



Arts Education Key Learning Area

Music Curriculum Guide (Primary 1 - Secondary 3)



Prepared by
The Curriculum Development Council

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The Education and Manpower Bureau
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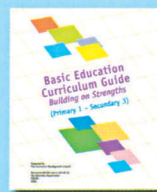
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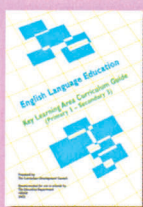


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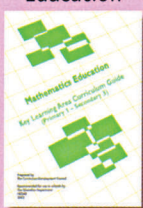
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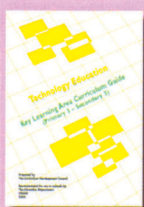
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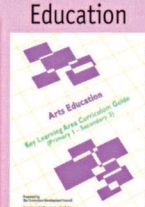
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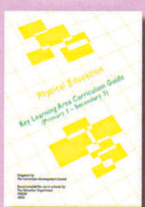
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Contents

Membership of the Curriculum Development Council Committee on Arts Education	i
Membership of the Ad Hoc Committee of Music Curriculum Development	iv
Preamble	vi
1 Introduction	1
1.1 Rationale of Music Curriculum	3
1.2 Music Curriculum - Retrospect and the Way Forward	4
2 Curriculum Framework	9
2.1 Overall Aims of Music Curriculum	11
2.2 Curriculum Framework	11
2.3 Learning Targets and Learning Objectives	12
2.3.1 Learning Targets	12
2.3.2 Learning Objectives Leading to the Four Learning Targets	13
2.4 Generic Skills	14
2.5 Values and Attitudes	15
3 Curriculum Planning	17
3.1 Central Curriculum and School-based Curriculum Development	19
3.2 Time Allocation	20
3.3 Music Concepts and Examples of Learning Activities	21
3.3.1 Music Concepts	21
3.3.2 Examples of Learning Activities Leading to the Learning Objectives	22
3.4 Scheme of Work	31
3.5 Learning Across the Arts	32
3.6 Learning Across the KLAs	33
3.7 Life-wide Learning	34
4 Learning and Teaching	37
4.1 Guiding Principles	39
4.1.1 Adapting the School-based Arts Education Policy	39
4.1.2 Diversified Roles of Teachers	39
4.1.3 Learning Music through Activities	40
4.1.4 From Sound to Score	40

4.1.5	Understanding Students' Music Background	41
4.1.6	Integrating Students' Daily Experiences	41
4.1.7	Adopting Rich Learning and Teaching Materials	42
4.2	Integrated Music Activities	42
4.2.1	Creating	43
4.2.2	Performing	50
4.2.3	Listening	59
4.3	Integrative Learning in the Arts	62
4.4	Four Key Tasks	62
4.4.1	Project Learning	62
4.4.2	Information Technology for Interactive Learning	64
4.4.3	Moral and Civic Education	66
4.4.4	Reading to Learn	67
4.5	Catering for Student Diversity	68
4.6	Homework	69
5	Assessment	71
5.1	Conceptual Framework for Assessment	73
5.2	Aims of Assessment	74
5.3	Principles of Assessment	75
5.4	Areas of Assessment	75
5.5	Diversified Modes of Assessment	77
5.6	Reporting	78
6	Learning and Teaching Resources	81
6.1	Textbooks	83
6.2	Quality Learning and Teaching Resources	84
6.2.1	Human Resources	84
6.2.2	Financial Resources	85
6.2.3	Community Resources	86
6.3	Management of Learning and Teaching Resources	87
Exemplars		89
Scheme of Work (1)		92
Scheme of Work (2)		93
Scheme of Work (3)		94
Scheme of Work (4)		95

Scheme of Work (5)	96
Scheme of Work (6)	97
Scheme of Work (7)	98
Scheme of Work (8)	99
Teaching Exemplar 1: “Dots and Lines”	100
Teaching Exemplar 2: Musical “Save the Earth”	105
Teaching Exemplar 3: “Campus Radio - Our Chek Lap Kok Airport”	110
Teaching Exemplar 4: Project Learning - “Getting to Know the Chinese Instruments”	116
Assessment Exemplar I: Classroom Performance	124
Assessment Exemplar II: Worksheets	125
Assessment Exemplar III: Practical Test	133
Assessment Exemplar IV: Listening Test	136
Assessment Exemplar V: Concert Report	143
Assessment Exemplar VI: Project Learning	145
Assessment Exemplar VII: Self and Peer Assessment	151
Assessment Exemplar VIII: Music Activities Record	152
Assessment Exemplar IX: Report of Performance in Music	153
Appendices	154
Appendix I: Resources on the Internet	154
Appendix II: Reading Materials	160
Appendix III: Supporting Curriculum Resources of Music Learning and Teaching	164
References	165

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Preamble

This Curriculum Guide is one of the series prepared by the Hong Kong Curriculum Development Council for use in primary and junior secondary schools.

The Curriculum Development Council is an advisory body giving recommendations to the Hong Kong Special Administrative Region Government on all matters relating to curriculum development for the school system from kindergarten to sixth form. Its membership includes heads of schools, practising teachers, parents, employers, academics from tertiary institutions, professionals from related fields or related bodies, representatives from the Hong Kong Examinations and Assessment Authority and the Vocational Training Council, as well as officers from the Education and Manpower Bureau.

This Curriculum Guide is recommended by the Education and Manpower Bureau for use in primary and junior secondary schools.

The Curriculum Development Council will review the curriculum from time to time in the light of classroom experiences. All comments and suggestions on the Curriculum Guide may be sent to:

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1 Introduction

1.1 Rationale of Music Curriculum

It is beyond doubt that the 21st century will bring unprecedented changes in politics, economics and societies all around the world. Science and technology are ever advancing while new knowledge is ever expanding. There are far-reaching influences on the livelihood and future of humankind. Faced with knowledge-based and dynamically changing environment and situation, one needs to be able to process information flexibly and handle problems creatively. “Education enables individuals to develop their potentials, construct knowledge and enhance personal quality”.¹ To meet future challenges, schools are shouldering the important mission to cultivate in students broader perspectives, creative thinking, rich knowledge, flexibility and a strong sense of commitment. On such a firm basis, students can engage in life-long learning and incessantly improve themselves so as to meet future challenges.

We have opportunities of experiencing music every day and such is inseparable from our daily lives. Music education contributes significantly to the development of aesthetic sensitivity, and the intellectual and moral pursuits of human beings. It nurtures students’ creative mind, sense of national identity, flexibility and openness as well as respect for others. The importance of music education was recognised in both ancient China and Greece. For instance, Confucius, a great thinker, politician and educator of ancient China, stated that music is essential to personal learning, and it can only be seen as perfect when one is being educated in music.² Therefore, music education was one of the priorities in Confucius’ teaching among the “Six Arts”. Furthermore, he pointed out that “music is an effective tool to shape and transform culture and custom”,³ and that music has a positive impact on cultivating moral values in society.

1 Education Commission, Hong Kong. *Learning for Life, Learning through Life: Reform Proposals for the Education System in Hong Kong*. (Hong Kong: Hong Kong Special Administrative Region of the People’s Republic of China Education Commission, 2000), p. i.

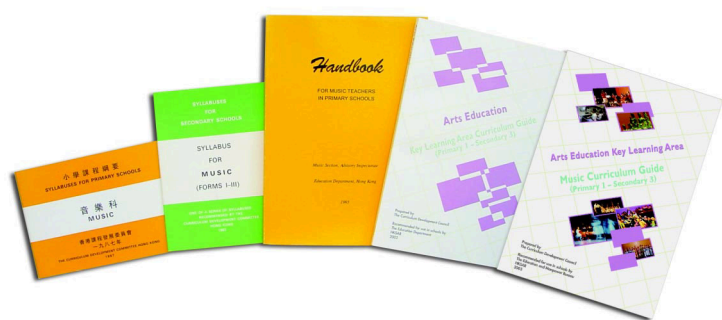
2 In *Taibo* from *Lunyu* (《論語·泰伯》), Confucius said, “Poetry motivates us to action, the rites establish us in society, and music perfects our personality”.

3 *Guangyaodao* from *Xiaojin* (《孝經·廣要道》) records Confucius’ view on music education.

Music is not only an important and fundamental way among human beings for communication, emotional and cultural expression, but also crucial to children’s intellectual, physical and mental development. It offers unlimited space for humankind to make use of its unique quality to exercise imagination and articulate emotions that definitely cannot be replaced by languages. Music can be regarded as an intelligence,⁴ which every individual can use to create, learn and solve problems during the process of growth. In other words, every student has the intelligence and potential in music, the ability to learn music, as well as the entitlement to music education. Involvement in music activities allows students to stimulate creativity, to develop various abilities and generic skills, and to cultivate values and attitudes such as perseverance, self-discipline, a sense of responsibility and commitment. Therefore, music education is not mandated for the small number of music talents. Furthermore, it is not adequate to advocate music education as simply cultivating students’ interest for leisure and as a form of entertainment. Undoubtedly, music education has a central place in the school curriculum for it provides indispensable learning experiences for students’ growth and development. Schools should attach importance to school-based Music curriculum development so as to provide students with quality music education in facilitating their all-round and unique development.

