understanding of our multi-cultural heritage.

In addition to the Core Repertoire, a selection of Dynamic Repertoire which includes both vocal and instrumental music, could be used in the music classroom to broaden students’ awareness of other Singaporean musicians. Works by these Singaporean composers which draw influences from local and ethnic, traditional and contemporary elements, can help students recognise the diverse ways different musical traditions can be reimagined, adapted or transformed to remain relevant in today’s context. The list of Core and Dynamic Repertoire can be found in Annexes 4a and 4b.

- **Authentic Learning Opportunities Beyond the Music Classroom**

Authentic learning opportunities beyond the music classroom can reinforce, extend and/or complement students’ classroom-based learning and help them relate and apply their music learning to other arts experiences and/or disciplines, hence expanding their education and career interests in music and arts-related fields. Such learning opportunities can include workshops, assembly programmes and arts excursions to performances by established arts organisations and musicians.

Performing Arts-Based Learning (PABL) Experience at Stage 4

The Performing-Arts Based Learning (PABL) Experience at Stage 4 is a core learning experience at the lower secondary level that seeks to augment music learning in class with customised out-of-school learning experiences by extending music learning to the larger performing arts community. Supported by the National Arts Council (NAC) and in collaboration with key music and cultural institutions such as the Esplanade, Singapore Chinese Orchestra (SCO), Singapore Symphony Orchestra (SSO) and the Metropolitan Festival Orchestra (MFO), the objectives of PABL are:

- To create common experiences for students to watch professional Singaporean artists and arts groups at professional performing arts venues as part of their music education;
- To create a structure that provides greater access for students who might otherwise have limited opportunities to be exposed to the arts in Singapore; and
- To further augment classroom-based learning with targeted, well-designed out-of-school learning experiences.

Schools will be able to choose from a range of performances featuring diverse and varied repertoire and groups for their lower secondary students based on the alignment to the Music syllabus to broaden their perspectives on the local performing arts scene. The PABL experiences may feature interactive performance engagement and come with teaching and learning resources to contextualise and deepen students' understanding and appreciation of the music performed. Students will be able to bring new understanding of the musical elements and concepts experienced and apply in their music learning contexts.

Musical Elements and Concepts

The learning of musical elements and concepts is synonymous to the learning of the musical language and its importance as part of Music Discourse is shown in the Music Curriculum Concept. With the fundamental understanding of the musical elements and concepts, students will be able to better understand and appreciate the music they listen to, create and perform. In addition, the musical knowledge and understanding that are developed would allow students to explore the subject further as they learn to describe music and recognise how music is notated as appropriate to the various musical genres, traditions and styles. Organised around the building blocks of music, students will be able to experience, learn and apply the musical elements and concepts through Listening, Creating and Performing:

- (i) Tempo, Rhythm and Beats
- (ii) Pitch
- (iii) Expression
- (iv) Form
- (v) Timbre/Tone Colours
- (vi) Tonality and Harmony
- (vii) Texture
- (viii) Notation

Planning a Spiral Music Curriculum

Music learning should be structured with a spiral progression as shown in Figure 2.5 below. This enables teachers to reinforce and extend upon key musical knowledge and skills so that they can be deepened each time and students can learn to apply them in different contexts. The spiral approach is also intended for students to progress in the curriculum from appropriate starting points. As musical skills and knowledge are revisited over time (e.g. exploration of rhythmic concepts when performing and creating music through the stages), it would help deepen students' critical thinking and encourage their creative use of these ideas.

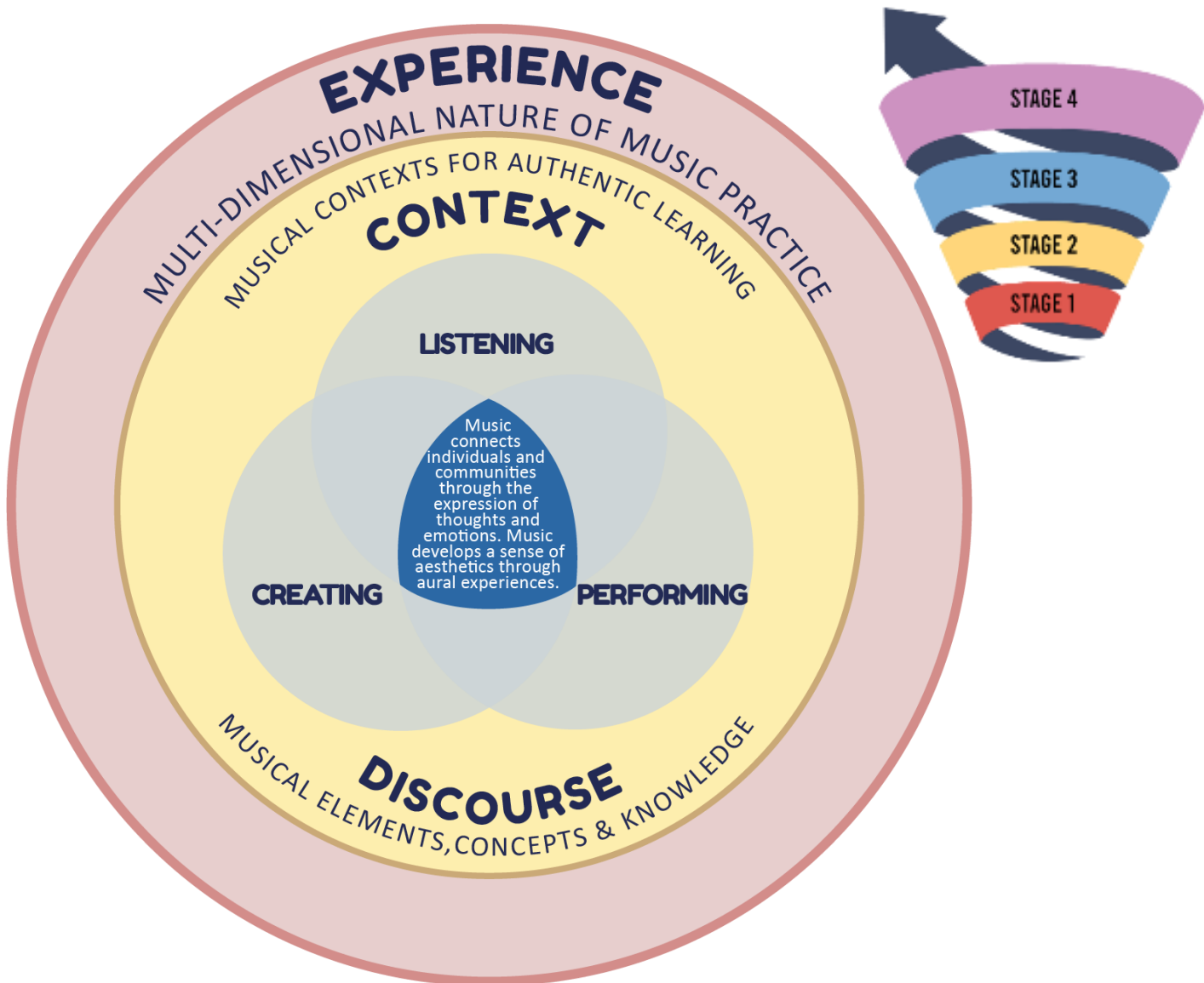


Figure 2.5: The Spiral Approach to Developing Musical Skills and Understanding

To support teachers in the planning of a spiral curriculum, the scope and progression from Stage 1 (Primary 1 and 2) to Stage 4 (Secondary 1 and 2) of each of the Learning Outcomes (LOs), Musical Elements and Concepts, and Contexts are detailed in Annex 3. Each table indicates the KSVs that are built upon the previous stage(s) and are developmentally appropriate for students to acquire by the respective stages. However, these do not impose a ceiling on students who are able to progress beyond their expected stage. **Tables 2.6 (a) to (d) specify the Knowledge, Skills and Values (KSVs) across the four stages.**