1.2 Music Curriculum - Retrospect and the Way Forward

In 1983 and 1987, the Hong Kong Curriculum Development Council published the Music Syllabuses for Junior Secondary and Primary Schools respectively as guidelines for schools to develop their Music curriculum. In an age of rapid changes, curriculum reform is of crucial importance. The Hong Kong Curriculum Development Council published the



the *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3)* in 2002. It sets

⁴ In *Frames of Mind* (1983) and *Intelligence Reframed* (1999), Professor Howard Gardner set forth the theory of Multiple Intelligences, contending that musical intelligence is one of the intelligences which human beings equipped.

out the directions, strategies, rationale and Learning Targets for the development of arts education in schools, with Music being one of the important and unique subjects in the Arts Education Key Learning Area. The *Music Curriculum Guide (Primary 1 - Secondary 3)* provides recommendations and materials for schools to plan and develop their school-based Music curriculum, covering aspects such as curriculum framework and planning, strategies for learning and teaching as well as assessment, and the use of learning and teaching resources. Nevertheless, curriculum development is a continuous and developmental process that needs to be built on the existing strengths in schools, and should take the form of evolution rather than revolution. Therefore, this Curriculum Guide is built on existing good practice, and aims at improvement and further development. In reviewing the Music Syllabuses for Primary and Junior Secondary Schools, the following characteristics are identified:

- emphasising the development of students' abilities in singing, music reading and listening;
- using music activities as a pivotal point that includes singing, music reading, listening, instrumental playing, movement and creative activities in the Syllabus for Primary Schools, with the last three as supplementary activities in the Syllabus for Junior Secondary Schools; and
- having a content-based curriculum with prescribed teaching content for each level or stage, for example, recommendations for songs, rhythmic patterns on music reading, materials on sight singing and scope of listening.

While the two syllabuses have firmly laid the foundation for learning and teaching in Music, there are existing strengths which are conducive to Music curriculum development; for instance:

- arts education is regarded as one of the effective means for developing students' creativity and contributing to their whole-person development;⁵
- research studies abroad show that music education has contributed significantly to students' academic achievement;⁶

5 In 2000, the Education Commission published *Learning for Life, Learning through Life: Reform Proposals for the Education System in Hong Kong*, arts education is regarded as one of the five essential areas in the overall aim of education: "To enable every person to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics according to his / her own attributes so that he / she is capable of life-long learning, critical and exploratory thinking, innovating and adapting to change."

6 In 1999, Bernard Cesarone annotated and analysed 13 documents and journals showing the benefits of music and art education to students' whole-person development and academic achievement. Bernard Cesarone. "Benefits of Art and Music Education". *Childhood Education*, 76/1 (1999): pp. 52-53.

- according to the survey from the Cultural and Heritage Commission, parents in Hong Kong are more willing to develop their children's potential in music, and some \$2 billion is spent a year on music training for children;⁷
- the government spends nearly \$2.6 billion in promoting culture and arts development each year,⁸ thus creating a favourable condition for citizens and students in musical development; and
- the government and various organisations provide ample opportunities and ways for students to develop their potential in music as well as in the arts, for instance, the Schools Creative Music Showcase, the Hong Kong Schools Music Festival⁹ and the Hong Kong Youth Arts Festival.

Building on the foundation and existing strengths in Music, as well as coping with the latest development in arts education, the Hong Kong Curriculum Development Council has prepared the *Music Curriculum Guide (Primary 1 - Secondary 3)*. In the areas of curriculum, learning and teaching as well as assessment, the Guide has the following characteristics:

(1) Curriculum

- Making recommendations for the coherent development in the Music curriculum from Key Stage 1 through Key Stage 3.
- Achieving the four Learning Targets, i.e. Developing Creativity and Imagination, Developing Music Skills and Processes, Cultivating Critical Responses in Music and Understanding Music in Context, through integrated activities of creating, performing (singing and instrumental playing) and listening.

⁷ The Culture and Heritage Commission commissioned Lingnan University to conduct a questionnaire survey. More than 1,000 families with children studying in primary and secondary schools were interviewed with over 4,000 questionnaires from teachers and parents were collected. The Report was disseminated in April 2002. The finding shows that the largest resources and support for music education are being given by parents. Nearly 70% of the families interviewed have children participating in extra-curricular arts activities.

⁸ The government spends roughly 1% of the total recurrent expenditure in promoting culture and the arts. This approximately amounts to \$2.3 billion of the expenditure spent on recreation and sports. Education, health and social welfare account for 19%, 13% and 11% of the recurrent government expenditure respectively.

⁹ Students are keen on participating in the Hong Kong Schools Music Festival each year and the number of entries has increased considerably. In 2001-2002, the number was 132,300. The increases were 10% and 9% respectively as compared to the years 1999-2000 and 2000-2001.

- Providing an open and flexible framework for learning and teaching by suggesting precise and progressive Learning Objectives for different Key Stages. Appropriate examples of music activities are recommended under each Learning Objective.

(2) Learning and Teaching

- Gaining rich and comprehensive music experiences through students' participation in integrated activities of creating, performing and listening.
- Cultivating a balanced development in students' abilities in creating, performing and appraising music.
- Shifting from a paradigm of teacher-centred teaching to student-centred learning, and encouraging students to construct knowledge in music.
- Adopting diversified learning modes in music flexibly such as learning across the arts, learning across the KLAs and life-wide learning.
- Enriching students' music learning experiences through the four key tasks, i.e. project learning, using information technology (IT) for interactive learning, moral and civic education and reading to learn.
- Developing students' generic skills, values and attitudes through learning in music.

(3) Assessment

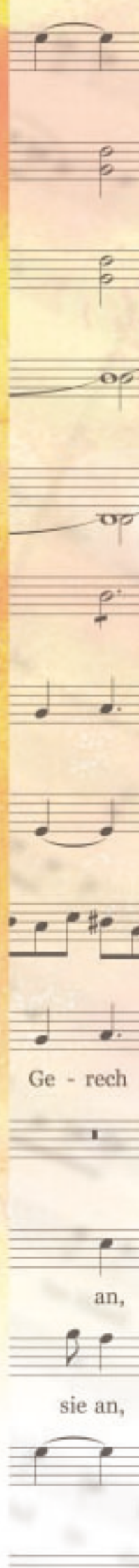
- Putting more emphasis on 'assessment for learning' apart from 'assessment of learning'.
- Adopting diversified modes of assessment flexibly to cater for student diversity.
- Providing feedback, whenever appropriate, to students for enhancing effective communication between teachers and students, as well as facilitating their learning.
- Encouraging self and peer assessment to develop students' abilities in reflection and critical thinking.

Based on the recommendations in this Curriculum Guide and building on the existing strengths, schools should, with reference to their strengths and mission, start adapting and implementing the new Music curriculum by level or by stage as soon as possible and aim at full implementation of the curriculum in the period from 2006-07 to 2010-11. With the concerted efforts of music educators, support from parents and people in the

community, as well as the aspirations that we uphold, we shall strive to develop quality music education for students, to cultivate their life-long interest in music, to establish a firm foundation for music learning, and to raise the standard of music and cultural qualities of Hong Kong.