Table 2.6 (a) Knowledge, Skills and Values for Stage 1

| Musical Processes | Making Connections | Musical Elements and Concepts |
|--|--|---|
| <p>LO1: Listen and Respond to Music</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <ul style="list-style-type: none"> (i) Imitate rhythmic and melodic patterns using voice, body percussion and instruments and/or sound material(s). [Sound materials include everyday sounds around us.] (ii) Respond to elements of music as well as its mood in a variety of ways. (e.g. movement, performing, drawing). (iii) Describe the sound produced by voice and instruments (e.g. low, high) and how these sounds are made (e.g. blown, hit/struck, shaken, scraped, bowed). (iv) Describe ways in which the elements of music are used for different purposes in the music they listen to, create and perform. (e.g. listen to peer performances and describe how dynamics are used to portray music in celebrations). | <p>Understand the role of music in society</p> <ul style="list-style-type: none"> • Describe musical experiences in their lives: music at home, music in schools, music in the community, music for celebrations, etc. <p>Appreciate music from the Singapore culture</p> <ul style="list-style-type: none"> • Experience and perform the National Anthem and a variety of folksongs, community songs and instrumental music (both live and recorded) that can be heard in Singapore, including Core and Dynamic Repertoire. | <p>Experience and Apply the following Musical Elements and Concepts through Listening, Creating and Performing:</p> <p>(i) Tempo, Rhythm and Beats*</p> <ul style="list-style-type: none"> • Beat/pulse and rhythm • Tempo of the music: fast/allegro, at a walking pace/andante, very fast/presto, slow/largo • Meters: 2/4, 3/4, 4/4 • Note values: crotchet (quarter note), quaver (eighth note), semiquaver (sixteenth note), minim (half note), semibreve (whole note), dotted minim (dotted half note), crotchet rest (quarter note rest), minim rest (half note rest), semibreve rest (whole note rest), dotted minim rest (dotted half note rest) • Rhythmic ostinato |
| <p>LO2: Create Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage and explain the rationale behind musical decisions when they:</p> <ul style="list-style-type: none"> (i) Explore and create musical ideas using voice, body percussion and/or instrument(s). (ii) Create rhythmic ostinato of at least 2 bars to accompany a melodic piece. (iii) Create a melodic phrase of at least 2 bars, based on the C-pentatonic scale. (iv) Create and perform soundscapes to a given stimulus (e.g. poem, story, visuals). (v) Use graphic (e.g. lines, colour blocks, shapes) or standard notation (e.g. stick notation) and/or technology to record music ideas. | <p>Appreciate music from global cultures</p> <ul style="list-style-type: none"> • Experience and perform folksongs, children’s songs and instrumental music (both live and recorded) from at least 6 different cultures, 2 of which must be from Southeast Asia. | <p>(ii) Pitch</p> <ul style="list-style-type: none"> • High and Low • Melodic intervals: a step, a skip, a leap • The use of relative solfege (i.e. moveable <i>do</i>) • Melodic ostinato <p>(iii) Expression</p> <ul style="list-style-type: none"> • Dynamics: loud/forte, soft/piano, very loud/fortissimo, very soft/pianissimo, getting louder/crescendo, getting softer/decrescendo |
| <p>LO3: Perform Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <p>(A) SING</p> <p>Students will sing with good tone, expression and appropriate singing techniques (e.g. good control of breath, posture, diction). Singing may be accompanied with movement and/or body percussion (e.g. action songs and singing games).</p> <ul style="list-style-type: none"> (i) Sing with accuracy and expression (e.g. appropriate tempo, dynamics, articulation and phrasing). (ii) Sing a variety of songs in unison (e.g. nursery rhymes, children’s songs, folk songs) and simple 2-part canons. (iii) Read and sing simple scores in solfege. <p>(B) PLAY INSTRUMENTS</p> <p>Students will play instruments with good tone, expression and appropriate playing techniques (e.g. good posture, correct arm position).</p> <ul style="list-style-type: none"> (i) Play rhythmic and melodic patterns on pitched and non-pitched classroom instruments with accuracy and expression (e.g. appropriate tempo, dynamics, articulation and phrasing). (ii) Play simple melodies and accompaniments for songs from different cultures and styles. (iii) Perform rhythmic and melodic patterns, using graphic or standard notation, as appropriate to the repertoire/musical tradition. | | <p>(iv) Form</p> <ul style="list-style-type: none"> • Repetition (Repeating melodic and rhythmic patterns) • Phrase • Call and response • AB, ABA <p>(v) Timbre/Tone Colours</p> <ul style="list-style-type: none"> • Speaking voice, singing voice, male and female voices • Sound production of pitched and unpitched instruments (e.g. blown, hit/struck, shaken, scraped, bowed) <p>(vi) Tonality and Harmony</p> <ul style="list-style-type: none"> • Bourdon patterns on <i>do</i> and <i>so</i> <p>(vii) Texture</p> <ul style="list-style-type: none"> • Single melodic line in unison • Song with accompaniment <p>(viii) Notation</p> <ul style="list-style-type: none"> • Graphic • Stick, Staff <p>*Use of <i>Italian</i> terms as appropriate to the musical traditions encountered.</p> |