Chapter 2

Curriculum Framework



The Hong Kong School Curriculum



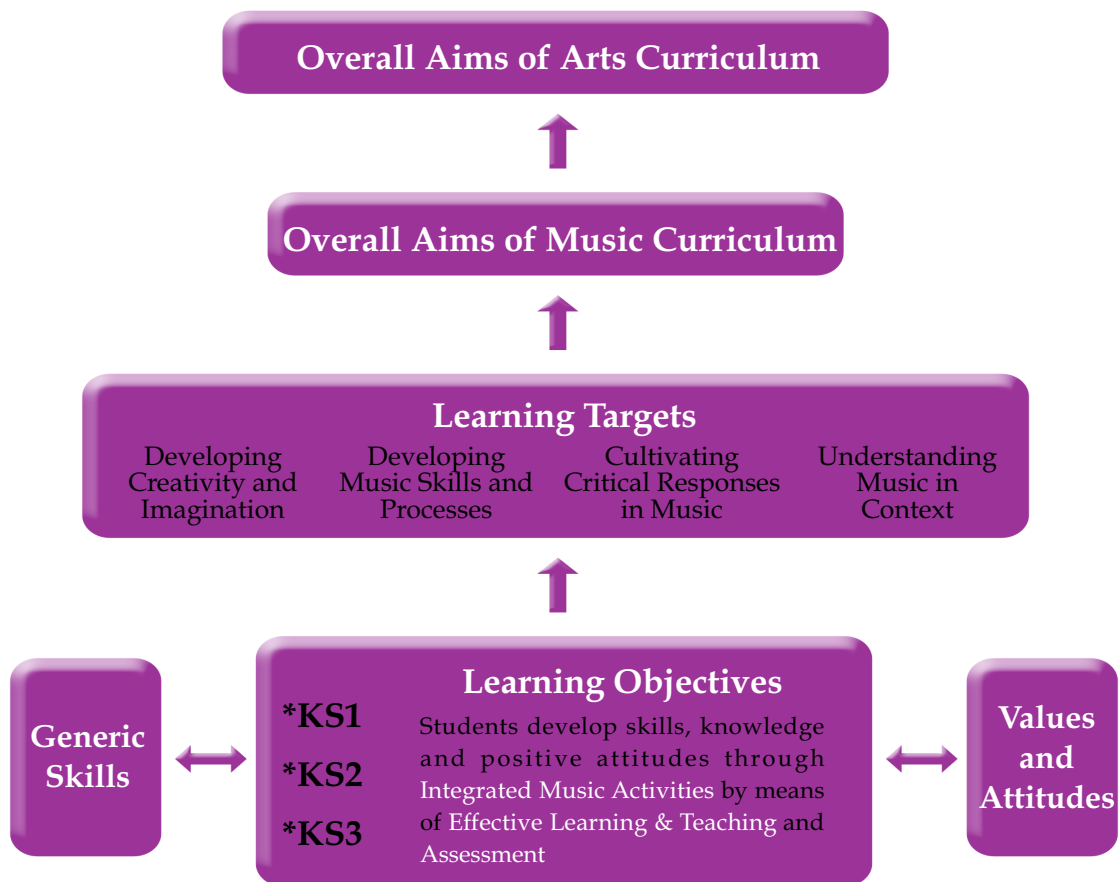
2 Curriculum Framework

2.1 Overall Aims of Music Curriculum

Music education helps students:

- To develop creativity, the ability to appreciate music and to effectively communicate through music;
- To nurture aesthetic sensitivity and cultural understandings;
- To develop music skills, construct knowledge in music, and cultivate positive values and attitudes;
- To gain enjoyment and satisfaction through participating in music activities; and
- To pursue a life-long interest in and the valuing of music.

2.2 Curriculum Framework



*KS1 - Key Stage 1 (Primary 1 to 3)

*KS2 - Key Stage 2 (Primary 4 to 6)

*KS3 - Key Stage 3 (Secondary 1 to 3)

2.3 Learning Targets and Learning Objectives

2.3.1 Learning Targets

Music is an important medium for expression and communication among human beings. In the process of music learning, students use creativity, performing and listening skills to express the qualities of music and the emotions embedded in it. Students gain rich and comprehensive music learning experiences through the integrated activities of creating, performing and listening, and achieve the four Learning Targets of the Music curriculum. The four Learning Targets are inextricably intertwined and form the core of the Music curriculum. They are all important and should be developed concurrently and systematically. However, they do not necessarily bear the same weight in curriculum design and the process of learning and teaching. Teachers should be flexible in adjusting the emphasis according to students' learning needs as well as their abilities. The four Learning Targets of the Music curriculum are:

- **Developing Creativity and Imagination**

Develop music ideas and acquire creating skills, together with performing and listening, to cultivate creativity and imagination;

- **Developing Music Skills and Processes**

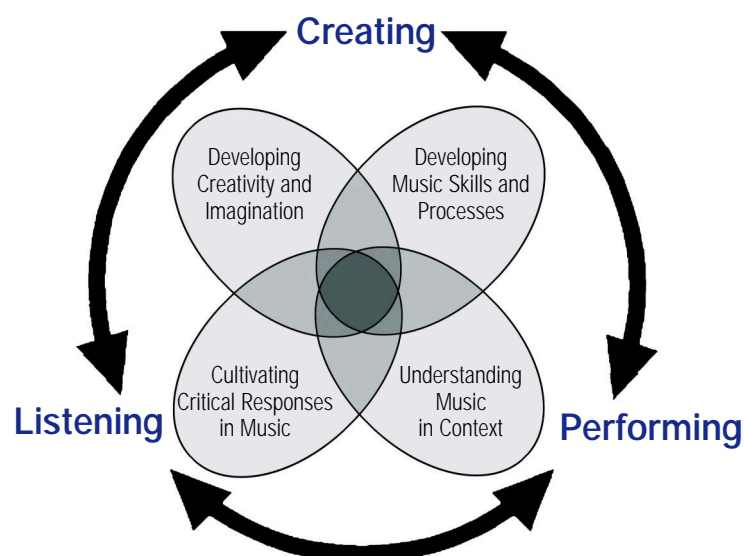
Develop performing skills to experience and express music, with emphasis on cultivating music imagination and musicality in practice;

- **Cultivating Critical Responses in Music**

Comprehend, respond to and appraise music so as to nurture aesthetic sensitivity and awareness; and

- **Understanding Music in Context**

Understand the functions of music and the relationship between music and cultures.



Achieving the Four Learning Targets through Integrated Music Activities

2.3.2 Learning Objectives Leading to the Four Learning Targets

The Learning Objectives leading to the four Learning Targets from Key Stages 1 to 3 in this Curriculum Guide provide a flexible framework for students' progress in music learning. The Learning Objectives are progressively arranged under the four Learning Targets, so as to coincide with the average student's abilities in musical development and assist teachers in designing integrated activities and modes of assessment. In designing schemes of work, teachers should, with reference to students' abilities and learning and teaching needs, apply the recommended Learning Objectives in this Curriculum Guide flexibly, or design suitable Learning Objectives of their own. For notes on designing Learning Objectives and some examples of learning activities which comply with the Learning Objectives, teachers may refer to Section 3.3.2 "Examples of Learning Activities Leading to the Learning Objectives" on pages 22 to 30.

		LEARNING TARGETS			
		Developing Creativity and Imagination	Developing Music Skills and Processes	Cultivating Critical Responses in Music	Understanding Music in Context
		Learning Objectives			
Key Stage 1	Students will learn to	1. create / improvise music using basic music skills, simple music ideas and different sounds. 2. create / improvise movements to reflect different qualities of music.	1. sing and play instruments to develop basic performing skills through memorising or reading music.	1. express personal feelings to music. 2. identify the characteristics of sound / music and describe its features using simple music terms.	1. describe the functions of music in daily life.
Key Stage 2		1. create / improvise music with structure and organisation.	1. sing in unison and two parts with technical accuracy. 2. play pitched and non-pitched instruments with technical accuracy. 3. read and notate music using staff and other notations. 4. record music through the application of IT.	1. describe and analyse music of simple structures. 2. apply predetermined criteria to appraise compositions and performances using appropriate music terms.	1. describe the ways the voice / instrument is used in different contexts.
Key Stage 3		1. create / improvise music for specific purposes to demonstrate the grasp of creating skills. 2. make use of IT to create music.	1. sing in unison and in parts with technical accuracy. 2. play instruments in unison and in parts with increasing control of techniques.	1. describe and analyse music in chosen styles and genres. 2. develop a list of criteria to appraise compositions and performances.	1. describe music of different styles / cultures in relation to its contexts.

2.4 Generic Skills

Generic skills are the foundation skills in student learning, and are transferable and applicable in different learning and living contexts. The nine generic skills include creativity, critical thinking skills, communication skills, collaboration skills, IT skills, problem-solving skills, self-management skills, study skills and numeracy skills.

Music learning and the development of generic skills are closely related. Whilst students can progressively develop generic skills through participating in different music activities, generic skills also facilitate music learning. Generally speaking, students' generic skills can be developed through music activities, for instance:

- cultivating creativity, critical thinking and numeracy skills through exploring and selecting suitable materials for sound projects;
- cultivating communication, collaboration, problem-solving and self-management skills through arranging and engaging in ensemble activities;

- developing critical thinking, study and communication skills through collecting and analysing related information on a piece of music and using the information as reference to appraise music; and
- cultivating creativity and IT skills through using music software to explore and create music.

2.5 Values and Attitudes

Values are the criteria for personal conduct and judgement while attitudes are the ways and orientation to behave and handle events. Both are interrelated. Through learning and teaching in music, teachers help students build proper values and attitudes, for instance:

- cultivating aesthetic sensitivity and well-nurtured sentiments through understanding the meanings and experiencing the moods of the music;
- cultivating national identity through performing and appraising Chinese music;
- understanding and respecting local traditional culture through singing and appreciating Cantonese Opera;
- understanding and respecting traditions as well as values of other cultures through appraising music from different cultures;
- respecting different views and orientations through listening to others' creative works and understanding the characteristics of their interpretations;
- observing intellectual property rights through encouraging the use of licensed music software and compact discs;
- cultivating the quality of perseverance by practising consistently to enhance performing abilities;
- cultivating a sense of responsibility and commitment through participating in rehearsals whole-heartedly and punctually;
- nurturing cooperation and team spirit through creating sound projects in groups and ensemble performances;
- respecting others' performances by observing concert etiquette; and
- cultivating a life-long interest in music through engaging in creating, performing and listening to music.



Chapter 3

Curriculum Planning

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3 Curriculum Planning

3.1 Central Curriculum and School-based Curriculum Development

This Curriculum Guide provides recommendations of a central curriculum and sets out a clear direction for schools to develop their Music curriculum. Through an open and flexible curriculum framework, which consists of the Learning Targets, Learning Objectives, examples of learning activities, schemes of work, suggestions for action in learning and teaching and assessment, the Guide facilitates the development of school-based Music curriculum and improves the quality of education. With due consideration given to the strengths and needs of students, schools should adapt a school-based Music curriculum that provides students with quality music education and pleasant learning experiences.

When planning a school-based Music curriculum, teachers should also consider aspects other than the recommendations suggested by the central curriculum such as:

- (i) Does the curriculum have a clear direction and well-defined aims for development?
Does it spell out items as priorities for development?
- (ii) Do the school management, teachers and parents accept and support the curriculum?
- (iii) Does the curriculum cater for the interest and abilities of students?
- (iv) Can teachers' professional knowledge and teaching experiences cope with the curriculum?
- (v) Are communication and coordination among teachers adequate?
- (vi) How can resources within the school and community be made full use of?

Curriculum development is a continuous process. To cope with the changes in society, teachers should make appropriate adjustments in Music curriculum planning, as well as in the strategies for learning and teaching and assessment whenever possible. In addition to this Guide, teachers are encouraged to refer to the *Basic Education Curriculum Guide: Building on Strengths* (2002) and *Arts Education KLA Curriculum Guide* (2002) for the development of a school-based curriculum.

3.2 Time Allocation

Schools have to provide sufficient arts lessons for students throughout the three Key Stages of their basic education. The *Arts Education KLA Curriculum Guide* (2002) suggests allocating about 10-15% and 8-10% of the total formal lesson time for arts education at primary and secondary levels respectively. For instance, a school with a timetable of 40 lessons per week should allocate four to six and three to four arts lessons per week for primary and junior secondary levels respectively. As Music is an important subject in the Arts Education KLA, schools should allocate two Music lessons at primary level and one to two Music lessons at junior secondary level per week.

In general, schools arrange two separate Music lessons each week to allow students to be involved in music more frequently. However, to facilitate the current trend of learning and teaching, schools may arrange music lessons in more flexible and innovative ways. The following arrangements are suggested:

- Distribute the lesson time within the recommended total time allocation for the Arts Education KLA over the three years of a Key Stage, and arrange the number of Music lessons for different levels in a flexible way. For example, a school may decide to allocate three lessons per week for Secondary One, two lessons per week for Secondary Two, and only one lesson per week for Secondary Three;
- Extend lesson time to 45-55 minutes, or arrange double or triple lessons in order to ensure sufficient time for students to create, perform or participate in project learning;
- Arrange lessons of different duration such as setting the duration of short and long lessons to 45 minutes and 65 minutes respectively for facilitating various teaching modes to improve student learning;
- Use a whole day or week to provide diversified music learning experiences such as co-curricular activities and cross-KLA learning; and
- Schedule a special session of arts activities for the whole school or the whole form such as Friday afternoon concert, performance of students' creative works and singing competition.

To encourage students to make good use of their spare time for music making and learning, schools should make the Music room, IT room, library and school hall available during lunch hour, before and after lessons. Moreover, schools may arrange diversified music activities for students on Saturdays and holidays to widen students' music experiences. For suggestions on time allocation, please refer to Booklet 2 'Whole-school Curriculum Planning' of *Basic Education Curriculum Guide: Building on Strengths* (2002).

3.3 Music Concepts and Examples of Learning Activities

3.3.1 Music Concepts

Transmitting abstract music concepts merely through verbal explanations may not be an effective approach as students would find it difficult to understand these concepts. Teachers could guide students progressively to identify, understand and apply different music concepts through permeating these concepts in the integrated activities of creating, performing and listening. To strengthen students' understanding of music concepts, teachers should apply strategies capitalising on the spiral and incremental nature of learning, which allow students to revisit certain music concepts from time to time through different learning contents. In this way, students can grasp more complicated concepts gradually. When planning, teachers should first consider students' abilities and previous knowledge before deciding on the music concepts to be introduced and consolidated at a particular Key Stage. Through music activities, students could experience music and make connection between the music and the music concepts embedded. In the following table, some music concepts in terms of music elements are listed for teachers' reference in designing and organising integrated activities.

Pitch	high / middle / low; staying the same / stepwise / leaps; intervals; scales
Duration / Rhythm	long / short; basic pulse; rhythm; simple time / compound time; syncopation
Dynamics	loud / soft; accent; gradation of dynamics; subtle differences and changes in dynamics
Tempo	fast / slow; gradation of tempi; subtle differences and changes in tempi
Timbre	qualities of sound (e.g. sounds of metal, wood, strings, skin and electronic instruments; different ways of playing); timbres of different categories of voices and instruments; timbre of individual voices (e.g. soprano and tenor; <i>zihou</i> (子喉) and <i>pinghou</i> (平喉)) and instruments; different combinations of voices and instruments
Texture	thick / thin; monophony; homophony; polyphony; heterophony
Harmony	Sound effects with more than one note; tension / resolution; chords; harmonic progression
Tonality	major; minor; modes; atonality
Structure / Form	phrase; repetition; question and answer; ostinati; repeating and contrasting sections (e.g. binary form, ternary form and rondo form); structure and design based on development of ideas (e.g. theme and variations, sonata form)

3.3.2 Examples of Learning Activities Leading to the Learning Objectives

This Guide provides concise and progressive Learning Objectives with examples of learning activities across the three Key Stages of basic education. They are given as teachers' references for designing integrated music activities. A few suggestions are provided for consideration when teachers prepare a scheme of work with reference to the recommended Learning Objectives and examples of learning activities:

- (i) The Learning Objectives leading to the Learning Targets should be carefully considered to suit students' abilities and interest in music. The Objectives listed in Key Stage 1 are intended for students of Primary 1 to 3, while those in Key Stage 2 and Key Stage 3 are intended for Primary 4 to 6 and Secondary 1 to 3 respectively. However, teachers may select appropriate Learning Objectives from other Key Stages which suit the abilities and learning progress of students.

(ii) In the process of designing a scheme of work, teachers should first select and / or set their own Learning Objectives, then design integrated music activities such as creating, performing and listening, that work towards the four Learning Targets. When setting Learning Objectives, teachers may adopt the following ways:

- a. Using the Learning Objectives provided in this Guide (Learning Objectives 1-5 of Scheme of Work (1), page 92);
- b. Selecting appropriate parts from the individual Learning Objectives (Learning Objectives 1-4 of Scheme of Work (5), page 96);
- c. Integrating different Learning Objectives from different Learning Targets and Key Stages (Learning Objective 5 of Scheme of Work (5), page 96); and
- d. Using the Learning Objectives of this Guide as reference and designing appropriate Learning Objectives to suit one's teaching needs (Learning Objectives 1-3 of Scheme of Work (2), page 93).



(iii) The examples of learning activities listed in each Learning Objective may contribute to one or more Learning Targets, though the coverage or depth may vary. For example, creating a short piece for a video clip can lead to all the four Learning Targets of this Guide while the depth of achieving individual Learning Targets may vary in this activity with reference to the needs of learning and teaching.

(iv) The Learning Objectives and examples of learning activities in this Guide only serve to provide a suggested framework for teachers' reference. Teachers are encouraged to design more innovative activities to guide students to learn and understand music in a progressive manner, and hence cultivate their interest in music.

Developing Creativity and Imagination		
	Learning Objectives	Examples of Learning Activities
KEY STAGE 1 Students will learn to	1. create / improvise music using basic music skills, simple music ideas and different sounds.	• Echoing to given rhythmic and / or melodic phrases.
		• Using rhythmic and / or melodic patterns from familiar songs to create questions and answers.
		• Creating singing conversation.
		• Improvising lyrics for familiar songs.
		• Improvising simple rhythmic or melodic ostinati for familiar songs using pitched / non-pitched percussion instruments with given rhythmic patterns / notes.
		• Exploring different sounds that can be produced by classroom instruments or objects.
		• Exploring how different timbres can be produced on an instrument.
		• Creating sounds using voice, instrument(s) or electronic means to show the high / low, loud / soft, long / short, fast / slow, thick / thin and melodic direction of a piece of music.
		• Creating sound effects for songs, stories and poems as well as inventing and using symbols or graphics to record music ideas.
		2. create / improvise movements to reflect different qualities of music.
• Expressing the pulse, strong and weak beats of music with body movements, e.g. tapping, clapping and stepping.		
• Improvising movements to reflect the high / low, loud / soft, long / short, fast / slow and melodic direction of a piece of music.		
• Creating movements to show the tempi, dynamics and atmospheres of a piece of music.		
• Improvising movements to music or poems.		
KEY STAGE 2 Students will learn to	1. create / improvise music with structure and organisation.	• Creating or improvising melodies, based on given notes or a pentatonic scale, for voice or pitched percussion instruments.
		• Creating accompaniments for songs using pentatonic scale.
		• Creating rhythmic or melodic patterns to accompany songs, e.g. 2-part to 4-part rhythmic ostinati, <i>luogudian</i> (鑼鼓點) and short melodic ostinati used to accompany rounds.
		• Creating melodies for given words using simple compositional devices, e.g. repetition, imitation or sequence.
		• Creating short pieces in binary form, ternary form or rondo form using traditional and non-traditional instruments, including electronic means.
		• Creating simple introduction, interlude and coda for songs.
		• Creating a sound project employing different changes of music elements, e.g. tempo, texture, dynamics and tone colours obtained from a wide range of means including the use of IT.