Table 2.6 (b) Knowledge, Skills and Values for Stage 2

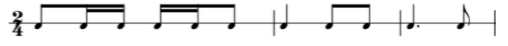

| Musical Processes | Making Connections | Musical Elements and Concepts |
|---|---|---|
| <p>LO1: Listen and Respond to Music</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <ul style="list-style-type: none"> (i) Imitate rhythmic and melodic patterns using voice, body percussion and instruments and/or sound material(s). (ii) Respond to elements of music as well as its mood in a variety of ways. (iii) Describe the sound produced by voice and instruments (i.e. from ethnic music cultures in Singapore, from Southeast Asian cultures and Western Orchestra) and how these sounds are made. (iv) Describe ways in which the elements of music are used for different purposes in the music they listen to, create and perform. Express their thoughts and feelings towards the music. | <p>Understand the role of music in society</p> <ul style="list-style-type: none"> • Discuss the different roles that people take in a music performance (e.g. musicians, performers, composers, audience, conductor). • Understand and demonstrate appropriate behaviour in different performance contexts. <p>Appreciate music from the Singapore culture</p> <ul style="list-style-type: none"> • Experience and perform the National Anthem and a variety of folksongs, community songs and instrumental music (both live and recorded) that can be heard in Singapore, including Core and Dynamic Repertoire. • Discuss the role of the National Anthem, National and Community songs in Singapore. • Experience and recognise music of ethnic groups in Singapore • Be familiar with local composers and performers, where applicable. <p>Appreciate music from global cultures</p> <ul style="list-style-type: none"> • Experience and recognise aurally, the music and instruments from: <ul style="list-style-type: none"> ○ At least 2 cultures in Southeast Asia. ○ The Western Classical Tradition – Programme and Ballet Music (e.g. Peter and the Wolf by Prokofiev, Nutcracker Suite by Tchaikovsky, The Four Seasons by Vivaldi). • Be familiar with composers and performers from these cultures, where applicable. | <p>Experience and Apply the following Musical Elements and Concepts through Listening, Creating and Performing:</p> <p>(i) Tempo, Rhythm and Beats*</p> <ul style="list-style-type: none"> • Tempo of the music: gradually slowing down/ritardando, gradually getting faster/accelerando, moderately fast, moderately slow • Meter: 6/8 • Note values: quaver rest (eighth note rest) • The following note values and rhythmic patterns in 2/4, 3/4, 4/4 and 6/8: <ul style="list-style-type: none"> • In simple time  • In compound time  |
| <p>LO2: Create Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage and explain the rationale behind musical decisions when they:</p> <ul style="list-style-type: none"> (i) Improvise with voice and instruments, rhythmic and melodic responses (e.g. pentatonic scales) of at least 2 bars or equivalent. (ii) Create and perform 2-part rhythmic phrases of at least 4 bars or equivalent. (iii) Create with voice and instrument, melodic phrases of at least 4 bars or equivalent based on the C-pentatonic and C major scales. (iv) Create and perform soundscapes to a given stimulus. (v) Use graphic or standard notation (e.g. stick notation, staff notation) and technology to record music ideas. (vi) Use digital tools to create music (e.g. soundscapes, rhythmic and/or melodic compositions): <ul style="list-style-type: none"> • Sequence tracks by looping, copying and pasting, slicing. | <p>Appreciate music from global cultures</p> <ul style="list-style-type: none"> • Experience and recognise aurally, the music and instruments from: <ul style="list-style-type: none"> ○ At least 2 cultures in Southeast Asia. ○ The Western Classical Tradition – Programme and Ballet Music (e.g. Peter and the Wolf by Prokofiev, Nutcracker Suite by Tchaikovsky, The Four Seasons by Vivaldi). • Be familiar with composers and performers from these cultures, where applicable. | <p>(ii) Pitch</p> <ul style="list-style-type: none"> • Letter name of pitches • Accidentals: sharp, flat and natural <p>(iii) Expression</p> <ul style="list-style-type: none"> • Dynamics: moderately loud/mezzo forte, moderately soft/mezzo piano • Changes in articulation: detached/staccato, smooth/legato <p>(iv) Form</p> <ul style="list-style-type: none"> • Binary (AB) • Ternary (ABA) • Verse and Chorus |
| <p>LO3: Perform Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <p>(A) SING</p> <p>Students will sing with good tone, expression and appropriate singing techniques (e.g. good control of breath, posture, diction). Singing may be accompanied with movement and/or body percussion.</p> <ul style="list-style-type: none"> (i) Sing with accuracy and expression (e.g. appropriate tempo, dynamics, articulation and phrasing). (ii) Sing a variety of songs as an ensemble (e.g. 2- or 3-part canons). (iii) Read and sing scores in solfege, within an octave. <p>(B) PLAY INSTRUMENTS</p> <p>Students will play instruments with good tone, expression and appropriate playing techniques (e.g. good posture, correct arm position).</p> <ul style="list-style-type: none"> (i) Play rhythmic, melodic and harmonic patterns on pitched and non-pitched instruments** with accuracy and expression (e.g. appropriate tempo, dynamics, articulation and phrasing). [**Including the use of virtual instruments.] (ii) Play two pitched instruments (1 melodic and 1 chordal) to the basic proficiency appropriate for the instruments (e.g. recorder, keyboard, ukulele, mallet keyboard percussion instrument). (iii) Play simple melodies and accompaniments for songs from different cultures and styles. (iv) Perform rhythmic and melodic patterns, using graphic or standard notation, as appropriate to the repertoire/musical tradition. | <p>Appreciate music from global cultures</p> <ul style="list-style-type: none"> • Experience and recognise aurally, the music and instruments from: <ul style="list-style-type: none"> ○ At least 2 cultures in Southeast Asia. ○ The Western Classical Tradition – Programme and Ballet Music (e.g. Peter and the Wolf by Prokofiev, Nutcracker Suite by Tchaikovsky, The Four Seasons by Vivaldi). • Be familiar with composers and performers from these cultures, where applicable. | <p>(v) Timbre/Tone Colours</p> <ul style="list-style-type: none"> • Sound production of pitched and unpitched instruments from ethnic music groups in Singapore, Southeast Asian cultures and Western Classical Tradition • Timbres in relation to the mood of the music <p>(vi) Tonality and Harmony</p> <ul style="list-style-type: none"> • Melody and Chord • Major and Minor Tonality <p>(vii) Texture</p> <ul style="list-style-type: none"> • Melodic lines • Melody with accompaniment part(s) <p>(viii) Notation</p> <ul style="list-style-type: none"> • Staff (appropriate to the instrument(s) learnt) <p>*Use of <i>Italian</i> terms as appropriate to the musical traditions encountered.</p> |

Table 2.6 (c) Knowledge, Skills and Values for Stage 3

| Musical Processes | Making Connections | Musical Elements and Concepts |
|--|--|---|
| <p>LO1: Listen and Respond to Music</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <ul style="list-style-type: none"> (i) Respond to music of various cultures and styles in a variety of ways. (ii) Describe the sound produced by voice and instruments (i.e. from Traditional and Popular Music in Singapore, Traditional Music from Southeast Asia and Western Classical Tradition) and how these sounds are made. (iii) Analyse and evaluate music they listen to, create and perform with reference to the elements of music. Describe ways composers/performers express moods and feelings in their music. | <p>Understand the role of music in society</p> <ul style="list-style-type: none"> • Recognise and describe the role of music in media: films and/or advertisements <p>Appreciate music from the Singapore culture</p> <ul style="list-style-type: none"> • Experience and perform the National Anthem and a variety of folksongs, community songs and instrumental music (both live and recorded) that can be heard in Singapore, including Core and Dynamic Repertoire. • Discuss the role of the National Anthem, National and Community songs in Singapore. • Experience and discuss music from the following genres: Traditional Music and Popular Music. • Be familiar with local composers, where applicable. | <p>Experience and Apply the following Musical Elements and Concepts through Listening, Creating and Performing:</p> <p>(i) Tempo, Rhythm and Beats*</p> <ul style="list-style-type: none"> • the following note values and rhythmic patterns in 2/4, 3/4, 4/4 and 6/8: <ul style="list-style-type: none"> ○ Syncopation ○ Dotted Rhythms ○ Triplets <p>(ii) Pitch</p> <ul style="list-style-type: none"> • Melodic contours: ascending and descending melodies <p>(iii) Expression</p> <ul style="list-style-type: none"> • Changes in tempo, textures and timbres <p>(iv) Form</p> <ul style="list-style-type: none"> • Rondo • Theme and Variation <p>(v) Timbre/Tone Colours</p> <ul style="list-style-type: none"> • Sound production of pitched and unpitched instruments of Traditional and Popular Music in Singapore, Southeast Asia and Western Classical Tradition <p>(vi) Tonality and Harmony</p> <ul style="list-style-type: none"> • Chord changes • Chord symbols <p>(vii) Texture</p> <ul style="list-style-type: none"> • Textural qualities (e.g. timbre, voices and harmony) <p>(viii) Notation</p> <ul style="list-style-type: none"> • Staff (appropriate to the instrument(s) learnt) • Cipher • Chord sheet <p>*Use of <i>Italian</i> terms as appropriate to the musical traditions encountered.</p> |
| <p>LO2: Create Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage and explain the rationale behind musical decisions when they:</p> <ul style="list-style-type: none"> (i) Improvise with voice and instruments, rhythmic and melodic responses (e.g. pentatonic and diatonic scales) of at least 4 bars or equivalent. (ii) Create a composition to a given stimulus for a small ensemble of at least 2 parts (e.g. melody and accompaniment), using instruments, digital tools and/or everyday objects. (iii) Use graphic or standard notation (e.g. staff notation, cipher notation) and technology to record music ideas. (iv) Use digital tools to create music. <ul style="list-style-type: none"> • Sequence tracks by looping, copying and pasting, slicing • Mix tracks (e.g. adjusting volume, panning). | <p>Appreciate music from global cultures</p> <ul style="list-style-type: none"> • Experience and recognise aurally, the music and instruments from: <ul style="list-style-type: none"> ○ At least 2 cultures in Southeast Asia (different from the ones learnt in Stage 2). ○ Western Classical Tradition: Musicals (e.g. Sound of Music by Rodgers and Hammerstein, Mary Poppins by Richard and Robert Sherman, The Lion King by Disney). ○ Cultures in Oceania • Understand the contexts and the background of the music. | |
| <p>LO3: Perform Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <p>(A) SING</p> <p>Students will sing with good tone, expression and appropriate singing techniques (e.g. good control of breath, posture, diction). Singing may be accompanied with movement and/or body percussion.</p> <ul style="list-style-type: none"> (i) Sing with accuracy and expression. (ii) Sing a variety of songs as an ensemble (e.g. 2-part songs). (iii) Read and sing scores in solfege, beyond an octave. <p>(B) PLAY INSTRUMENTS</p> <p>Students will play instruments with good tone, expression and appropriate playing techniques (e.g. good posture, correct arm position).</p> <ul style="list-style-type: none"> (i) Play rhythmic, melodic and harmonic patterns on pitched and non-pitched instruments** expressively, and with accurate rhythm and pitch. [**Including the use of virtual instruments.] (ii) Play 2 pitched instruments (1 melodic and 1 chordal) to the basic proficiency appropriate for the instruments. <i>(Note: The 2 pitched instruments learnt should be the same as the ones selected at Stage 2.)</i> (iii) Play melodies and accompaniments from different cultures and styles. (iv) Perform rhythmic and melodic patterns, using graphic, cipher, standard notation including bass clef notation, and/or chord sheets, as appropriate to the musical tradition. | | |

Table 2.6 (d) Knowledge, Skills and Values for Stage 4

| Musical Processes | Making Connections | Musical Elements and Concepts |
|---|--|--|
| <p>LO1: Listen and Respond to Music</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <ul style="list-style-type: none"> (i) Respond to music of various cultures and styles in a variety of ways. (ii) Describe musical characteristics of different traditional and contemporary ensembles (i.e. Art and Popular Music in Singapore, Traditional Music in Asia, Blues and Jazz, Popular Music, Orchestral Works). (iii) Analyse and evaluate music they listen to, create and perform with reference to the elements of music. Describe ways composers/performers use elements of music to express music ideas. | <p>Understand the role of music in society</p> <ul style="list-style-type: none"> • Understand and describe the different music and arts-related education and career pathways in society. <p>Appreciate music from the Singapore culture</p> <ul style="list-style-type: none"> • Experience and perform the National Anthem and a variety of folksongs, community songs and instrumental music (both live and recorded) that can be heard in Singapore, including Core and Dynamic Repertoire. • Discuss the role of the National Anthem, National and Community songs in Singapore. • Experience and discuss Art and Popular Music in the local scene. • Be familiar with local musicians, composers and performers in traditional and contemporary music ensembles (e.g. band, choir, pop band, electronic music ensemble), where applicable. • Discuss the influence of media and other factors on the local music culture (e.g. live music venues, copyright law). | <p>Experience and Apply the following Musical Elements and Concepts through Listening, Creating and Performing:</p> <p>(i) Tempo, Rhythm and Beats*</p> <ul style="list-style-type: none"> • Meter of music commonly used in Western (i.e. 2/4, 3/4, 4/4, 6/8, 12/8) and non-Western repertoire • Groove • Riff <p>(ii) Pitch</p> <ul style="list-style-type: none"> • Melodies based upon pentatonic, major and minor scales • Riff <p>(iii) Expression</p> <ul style="list-style-type: none"> • Manipulation of musical elements to convey musical ideas <p>(iv) Form</p> <ul style="list-style-type: none"> • 12-bar blues • Pop Song structure (i.e. verse, chorus, bridge, middle 8, intro and coda) <p>(v) Timbre/Tone Colours</p> <ul style="list-style-type: none"> • Instrument/voice types and groups/ensembles of Art and Popular Music in Singapore, Traditional Music in Asia, Blues and Jazz, Popular Music, Orchestral Works (both Western and Non-western) <p>(vi) Tonality and Harmony</p> <ul style="list-style-type: none"> • Chord progressions (e.g. C G Am F) • Cadences (i.e. Perfect and Imperfect) <p>(vii) Texture</p> <ul style="list-style-type: none"> • Combinations of layers of sounds (*Introduce technical terms where appropriate) <ul style="list-style-type: none"> ○ Different instruments or parts playing the same notes (Unison) ○ Melody with accompaniment (Homophonic) ○ Two or more melodies playing at the same time (Polyphonic) ○ Variation of the melody played over the original melody (Heterophonic) • Role of instruments in an ensemble (e.g. solo, accompaniment, rhythm, bass) |
| <p>LO2: Create Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage and explain the rationale behind musical decisions when they:</p> <ul style="list-style-type: none"> (i) Improvise with voice and instruments, melodic responses of at least 4 bars or equivalent, using a wider range of modes and scales (e.g. pentatonic and diatonic scales). (ii) Create a composition/arrangement for a small ensemble of with at least 3 parts (e.g. melody, harmony and bass) using instruments, voice and/or digital tools. (iii) Use graphic or standard notation (e.g. staff notation, lead sheets, chord symbols) and technology to record music ideas. (iv) Create a composition to a given stimulus using digital tools. <ul style="list-style-type: none"> • Sequence a MIDI • Manipulate recorded sound samples. | <p>Appreciate music from global cultures</p> <ul style="list-style-type: none"> • Experience and recognise aurally, the music and instruments from: <ul style="list-style-type: none"> ○ At least 2 Asian cultures including Music of Southeast Asia ○ Blues and Jazz ○ Popular Music ○ Orchestral works (e.g. Western and Non-western). • Understand the contexts and the background of the music. | <p>(viii) Notation</p> <ul style="list-style-type: none"> • Staff (appropriate to the instrument(s) learnt) • Lead sheet <p>*Use of <i>Italian</i> terms as appropriate to the musical traditions encountered.</p> |
| <p>LO3: Perform Music, in both vocal and instrumental settings, individually and collaboratively</p> <p>Students should be able to demonstrate an understanding of the musical elements and concepts as stated for this stage when they:</p> <p>(A) SING</p> <p>Students will sing with good tone, expression and appropriate singing techniques (e.g. good control of breath, posture, diction). Singing may be accompanied with movement and/or body percussion.</p> <ul style="list-style-type: none"> (i) Sing with accuracy and expression. (ii) Sing a variety of songs in a mixed ensemble of at least 3 parts with voice and instruments. (iii) Read and sing from notation as appropriate to the repertoire/musical tradition (e.g. chord sheet). <p>(B) PLAY INSTRUMENTS</p> <p>Students will play instruments with good tone, expression and appropriate playing techniques (e.g. good posture, correct arm position).</p> <ul style="list-style-type: none"> (i) Play rhythmic, melodic and harmonic patterns on pitched and non-pitched instruments** expressively, and with accurate rhythm and pitch. [**Including the use of virtual instruments.] (ii) Perform in a mixed ensemble of at least 3 parts, with voice and instruments. <i>(Note: To build on instrumental proficiency acquired in Stages 2 and 3.)</i> (iii) Play melodies and accompaniments from different cultures and styles. (iv) Perform using graphic and standard notation including lead sheets, as appropriate to the repertoire/musical tradition. | | |