Notes: Teachers may select appropriate Learning Objectives from other Key Stages which suit students' abilities and learning progress. The examples of learning activities only serve as teachers' reference, and should not be regarded as a checklist of the activities required.

Developing Creativity and Imagination		
	Learning Objectives	Examples of Learning Activities
KEY STAGE 3 Students will learn to	1. create / improvise music for specific purposes to demonstrate the grasp of creating skills.	• Extemporising with given melodic motives or the opening of a phrase.
		• Harmonising a given song with primary chords and their inversions.
		• Improvising melodies with simple structure based on primary chords.
		• Creating jingles for TV or radio commercials.
		• Creating a short piece for a video clip or visual image with appropriate use of music elements and compositional devices.
		• Creating a passage of <i>baklam</i> (白攪) to introduce oneself or to describe a journey to school.
		• Creating a short piece employing contemporary compositional devices.
	2. make use of IT to create music.	• Arranging accompaniments for familiar songs through the application of sequencing software.
		• Creating melodies with accompaniments using simple harmonic progression through the application of notation or sequencing software.
		• Changing the mood or style of an existing piece by rearranging its harmony, accompaniment or adding a part through the application of notation or sequencing software.
• Creating sound effects or sound projects using wave editing software.		

Notes: Teachers may select appropriate Learning Objectives from other Key Stages which suit students' abilities and learning progress. The examples of learning activities only serve as teachers' reference, and should not be regarded as a checklist of the activities required.

Developing Music Skills and Processes		
	Learning Objectives	Examples of Learning Activities
KEY STAGE 1 Students will learn to	1. sing and play instruments to develop basic performing skills through memorising or reading music.	• Responding accurately to conductor's cues on dynamics, tempo and expressions, e.g. loud, soft; fast, slow, pause; <i>legato</i> , <i>staccato</i> .
		• Singing a variety of simple unison songs, e.g. nursery rhymes, action songs, dialogue songs, folk songs, singing games and dramatised songs, with basic singing skills.
		• Singing songs in a variety of metres, e.g. $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$.
		• Singing simple two-part rounds.
		• Playing percussion instruments, e.g. triangle, tambourine and claves, with basic skills.
		• Playing rhythmic patterns on percussion instruments with rhythmic accuracy, e.g. rhythmic patterns built on $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$ in simple time; and $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$ in compound time.
		• Singing different phrases built on <i>d m s</i> and pentatonic scale from rhythmic sol-fa notation.
		• Using bass instruments to play a drone bass or an ostinato.
KEY STAGE 2 Students will learn to	1. sing in unison and two parts with technical accuracy.	• Singing a simple song according to given expression markings.
		• Singing simple two-part songs, e.g. rounds, quodlibets, songs with descants, with accuracy in rhythm and pitch.
		• Observing performance markings while singing, e.g. <i>Andante</i> , <i>Moderato</i> , <i>Allegro</i> ; <i>pp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , <i>ff</i> ; <i>cantabile</i> , <i>dolce</i> , <i>espressivo</i> .
		• Singing two-part intervals with the use of hand-signs, e.g.: $\left\{ \begin{array}{ccc} m & r & d \\ s_1 & s_1 & d \end{array} \right. \quad \left\{ \begin{array}{ccc} l & se & l \\ d & m & l_1 \end{array} \right.$
	2. play pitched and non-pitched instruments with technical accuracy.	• Playing on a melodic instrument, e.g. recorder, melodica or xylophone, with accuracy in rhythm and pitch.
		• Playing in a small percussion ensemble with accuracy in rhythm and pitch.
		• Using tonic and dominant chords to accompany simple songs or rounds.
		• Playing rhythmic patterns on percussion instruments with accuracy such as patterns built on $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$ in simple time, and $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$, $\underline{\text{c}}$ in compound time.
		• Observing performance markings while playing.
	3. read and notate music using staff and other notations.	• Sight singing or playing short pieces in simple duple, triple and quadruple time.
		• Playing at sight a piece of Chinese music from <i>jianpu</i> (簡譜).
		• Notating a simple short melody with appropriate music signs and terms to indicate the expressions.
• Inventing their own notation to record a familiar piece of music.		
• Using graphic notation or IT to record music ideas and sound projects.		
4. record music through the application of IT.	• Notating the melody of a simple song using notation software.	
	• Recording music ideas with the use of IT.	

Notes: Teachers may select appropriate Learning Objectives from other Key Stages which suit students' abilities and learning progress. The examples of learning activities only serve as teachers' reference, and should not be regarded as a checklist of the activities required.

Developing Music Skills and Processes		
	Learning Objectives	Examples of Learning Activities
KEY STAGE 3	1. sing in unison and in parts with technical accuracy.	• Singing songs to develop singing skills such as clear diction, good intonation and proper phrasing.
		• Singing two-part and three-part songs with accuracy in pitch and rhythm.
		• Singing in parts with attention to the balance of parts and accuracy in pitch.
		• Singing an excerpt from a Cantonese opera in <i>gongchipu</i> (工尺譜).
	2. play instruments in unison and in parts with increasing control of techniques.	• Playing a two-part recorder piece with accuracy in rhythm and pitch.
		• Playing an instrumental piece with changes in music elements such as tempo, dynamics and tone colour.
• Rehearsing in an ensemble and observing the performance markings such as <i>Adagio</i> , <i>Allegretto</i> , <i>Lento</i> , <i>Presto</i> , <i>con</i> , <i>molto</i> , <i>più</i> , <i>simile</i> , <i>rubato</i> , <i>allargando</i> , <i>fp</i> , <i>sf</i> , <i>sfz</i> .		
• Playing in an ensemble using different combination of instruments with accuracy and fluency.		
		• Using a melodic instrument to play a counter-melody to a song sung by the class with due attention to the balance of parts.

Notes: Teachers may select appropriate Learning Objectives from other Key Stages which suit students' abilities and learning progress. The examples of learning activities only serve as teachers' reference, and should not be regarded as a checklist of the activities required.

Cultivating Critical Responses in Music				
	Learning Objectives	Examples of Learning Activities		
KEY STAGE 1	Students will learn to	1. express personal feelings to music.	<ul style="list-style-type: none"> • Describing personal feelings to a wide range of music. • Talking about personal feelings with reference to its music elements after listening to a piece of music. • Drawing a picture to depict personal perceptions of a piece of music. 	
		2. identify the characteristics of sound / music and describe its features using simple music terms.	<ul style="list-style-type: none"> • Identifying the strong and weak beats of duple, triple and quadruple time. • Identifying patterns and phrases of familiar songs. • Identifying the quality of sound produced by classroom instruments and objects, e.g. metal, wood, plastic and glass. • Describing the characteristics of sound produced by different animals, e.g. cat, dog, bird and pig. • Listening to a variety of music and identifying the changes of music elements in the pieces, e.g. high / low, loud / soft, long / short and fast / slow. • Listening to and describing peer singing performances, e.g. tone colour, diction and phrasing. 	
			1. describe and analyse music of simple structures.	<ul style="list-style-type: none"> • Listening to and identifying music of different textures, e.g. monophony and homophony. • Listening to some short pieces of music and identifying their simple structures, e.g. introduction, interlude, coda; binary form, ternary form and simple rondo form. • Identifying the major and minor tonalities through singing and listening. • Identifying the changes of tonic and dominant chords in a piece of music. • Describing the relationship between words and music, e.g. word painting, syllables in English and tones of Cantonese dialect.
	2. apply predetermined criteria to appraise compositions and performances using appropriate music terms.			<ul style="list-style-type: none"> • Appraising peer performances using appropriate music terms. • Using appropriate music terms to appraise a wide range of music, e.g. art songs, folk songs and cartoon music. • Using predetermined criteria to evaluate TV jingles. • Appraising music performances and commenting on the mood of pieces of music with reference to the use of music elements. • Writing a concert report to express one's comments on the performance.

Notes: Teachers may select appropriate Learning Objectives from other Key Stages which suit students' abilities and learning progress. The examples of learning activities only serve as teachers' reference, and should not be regarded as a checklist of the activities required.