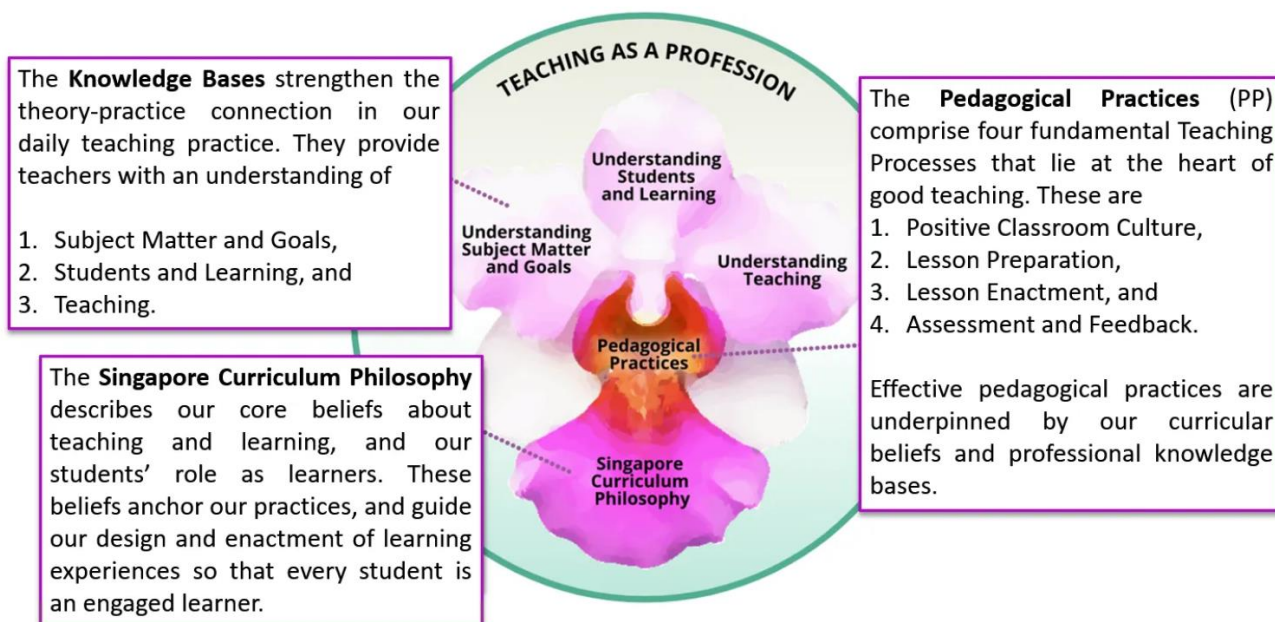
SECTION 3: PEDAGOGY

Music Learning and the Singapore Teaching Practice (STP)
Key Music Pedagogical Practices
Music Pedagogical Leverages for Developing Emerging 21CC
Music-Specific and Other Pedagogical Approaches

3. PEDAGOGY

Music Learning and the Singapore Teaching Practice (STP)

The 2023 Music Syllabus draws from the Singapore Teaching Practice (STP) to facilitate effective teaching and learning of Music in Singapore.



© Ministry of Education, 2021

| | |
|---------------------------------------|---|
| Singapore Curriculum Philosophy (SCP) | Our music syllabus is developed based on our philosophy that every child possesses innate musical qualities that could be harnessed and developed. This is in alignment with the SCP. |
| Knowledge Bases | <p>The Key Music Pedagogical Principles encapsulated the principles of Music teaching and learning to enable our students to demonstrate/achieve the Music learning outcomes and KSVs.</p> <p>Music Pedagogical Leverages have also been identified to develop the emerging 21CC through music learning, where our students can imbibe and apply the disciplinary values and attitudes of the subject to develop life skills that would allow them to thrive in an ever-changing world.</p> |
| Pedagogical Practices | Both the Key Music Pedagogical Principles and Pedagogical Leverages , which are articulated through the Knowledge Bases of the STP, will guide teachers in the design and implementation of music learning experiences. |

Key Music Pedagogical Principles

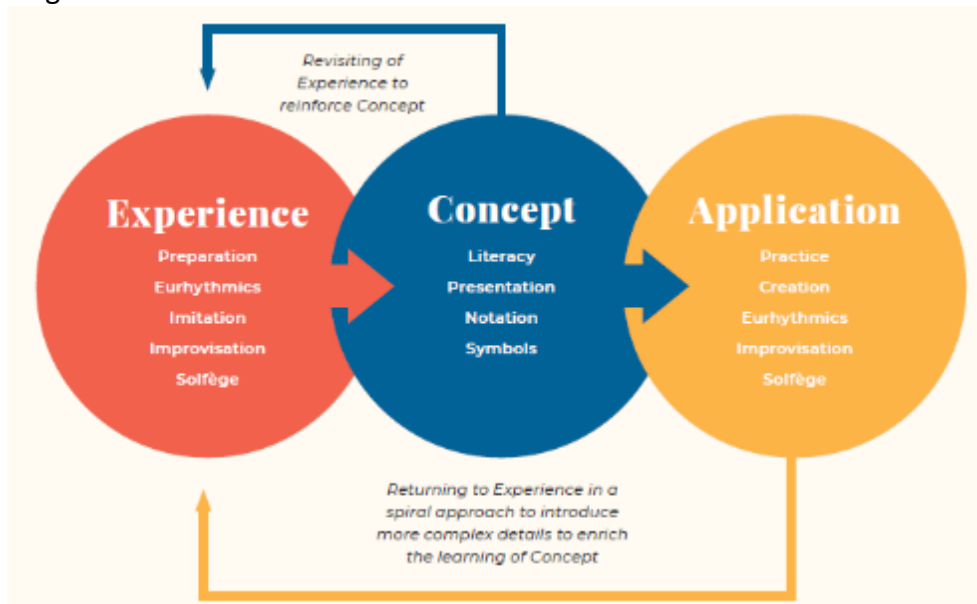
Three Key Music Pedagogical Principles are highlighted to guide teachers in their selection and reflection of the different pedagogy or blend of pedagogies that would best facilitate students' learning to achieve the intended outcomes of the syllabus.

A. Foregrounding Experiential Learning in Music

Participation in music is by nature an experiential activity. Pedagogies for music learning should thus centre on musical experiences, as encapsulated in the Music Curriculum Concept (refer to pg 12). Direct and integrated experiences in Listening, Creating and Performing in musical contexts can support students' understanding and acquisition of musical elements, concepts and knowledge. Their understanding of the discourse about music can in turn guide them in deepening their engagement in these musical processes.

Teachers should leverage the multidimensional nature of music practices when designing learning experiences to meet the diverse needs and interests of our students. By providing students with the opportunities to take on different perspectives of audience, composer and performer, students can experience independent and collaborative engagement with music where music is felt, experienced and expressed personally or with others.