Cultivating Critical Responses in Music		
	Learning Objectives	Examples of Learning Activities
KEY STAGE 3	Students will learn to	1. describe and analyse music in chosen styles and genres.
		• Listening to and describing specific styles and genres of music to demonstrate one's understanding of music elements.
		• Using appropriate music terms in describing and discussing performances and compositions to demonstrate one's understanding of music, e.g. articulations, structure and form.
		• Commenting on the music characteristics of a certain type of songs, e.g. art songs, folk songs, pop songs and hymns.
		• Identifying the motive or theme of a piece of music and describing how it develops.
		• Discussing the techniques and approaches on the use of music elements in contemporary music.
		2. develop a list of criteria to appraise compositions and performances.
		• Developing a list of criteria to appraise a choral performance and making suggestions for improvement, e.g. balance of parts, pitch accuracy, postures and phrasing.
		• Using a list of self-developed criteria, e.g. compositional devices, styles and genres to assess the quality and effectiveness of one's own and others' creative works.
		• Writing a concert report and commenting on the performance with reference to a set of self-developed criteria, e.g. the ways of interpretation and the level of performance.

Notes: Teachers may select appropriate Learning Objectives from other Key Stages which suit students' abilities and learning progress. The examples of learning activities only serve as teachers' reference, and should not be regarded as a checklist of the activities required.

Understanding Music in Context		
	Learning Objectives	Examples of Learning Activities
KEY STAGE 1 Students will learn to	1. describe the functions of music in daily life.	• Talking about the purposes of music being played in public areas, e.g. restaurants, lobbies, shops and lifts.
		• Talking about the meaning of singing the school song or the National Anthem of the People's Republic of China in school functions.
		• Talking about the functions of different types of music, e.g. TV jingles, lullabies, marches and wedding music.
		• Choosing music to accompany the entrance of athletes and describing its characteristics.
KEY STAGE 2 Students will learn to	1. describe the ways the voice / instrument is used in different contexts.	• Identifying the timbre of Chinese and Western instrumental categories, e.g. strings, woodwind, brass and percussion; <i>chui</i> (吹), <i>tan</i> (彈), <i>la</i> (拉) and <i>da</i> (打).
		• Comparing the voice production of art songs, Cantonese operatic songs and popular songs.
		• Talking about the voice production of different types of Chinese folk songs in relation to their social and geographical contexts.
		• Talking about the sound effects in a certain TV commercial, e.g. ways to use human voice or instruments.
KEY STAGE 3 Students will learn to	1. describe music of different styles / cultures in relation to its contexts.	• Identifying and describing the music characteristics in relation to the cultural and historical contexts.
		• Discussing the effects of the 19th-century nationalism on Western music.
		• Discussing how impressionism in visual arts affected the music of Debussy.
		• Discussing the role of music and the use of sound effects in films.
		• Discussing how social values influence the style and content of popular songs in different historical contexts.
		• Researching and discussing the cultural and historical contexts of a particular type of music, e.g. blues, Cantonese pop songs, and songs written for the War of Resistance Against Japan.

Notes: Teachers may select appropriate Learning Objectives from other Key Stages which suit students' abilities and learning progress. The examples of learning activities only serve as teachers' reference, and should not be regarded as a checklist of the activities required.

3.4 Scheme of Work

To design an effective scheme of work, teachers should first establish the overall objective and design the Learning Objectives that work towards the four Learning Targets. Through the use of integrated activities involving creating, performing and listening, and appropriate means of assessment, students' music knowledge, skills and attitudes can be developed. Two formats of writing a scheme of work are suggested:

- (i) Using integrated activities involving creating, performing and listening as the focus; and
- (ii) Using learning and teaching procedures as the focus.

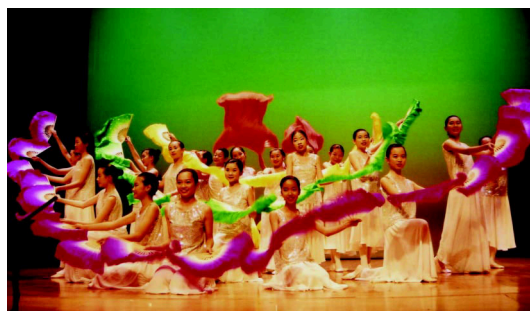
Each of these formats has its merits. The former clearly shows the items of individual activities and allows teachers to arrange activities among lessons in a flexible way. It may be more suitable for experienced teachers. The latter presents learning and teaching procedures in a planned order, and would be easier for less experienced teachers. However, teachers should adopt the teaching procedures in a flexible way according to the teaching situation in order to suit students' abilities and learning progress. Teachers may choose an appropriate format when designing their teaching with reference to their experiences and practices.

This Curriculum Guide provides teachers, from Key Stage 1 to Key Stage 3, with two examples of the scheme of work for each Key Stage for reference (Schemes of Work (1) to (6), pages 92 to 97). The six schemes of work are based on ideas contributed by experienced teachers who had tried out these schemes in their own teaching. In addition, Schemes of Work (7) and (8) on pages 98 and 99 are examples on fostering students' creativity through the learning of two national anthems. Presenting the same teaching content in the two different formats of the scheme of work serves to illustrate the different characteristics of these two formats and the different ways of writing Learning Objectives.



3.5 Learning Across the Arts

Music is closely related to other art forms. Many activities combine music and different art forms such as music and dance, music and drama, music and film, music and gymnastics, as well as music and rituals. These activities provide students with opportunities to learn across the arts. Activities



integrating music with other art forms enable students to associate the learning experiences of different art forms, to understand the interrelationship among them, and to deepen their understanding of music and other art forms. For example, the concepts of contrast and harmony are common to all art forms; by learning across the arts, students understand the ways these concepts are evident across different art forms; as a result, students' conceptual understanding of the arts would be widened, their creativity stimulated, and responses towards music elevated.

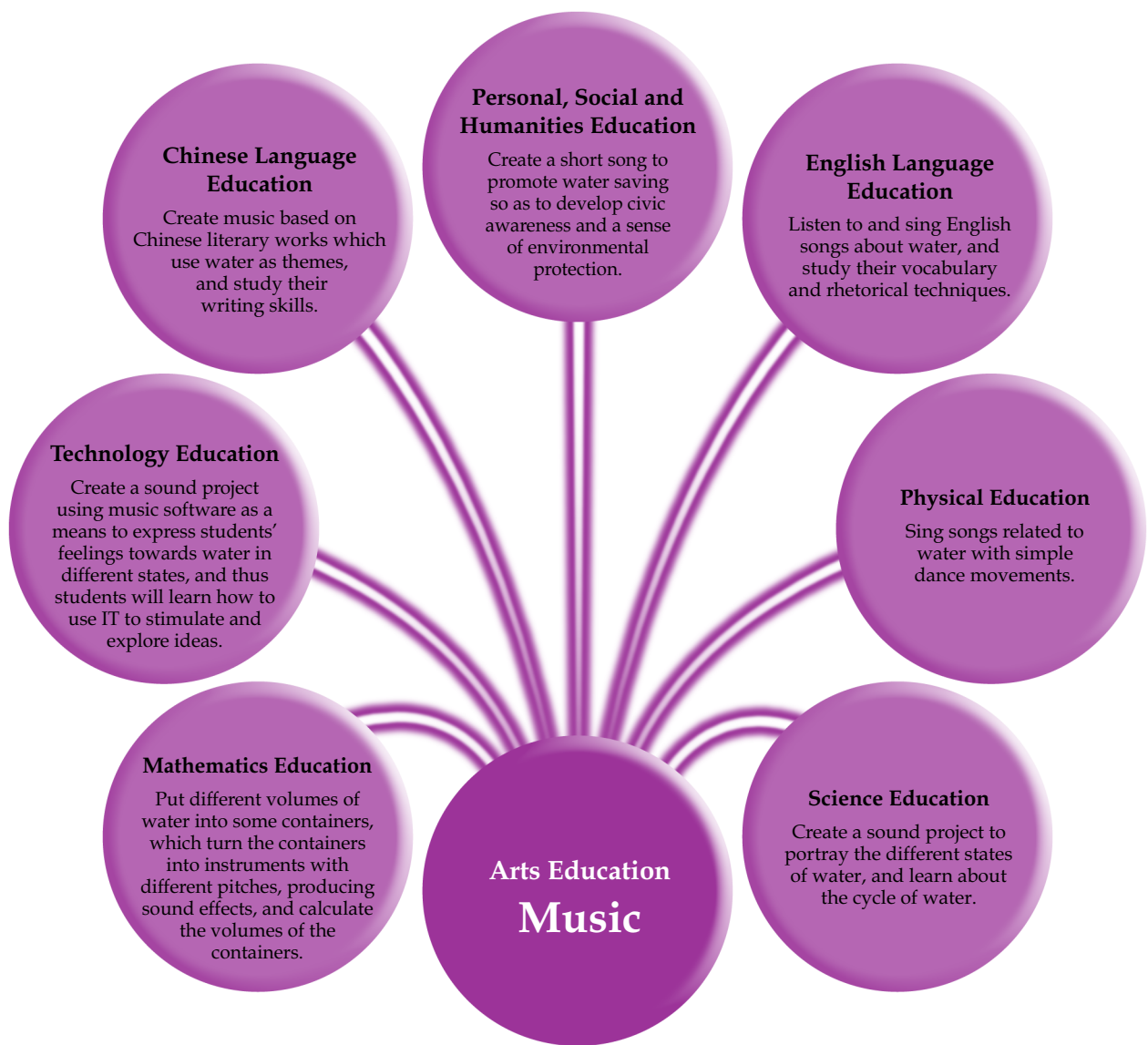
Teachers may adopt a theme or an artistic element when designing activities of learning across the arts. Celebrating the Lunar New Year is an example. Students are first encouraged to collect information and talk about the customs of the Lunar New Year in their native villages. After this motivation stage, teachers may guide students to appreciate and design paper cuttings and Lunar New Year prints, listen to and sing Lunar New Year songs and learn the dances. Finally, appropriate topics can be selected for students to participate in a Lunar New Year performance across the arts, such as a dragon dance and a lion dance, which are interesting and familiar performances across the arts. As regards using artistic elements as the basis, Music teachers should work collaboratively with teachers of other art forms to discuss and then design activities on learning across the arts with due consideration to the abilities and interest of their students, as well as the progress and teaching content of the different subjects. For example, teachers of Music and Visual Arts could work together on elements that are shared across the two subjects such as timbre / colour, melody / line and music form / graphic composition, to develop learning activities across the arts. For exemplars on related curriculum design, teachers may refer to Teaching Exemplar 1: "Dots and Lines" on page 100.