Teachers could also leverage these musical experiences to draw musical understandings. Each music concept is prepared through experiencing the concept through music (rather than explaining or describing), and practiced through applying and expressing the ideas, creating, and experimenting.



The richness of the musical experiences would enable students in exploring the cultural contexts of music of local and global cultures, thus allowing them to build informed understanding and meanings of music in their lives⁴ and develop multifaceted musicianships in a variety of contexts⁵.

B. Facilitating Creative, Critical and Reflective Thinking in Music

As a means of expression, music is a natural avenue to develop creativity, critical and reflective thinking, and metacognition through inquiry, discovery and sense-making. Teachers should meaningfully plan for musical experiences that challenge students to think and reflect on the creative and technical decisions they make while listening, creating and performing. By asking questions and making connections to prior knowledge, concepts and ideas that they have internalised, students would find relevance, meaning and purpose in the learning tasks they engage in. The inclusion of open-ended tasks would allow for a diversity of outcomes and differentiated learning, and this would encourage students to provide alternative musical interpretations through responding, creating and performing.

C. Growing Student Agency and Empowerment

Student agency is developed when students are given the opportunity to apply and demonstrate their musical knowledge and skills. Through giving space to student voice and providing choice in music learning experiences, students are empowered to be self-directed learners. They would build confidence in their own musicianship and hone their decision-making skills as they experience success in and through music.

Hence, pedagogies that embrace the changing manifestations of musicianship in the 21st century⁶ would be important as students bring their personal music experiences and interests into the classroom. This requires teachers to take a broader view of musicianship such as the use of new music technologies and practices and accommodate the transmission of music in diverse genres and traditions⁷.

Student agency and empowerment support students' growth as life-long learners. With Blended Learning becoming a feature of the schooling experience, music teachers can tap on it to further develop students' self-directedness and dispositions as life-long learners. In facilitating Blended Learning, secondary students should be given opportunities to leverage different modes of learning where they could learn at their own pace even outside of the classroom, have opportunities to bring in their music experiences from beyond the classroom, and be empowered to take charge of their learning.

⁴Elliott (1997) opined that by enabling children to be actively engaged in the contexts of different music cultures – engaging musical works in their contextual nature as artistic-social-cultural achievement from multiple perspectives – it would motivate students to support and seek the multiple values of musical engagements as a life-theme – as a central part of their lives.

⁵ Tobias, E.S. (2012). Hybrid spaces and hyphenated musicians: Secondary students' engagement in song-writing and technology course. *Music Education Research*, 14(3), pp. 329-346.

⁶ Leong, S. (ed.) (2003). *Musicianship in the 21st century: Issues, trends & possibilities*. Sydney: Australian Music Centre.

⁷ Campbell, P.S. (ed.) (2005). *Cultural diversity in music education: Directions and challenges for the 21st century*. Queensland, Australia: Australian Academic Press.

Music Pedagogical Leverages for Developing Emerging 21CC

Nurturing the musical voice of students provides rich opportunities for developing the emerging 21CC (CGC, CIT, CCI). To guide teachers in this, four music pedagogical leverages⁸ (Fig 3.2) have been identified:



Figure 3.2: Music Pedagogical Leverages for Developing Emerging 21st CC

a. Musical Communication and Culture

The exposure to a variety of local and global repertoire provides students with meaningful choices as they make explicit connections between music and its larger socio-cultural contexts. Music, as a valuable means by which students express themselves and their ideas, would allow for empowerment in their personal expression, thus engendering the development of CGC and CCI.

b. Musical Collaboration

Musical collaboration is an authentic musical practice found across cultures around the world. As facilitators and co-learners in the social dimensions of learning, teachers can teach students the organisational structure, approaches and processes to successful group work and musical ensemble to nurture collaborative skills for the development of CCI.

c. Musical Creativity

Music is a natural avenue to develop creativity and allows for open-ended tasks with diversity of outcomes and differentiated learning. The development of CIT and CCI can be fostered by encouraging students to provide multiple and alternative musical interpretations.

d. Critical Thinking in Music

To develop CIT in music, teachers empower students to respond to, interpret and analyse musical works and concepts. Critical thinking strategies can help students reflect on the creative decisions that they make to allow them discern quality, understand the qualitative dimensions and make judgements of music.

⁸ Physical Education and Sports Teacher Academy (PESTA) and Singapore Teachers' Academy for the aRts (STAR). (2016). *PAM research report: Enhancing 21st century competencies in Physical Education, Art and Music*. Singapore: Ministry of Education.

The above pedagogical leverages need to be enacted in a safe and vibrant learning environment with musical aesthetics flow⁹, where the focus is on aesthetics dimensions as students listen to, create and perform music.

Music-Specific and Other Pedagogical Approaches

A. Music-Specific Pedagogical Approaches

Lesson enactment can be supported with music-specific pedagogical approaches outlined in Table 3.3. These approaches can be adapted and woven together to provide a rich music learning experience for achieving the learning outcomes of the syllabus.

Table 3.3: Music Specific Pedagogical Approaches

| Music Specific Pedagogical Approaches |
|---------------------------------------|
| Dalcroze |
| Orff |
| Kodály |
| World Music Pedagogy |
| Informal Learning |
| Non-Formal approach |

B. Other Pedagogical Approaches

Teachers can also consider the following pedagogical approaches outlined in Table 3.4 where appropriate.

Table 3.4: Other Pedagogical Approaches

| Other Pedagogical Approaches |
|--------------------------------|
| Blended Learning in Music |
| Technology-based music lessons |
| Inquiry-Based Learning |
| Differentiated Instruction |

⁹ Csikszentmihalyi, M. (1990). Flow: The psychology of optimal experience. New York: Harper and Row.

SECTION 4:

ASSESSMENT

Assessment in the Singapore Curriculum Philosophy (SCP)
Design of Music Assessment Activities and Tasks
Communicating Learning Progress

4. ASSESSMENT

Assessment in the Singapore Curriculum Philosophy (SCP)

Assessment is an integral part of the teaching and learning process and helps our students become self-directed learners. For learning to be effective, the teaching pace, approaches and assessment practices have to be developmentally appropriate, harnessing technology where useful. Assessment must be closely aligned with curricular objectives, content and pedagogy and designed with clarity of purpose. There should be regular and meaningful gathering of quantitative and qualitative information about our students' progress and development, and such information should be used to address their strengths, close learning gaps and inform future practices.

A balanced assessment system should have both Assessment for Learning (AfL) as well as Assessment of Learning (AoL). The purpose of assessment must be understood beyond the context of examinations, and be seen as an iterative and continuous process. Through assessment, we can guide our students to monitor their own performance and progress, and encourage them to be intrinsically motivated to work towards their growth and development. Our assessment practices should recognise each student's efforts, provide opportunities for all learners to progress and be mindful of the impact of assessment on students' well-being.

Design of Music Assessment Activities and Tasks

While Music is a non-examinable subject, assessment is important to help teachers monitor students' progress in their learning of the subject as well as for students to know about their learning and mastery. In designing assessment tasks for diverse student profiles, teachers need to adhere to the three key principles of assessment: validity, reliability and fairness, while also taking into account student well-being. Schools should consider what students have learned and where they are at in terms of their cognitive development and readiness at each assessment point of their learning journey.

To evaluate and support students' learning, a variety of assessment activities and tasks can be used. To complement conventional assessment¹⁰ tasks, the use of authentic assessment activities and tasks (including collaborative music-making activities and tasks) framed in contexts that are relevant to students' lives could further cultivate higher-order thinking skills and provide more opportunities for transference of skills to different contexts.