To be successful in organising learning across the arts, teachers of relevant arts subjects should work closely for effective communication and collaboration. This can be facilitated when Music teachers possess some basic knowledge of other art forms in addition to their own professional knowledge of music. It is also important that teachers should arrange time to plan activities of learning across the arts at their earliest convenience, prepare adequate resources, and design appropriate methods of assessment as required. In addition, collaborative teaching and peer lesson observation can contribute to the effectiveness of learning across the arts.

3.6 Learning Across the KLAs

Learning across the KLAs can widen students' scope of learning, equip them with the ability to examine an issue from different points of view and link up different learning experiences, thereby strengthening their understanding of the KLAs. In accordance with the needs of the curriculum and appropriate timing, Music teachers could work with teachers from different KLAs to organise learning and teaching activities across the KLAs for students. The following example, using water as a theme, suggests some music-related activities across the different KLAs. Teachers are welcome to work on any of the suggested activities flexibly with due consideration to their individual situations, and it is not obligatory to try out all the activities involving the other seven KLAs.



To be successful in the implementation of learning across the KLAs, teachers from different subjects should work closely together as early as possible, to plan the curriculum, to design appropriate methods of assessment and to organise the tasks, including timetable and venue arrangements. For exemplars on related curriculum design, please refer to Teaching Exemplar 2: Musical “Save the Earth” on page 105 and Teaching Exemplar 3: “Campus Radio - Our Chek Lap Kok Airport” on page 110.



3.7 Life-wide Learning

Life-wide learning could be organised inside and outside the classroom, with the two modes complementing each other. Through participation in diversified activities, students can gain authentic experiences in learning music. Schools are advised to arrange diversified music activities for students in broadening their music experiences and developing their

life-long learning abilities. Activities may include: going to concerts, attending performances of Western opera and Cantonese opera, participating in music competitions and performances, joining instrumental classes, orchestras and Chinese orchestras as well as choral training. Moreover, life-wide learning activities in music, such as performing at hospitals, elderly centres or youth centres, help students develop positive attitudes towards community services and a sense of belonging to society.

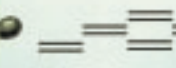
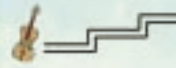
Besides inviting artists to conduct activities for students, teachers should make good use of resources from the community to organise diversified life-wide learning activities in music. As there are many music programmes organised by different organisations, teachers should select or recommend the appropriate ones for students according to their needs and interests. Parents' support and participation in life-wide learning activities will no doubt stimulate students' learning initiative and enhance parents' understanding of music education. With such understanding, parents will support and encourage their children to learn music in a positive and active manner. Besides financial support, parents may also assist in conducting and organising these activities.

Teachers should note the following when planning and organising life-wide learning activities:

- Plan in great detail, discussing matters of timing, venue, human resources and finance with the school management first, and organise and coordinate the activities accordingly;
- Set clear targets and objectives, and consider organising activities with the other KLAs if possible;
- Provide quality and diversified activities for students' choices;
- Maintain effective communication with and provide appropriate support to the artist-in-school or part-time tutors, and review students' learning progress from time to time; and
- Assess and review the arrangements and the effectiveness of each activity, and gauge students' responses to the activity.

Chapter 4

Learning and Teaching



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4 Learning and Teaching

4.1 Guiding Principles

Teachers should consider the following guiding principles carefully when planning and implementing the school-based Music curriculum:

4.1.1 *Adapting the School-based Arts Education Policy*

Teachers should understand thoroughly the directions and strategies of their schools so as to design a Music curriculum that adheres to the school-based arts education policy. In addition, teachers should explain the rationale of the Music curriculum to their school administration, colleagues and parents in order to gain their understanding of the development of the subject and support for the implementation of the curriculum.

4.1.2 *Diversified Roles of Teachers*

As society develops rapidly, the paradigm of learning and teaching has shifted from textbook- and teacher-centred approaches to more experiential, interactive and student-centred approaches. Apart from performing the role as demonstrators and lecturers, teachers should also be listeners, facilitators, encouragers, feedback generators and assessors. Particularly during students' creating process, teachers should listen carefully with an open mind, provide guidance to help students solve problems, coordinate necessary resources, and give encouragement and advice whenever appropriate. As designers and managers of the curriculum, teachers are responsible for planning teaching strategies, designing the curriculum and activities, allocating resources and assessing learning. The panel chairperson is the leader of the subject and the key person for the development of the subject. Thus, teachers are responsible for a number of duties and need to adapt to their roles flexibly so as to enhance student learning and the development of Music.

4.1.3 *Learning Music through Activities*

Teachers organise integrated music activities based on the Learning Objectives for students to gain authentic music and aesthetic experiences, thus consolidating their understanding in music. The three music activities, i.e. creating, performing and listening, should be conducted in a balanced and interconnected manner so as to develop students' aesthetic sensitivity and music abilities. Although making instruments or drawing pictures of instruments are some of the possible learning activities, these activities do not offer opportunities for students to experience music so as to develop their aural awareness and understandings of music. Moreover, imparting knowledge about music history and theory through lecturing cannot develop students' ability to appraise music. Teachers have to arrange well balanced and progressively designed integrated activities, so that students can perceive and understand music through direct participation in these activities with pleasurable learning.



4.1.4 *From Sound to Score*

Music is an aural art, and score is merely a tool for documenting music. Therefore, teachers should not transmit theory and traditional notation methods merely through verbal explanations in any of the Key Stages. Music learning should start with exposing to and listening to music continuously, and later students' music reading and notation skills will be developed through various ways progressively. This is similar to the process of how children learn the mother tongue that they listen to and imitate the spoken sound before learning the written word and grammar.

Making use of integrated activities of creating, performing and listening is the best way to start learning music and notation. Through participation in these activities, students will learn to think in sounds and associate the sounds heard with the scores they see or imagine. Thus, their music reading and notation skills will be developed, enabling them to possess the skills of a composer, a performer or an attentive listener. For instance, through singing

and instrumental playing with music reading, students will understand the relationship between music and scores. Under teachers' appropriate guidance, students extend their understanding of the meaning of scores, being encouraged to listen actively so as to establish an internal sense of music and the ability to interpret the score. Also, guiding students to consider how to notate their creative works can motivate them to learn notation skills. Teachers may encourage students to invent their own notations to record familiar pieces, so they will learn to listen actively and make associations between sound and score.

4.1.5 Understanding Students' Music Background

Individual students possess different potential, pace of development, level of skills, knowledge and experiences in music. Hence, teachers should understand their backgrounds before planning the Music curriculum and learning activities. Talking with students, conducting surveys, observing students' performance, listening to their playing and communicating with parents are ways to collect students' information that would form the basis for curriculum planning. The more teachers understand students' music backgrounds and interests, the better positioned they will be to design a suitable curriculum that effectively meets the needs of students and which provides richer and more meaningful music learning experiences.

4.1.6 Integrating Students' Daily Experiences

Motivation of learning will be enhanced, and students will learn to construct knowledge better when learning and teaching is related to their daily lives. For instance, environmental sounds are very useful learning resources. Teachers guide students to appreciate sounds in nature such as bird calls, pine waves and wind breezes, and to understand the characteristics of these sounds for creating a sound project. They may also encourage students to be aware of current music activities and events, to collect relevant news and report to classmates through class presentations or posting relevant information on notice boards. As students are readily exposed to popular music, jingles and cartoon music, teachers can adapt the music as learning materials to arouse student interest in learning. When guiding students to learn popular music, teachers should help them understand the relationship between

music and culture, for instance, by comparing the ways of voice production of pop singers with Western and Cantonese operatic singers, and exploring different types of voice production in relation to their cultural contexts.