¹⁰ Conventional assessment refers to pen-and-paper tests, quizzes and/or homework (e.g. music theory exercises, quizzes on musical concepts).

Communicating Learning Progress to inform and improve Teaching and Learning

Qualitative descriptors (QDs) will be used to inform students' learning progress for the three music learning outcomes (LOs) at the end of each semester for Primary One and Two levels. QDs may be used for other levels.

Schools are to plan the LOs to be assessed in each semester based on their context (e.g. scope and sequence, focus areas for that semester). To show progress over the year, schools could identify some LOs to be repeated across both semesters.

Schools must ensure that the teaching, learning and assessment (including assessment planning) take reference from the specific stage of learning.

At the lower secondary level, appropriately pitched common assessment tasks would also serve to ascertain students' readiness in offering Music courses at Upper Secondary Level e.g. the N(T) and O-Level Music course.

SECTION 5:

ANNEXES

Annexes 3a – 3d: Scope and Sequence for Learning of Two Main Pitched Instruments
Annexes 4a – 4b: Core and Dynamic Repertoire





5. ANNEXES





Annexes 3a – 3d: Learning Progression of Two Main Pitched Instruments (Stages 2 and 3)



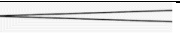

To further support students' acquisition and development of instrumental playing skills, students at Stages 2 and 3 will learn two main pitched instruments (i.e. 1 melodic and 1 chordal).



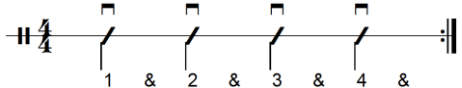
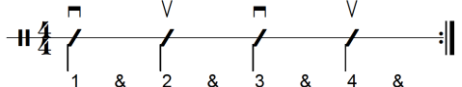
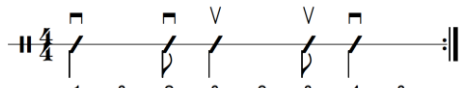
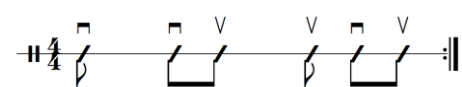
Students should have acquired adequate fundamentals (e.g. able to keep a steady pulse) at the end of Stage 1 before learning the two main pitched instruments. The two main pitched instruments that students learn should be the same for both Stages 2 and 3 to allow students to develop proper playing techniques, build music literacy skills and musicianship when collaborating with others in ensemble settings. The scope and learning progression of the following suggested instruments across Stages 2 and 3 are shown:

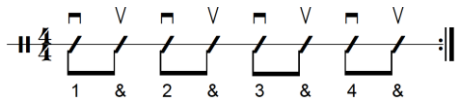
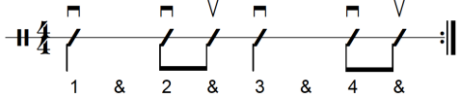
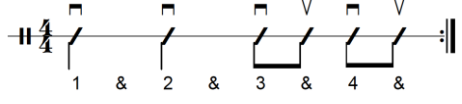
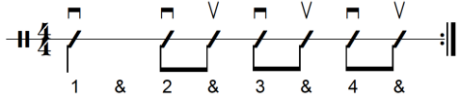
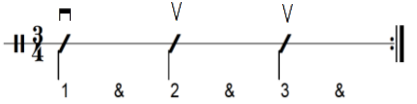
- Annex 3a: Mallet Keyboard Instruments
- Annex 3b: Recorder
- Annex 3c: Keyboard
- Annex 3d: Ukulele




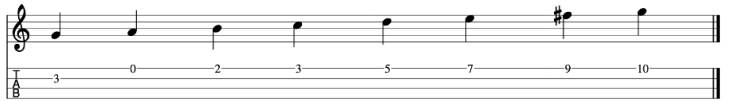


| Scope | Table 3a: Mallet Keyboard Instruments (Choice of glockenspiel, xylophone and metallophone) | |
|---|---|--|
| | Stage 2 Middle Primary | Stage 3 Upper Primary |
| Understanding of Instrument | <p>Play the instruments with the mallets that were designed for them. To prevent damaging the instruments and diminishing the sounds, never use a mallet that is harder than the material of the instruments.</p> <p>When removing/replacing the bar(s) on the instruments, lift both ends of the bar(s) to avoid damaging the bars and pins.</p> <p>Avoid setting anything except for mallets on the top of the instruments as excessive weight can bend the bars, causing them to go out of tune. Clean the bars and body of the instruments using a microfiber cloth.</p> <p>Store the mallets properly as the sticks and heads are very fragile. Avoid hitting the sticks of the mallets together as this can cause them to crack or break.</p> | |
| Technique (cumulative*) | <p>Play a steady beat and strong beat are to be played hand to hand using the basic mallet techniques.</p> | <p>Play simple pulse roll(s) by alternating single strokes. Single strokes should be even and need only be moderately fast. Strive to produce a smooth continuous sound.</p> <p>[Option for extension: Four mallet technique.]</p> |
| Key (cumulative*) | C major, F major, A minor | G major, D minor |
| Range | Within one octave | Within two octaves |
| Notation | Staff notation (Generally written in Treble Clef) | |
| Time Signature and Note-Values (cumulative*) | <p>2/4, 3/4 and 4/4</p>  <p>Simple syncopation</p> | <p>6/8</p>  <p>Tied notes</p> |
| Expression (cumulative*) | <p><i>p</i> and <i>f</i></p> <p>Dynamic contrasts</p> | <p><i>mf</i>, <i>mp</i>,  and </p> <p>Accents</p> |

| Scope | Table 3b: Recorder – for soprano/descant recorder | |
|--|--|--|
| | Stage 2 Middle Primary | Stage 3 Upper Primary |
| Understanding of Instrument | Able to assemble recorder correctly Cleaning of recorder after playing | |
| Technique (cumulative*) | Play a clear tone by tonguing Able to play melody for notes E' – D'' | Play slurred notes for phrasing Able to play melody for notes C' – D'' [Option for extension: playing alto/treble recorder] |
| Key (cumulative*) | C major, F major, G major | D major |
| Range | C' – D'' | |
| Notation | Staff notation (Treble Clef) | |
| Time Signature and Note-Values (cumulative*) | 2/4, 3/4 and 4/4  Simple syncopation | 6/8  Tied notes |
| Expression (cumulative*) | <i>p, f</i> Dynamic contrasts Staccato, Legato | <i>mf, mp,</i>  <i>and</i>  Accents |

| Scope | Table 3c: Keyboard | |
|---|--|--|
| | Stage 2 Middle Primary | Stage 3 Upper Primary |
| Technique (cumulative*) | Able to play a melody in 5-note position in the listed keys in both hands. Simple melodic exchange between RH and LH Some simple change of hand position. Single note in the LH (root) | Able to play a melody within an octave in the listed keys in both hands, with “thumb under hand”/ “finger over thumb” movement with some finger extension beyond standard position. More frequent movement between hand positions. 2 notes in the LH (root and 5 th) |
| Key (cumulative*) | C major, F major, A minor | G major, D minor |
| Range | Within one octave | Within two octaves |
| Notation | Staff notation (Treble and Bass Clef) | |
| | Chord Symbols: C, G, Am, F | Chord Symbols: Dm, Em |
| Time Signature and Note-Values (cumulative*) | 2/4, 3/4 and 4/4  Simple syncopation | 6/8  Tied notes |
| Expression (cumulative*) | <i>p, f</i> Legato, staccato | <i>mf, mp,</i>  and  Accents |

| Scope | Table 3d: Ukulele | |
|--|---|---|
| | Stage 2 Middle Primary | Stage 3 Upper Primary |
| Understanding of instrument | <ul style="list-style-type: none"> Students should be able to identify parts of the ukulele (i.e. neck, fretboard, body, tuning-pegs, nut or bridge, sound hole) Students should be able to identify the pitch names of the open strings (i.e. G, C, E, A) Students should be able to tune the ukulele. <p><u>Care and Maintenance:</u></p> <ul style="list-style-type: none"> The ukulele should be kept in an instrument bag to protect against dust. When placing the ukulele on the floor, the ukulele should be placed out of the way and on its back with the strings facing upwards. Students should pay attention not to drop the ukulele when handling it. The ukulele should be wiped down after each use with a cotton cloth to prevent dust and grease from gathering on the instrument. | |
| Technique (cumulative) For notating:  = strum downward  = strum upward | <p>Suggested Strumming patterns:</p> <ul style="list-style-type: none"> D – D – D – D  <ul style="list-style-type: none"> D – U – D – U  | <p>Suggested Strumming patterns:</p> <ul style="list-style-type: none"> D – DU – U – D  <ul style="list-style-type: none"> D – DU - U – DU  |

| Scope | Table 3d: Ukulele | |
|-----------------|--|--------------------------|
| | Stage 2 Middle Primary | Stage 3 Upper Primary |
| | <ul style="list-style-type: none"> • DU – DU – DU – DU  • D – DU – D – DU  • D – D – DU – DU  • D – DU – DU – DU  • D – U – U  | |
| Finger position | Frets 1 to 4 | |

| Scope | Table 3d: Ukulele | |
|--|---|--|
| | Stage 2 Middle Primary | Stage 3 Upper Primary |
| Chord Voicing (Open position chords) | Major: C, C7, F, G, G7 Minor: Am, Dm | Major: D, A, D7 Minor: Em, Fm |
| Melodic Exercises (cumulative*) | Students should be able to play these scales using downpick motion: | |
| | <ul style="list-style-type: none"> • C major  <ul style="list-style-type: none"> • C major pentatonic  <ul style="list-style-type: none"> • A minor pentatonic  | <ul style="list-style-type: none"> • G major  <ul style="list-style-type: none"> • A natural minor (option for extension)  |
| Notation | Students should be able to read ukulele tablature (treble clef), chord diagrams and chord sheets | |
| Time Signature and Note-Values (cumulative) | 4/4, 3/4 and 2/4 | |
| |  | |
| Expression (cumulative) | Tempo markings <i>p, f, mf, ff</i> Dynamic contrasts | |

Annex 4a: List of Core and Dynamic Repertoire – Primary Level (Stages 1 to 3)

Core Repertoire (Stages 1 to 3)

National and Community Songs in English

- Count On Me, Singapore
- Stand Up for Singapore
- Singapura
- Singapore Town
- Home
- Reach Out for the Skies
- Let's Build Community
- The More We Get Together (to be sung in 4 languages – English, Malay, Chinese, Tamil)
- Sing Our Wishes
- There's a Part for Everyone
- Make Courtesy Our Way of Life

Community Songs in Malay

- Semoga Bahagia
- Dayung Sampan
- Rasa Sayang Eh!
- Burung Kakak Tua
- Chan Mali Chan
- Di Tanjong Katong
- Gelang Sipaku Gelang

Community Songs in Chinese

- Zao Qi Shang Xue Xiao (早上上学校)
- Xiang Xin Wo Ba Xin Jia Po 相信我吧,新加坡 (Believe in Me, Singapore)
- Xi Shui Chang Liu 细水长流 (Friendship Forever)

Community Songs in Tamil

- Munnaeru Vaaliba (Song of Youth)
- Singapore Needu Vaazhga (Long Live Singapore)

Eurasian Song

- Jinkli Nona

Dynamic Repertoire (Stages 1 to 3)

Note: Teachers are free to choose from this list of dynamic repertoire that would complement the teaching of Music from Local Cultures.

Songs

- Aidilfitri by Zubir Said
- One By One by Kelly Tang and Aaron Lee [from *Stories We Sing*]
- First Light by Kelly Tang and Aaron Lee
- En Veetiley by Ghanavenothan Retnam [from *Stories We Sing*]
- Masa Remaja by Art Fazil [from *Stories We Sing*]
- Ole Ole Temasek by A. Ramlie

Instrumental Works

- Symphonic Suite on a Set of Local Tunes by Kelly Tang*
- Sketches of Singapore by Kelly Tang*
- Dances of Singapore: Malay and Indian Selections by Phoon Yew Tien*
- You Xi 游戏 (Game) by Law Wai Lun* (2018 CO SYF Set Piece)
- Yin Shui Si Yuan: Niu Che Shui 饮水思源: 牛车水 (Kreta Ayer) by Liong Kit Yeng* (2020 CO SYF Set Piece)
- Jie Mei Dao 姐妹岛 (Sisters' Islands) by Wang Chenwei
- To Be Eurasian, To Be Singaporean – It's One and the Same by Jeremy Monteiro*

* These works can be used across stages 1 to 4.

Annex 4b: List of Core and Dynamic Repertoire – Secondary Level (Stage 4)

| Core Repertoire | |
|--|---|
| <u>National and Community Songs in English</u> <ul style="list-style-type: none">• We Are Singapore• One People One Nation One Singapore• Bunga Sayang | <u>Community Songs in Chinese</u> <ul style="list-style-type: none">• Xiao Ren Wu De Xin Sheng 小人物的心声 (Voices from The Heart)• Dui Shou 对手 (To Be A Better Me) by Eric Ng and Xiaohan [from <i>Stories We Sing</i>] |
| <u>Community Songs in Malay</u> <ul style="list-style-type: none">• Singapura (Malay Version)• Dondang | <u>Community Song in Tamil</u> <ul style="list-style-type: none">• Singai Naadu (Singapore My Country) |
| Dynamic Repertoire | |
| Note: Teachers are free to choose from this list of dynamic repertoire that would complement the teaching of Music from Local Cultures. | |
| <u>Songs</u> <ul style="list-style-type: none">• Sayang di Sayang by Zubir Said• Bendera Kita by Sarah Ismail, Mohd Noh Dapi, Muhd Rafi Abu Bakar and Mdm Fauziah Muhd Fadzillah [from <i>Stories We Sing</i>]• Telok Blangah by Kevin Mathews [from <i>Stories We Sing</i>] | |
| <u>Instrumental Works</u> <ul style="list-style-type: none">• Symphonic Suite on a Set of Local Tunes by Kelly Tang*• Sketches of Singapore by Kelly Tang*• Dances of Singapore: Malay and Indian Selections by Phoon Yew Tien*• Fen Yong Qian Jin 奋勇前进 (The Forge Ahead) by Phoon Yew Tien• Hai Shang Di Yi Ren – Zheng He 海上第一人 – 郑和 by Law Wai Lun• You Xi 游戏 (Game) by Law Wai Lun* (2018 CO SYF Set Piece)• Yin Shui Si Yuan: Niu Che Shui 饮水思源: 牛车水 (Kreta Ayer) by Liong Kit Yeng* (2020 CO SYF Set Piece)• Homecoming by Jeremy Monteiro• To Be Eurasian, To Be Singaporean – It's One and the Same by Jeremy Monteiro* | |
| * These works can be used across stages 1 to 4. | |