4.1.7 *Adopting Rich Learning and Teaching Materials*

Students acquire knowledge from different sources and materials other than lessons and textbooks. Teachers should adopt a good variety of materials such as books, newspapers, magazines, instruments, audio-visual materials, music software and information on the Internet so as to arouse students' learning interest and widen their learning experiences. Through designing resource materials together with appropriate integrated activities, teachers can cater for students' individual needs, styles and abilities of learning. The textbook is merely one of the many sources of learning and teaching materials, and there is no one set of music textbooks which can perfectly meet the needs of students' musical development. Therefore, teachers should tailor the textbook contents in accordance with the different needs in learning and teaching, for instance, reordering the sequence of learning, designing appropriate music activities, selecting more attractive repertoire and avoiding those materials and activities that are considered unsuitable and out-dated. In addition, teachers should select music of different genres, styles, periods and cultures as resource materials in order to widen the music horizon of students.



4.2 **Integrated Music Activities**

The activities of creating, performing (singing and instrumental playing) and listening are inextricably intertwined and interrelated. In most of the learning and teaching processes in

music, activities are conducted in an integrated way with two or even three of these activities taking place simultaneously. For instance, in the process of creating, students explore sounds, try out music ideas through performing, and listen critically to the music for making improvements to their creative works; when singing in the chorus, students need to listen to each other and exercise their judgement and imagination concurrently to interpret the music; in listening, students use creativity and imagination to understand and feel the music. In these contexts, students are required to use both creativity and imagination. Therefore, learning music is a process to exercise creativity, in which students' abilities in creating, performing and listening are shown. Teachers have to design and organise integrated music activities for students to provide them with rich and comprehensive learning experiences. The following sections elaborate on some main points of these three activities.

4.2.1 *Creating*

In creating activities, students do not only apply their music knowledge and skills, but also exercise their creativity, imagination and aesthetic sensitivity so as to gain satisfaction and a sense of achievement. Moreover, their generic skills can be enhanced. Hence, both the process and product of creating are equally important.

(1) General Principles

- (i) Providing space in creating so as to stimulate motivation to create;
- (ii) Providing sufficient time to develop creative ideas; and
- (iii) Conducting creating activities together with listening and performing activities.

(2) Main Areas of Creating Activities

- (i) **Composing:** Construct and develop music ideas to make a creative work with structure.
- (ii) **Improvisation:** Create music in the course of performing.
- (iii) **Arrangement:** Arrange existing compositions.

Besides, complementing the use of movement with music activities helps students

internalise their experiences and understandings in music, stimulate creativity and strengthen expressive abilities. Therefore, examples of learning activities on creating movements are also suggested in the Learning Target of Developing Creativity and Imagination. For the examples on creating activities, please refer to the section on Developing Creativity and Imagination in Section 3.3.2 “Examples of Learning Activities Leading to the Learning Objectives” on page 24.

(3) Three Stages of Creating Activities

Classroom creating activities are not meant for students to create large-scale compositions. They provide students with experience in creating to cultivate their creativity and deepen their understanding in music. The process of creating activities can generally be divided into three stages:

(i) Inducement Stage

Teachers should set clear objectives for creating in accordance with the interests and abilities of their students, provide information and guidance, as well as organise related activities to stimulate students’ motivation to create. Teachers may use topics from everyday life to motivate students to create; for example, teachers discuss and analyse with them how the music and screen pictures complement one another in a TV commercial, and the compositional devices used in jingles as well as their characteristics (Scheme of Work (6), page 97). It is highly desirable for teachers to present their own compositions as examples to arouse student interest in creating.



(ii) Development Stage

In students’ creating process, teachers should observe carefully, provide guidance and offer appropriate encouragement to them. The process can be divided into several segments such as developing ideas, exploring and selecting sounds, applying music elements, revising and notating creative works. By breaking down the creating process into segments, it will be easier for teachers to provide feedback to students and help them reflect and develop creative ideas. In accordance with the objectives for individual creating activities, teachers should set assessment criteria to assess students’ creative works and make them known to

students so as to lay down the direction and reference for their creative works (Assessment Exemplar VI: Project Learning – Sound Project “The Sound of Nature”, page 145).



(iii) Completion Stage

Teachers should arrange students to perform their creative works in the form of live or recorded performances, through which students are given opportunities to introduce their creative ideas, the devices being employed, and the structures and messages being conveyed in the creative works. Teachers should guide students, using the predetermined assessment criteria, to conduct self and peer assessment (Assessment Exemplar VII: Self and Peer Assessment, page 151).



(4) Notes on Designing and Conducting Creating Activities

(i) Creating an Open Environment

Students need an open and receptive learning environment to take risks in creating. Because there are no right or wrong ways of creating, teachers should be objective and receptive towards students' creative works, helping them feel safe to express and explore their creative ideas freely. In guiding students to use compositional devices more effectively, teachers may ask open-ended questions such as how to develop music materials in creative work to capture audience's attention, how to use instrumental timbre to make the music more interesting. This will not only facilitate students' discussion and brave attempt, but also stimulate their thoughts and make appropriate revisions.

(ii) Using Different Points of Entry

Teachers could use themes or stories to stimulate students' motivation and interest for creating, such as events in everyday life. While students may use or imitate sounds from the environment, they need guidance to develop the music elements and structure in a piece of music. Making use of music elements, such as contrasting and varying pitch, rhythm, dynamics, tempo, timbre and texture, is a common and effective entry point in guiding students to create. Students should listen to music of various styles so as to gain inspiration

and ideas that could help them create their own works. Therefore a broad range of listening repertoire and resources should be available for students. Teachers should guide students to analyse the compositional devices employed in different music examples. Students' imagination and motivation can also be stimulated by being exposed to works of visual arts, literature and media art.

(iii) Using Different Groupings

In organising creating activities, teachers should use different groupings flexibly such as whole class, groups, individual or mixed combination. In general, as most of the students in Key Stage 1 could not engage in group activities independently and are not used to the group learning mode, the adoption of whole-class approach in creating activities is more suitable for them. Teachers should provide each student with equal opportunities to participate in creating activities. For example, students are encouraged to take turns to perform their short creative works, or to use worksheets appropriately for creating. Teachers will understand the progress of individual students through observing their performance. In addition, teachers may select individual students' works according to their characteristics, and guide the class to analyse and appraise them.

Creating activities in groups allow students to exchange ideas and learn from each other, and also stimulate students' creativity, develop generic skills, and minimise the pressure of creating the whole piece individually. In general, students should be allowed to form their own groups and work with the classmates they are familiar with. This will greatly enhance communication, cooperation and group dynamics. Decision for the division of work within the group may be left to students on the condition that responsibility is equally shared among group members and the duty roster is clearly set out for teachers to keep track of. In addition, the groups should not be too large as divided opinions are more likely to occur in large groups, which will affect the team spirit. It will also be more difficult for teachers to monitor the progress of individual students in large groups.

Classroom management is often a major concern when conducting group activities. Teachers should set rules with students prior to the activities such as determining the signals for keeping quiet and pausing. To reduce the level of sounds generated by students playing

instruments simultaneously, teachers may assign different kinds of activities to different groups. For example, teachers may stipulate that only two groups try out on instruments at one time, whereas the other groups involve in other activities such as researching, notating music or revising their creative works. The groups then exchange the nature of their tasks after a certain period of time.

Allowing students to create individually provides more room for them and cultivates independent abilities in creating. Teachers should arrange creating activities for individual students according to their abilities. They may also offer individual guidance to students on creating after lessons. In addition, teachers may combine different modes of grouping in creating activities. For instance, the introductory and concluding sections in a creative work can be created by the whole class, whereas the main sections and accompaniment can be created by groups or individuals. The whole creative work will then be arranged and revised by the whole class. This will be a whole-class creative work, and is an example of flexibly combining different groupings.

(iv) Handling Student Progress Flexibly

Teachers should provide students with space for creating. If students go beyond the expected learning progress, demonstrate unexpected performance or lose track, teachers should not regard their creative works as wrong. Neither should teachers blame or discourage them. Instead, such students should be suitably guided and encouraged. For instance, students with better performance should be given more challenging creating tasks, whereas students with less satisfactory performance should be given more instructions. Teachers should let students know that their efforts will be appreciated in order to sustain their interest and confidence in creating.

(v) Using Diversified Methods to Record Creative Works

Maintaining a record of students' creative works systematically helps students keep track of their works, and assists teachers in understanding students' abilities and progress in creating. Teachers may guide students to record creative works by means of scores, audio / video recordings or music software. Besides, a Creating Diary can be used to record students'

process of creating. The content of the Diary could be determined according to students' abilities, the number of students in a group or the nature of the creative work. Moreover, teachers should encourage students to compile their creative works as a personal portfolio so that students will gain a sense of achievement, and it will be easier for teachers to follow up.

Creating is a very good entry point for students to learn to use notation. Teachers, with due reference to students' knowledge and the content of creative works, should make use of this opportunity to introduce different forms of notations such as graphic notation, rhythmic notation, staff notation, *jianpu* (簡譜) and *gongchipu* (工尺譜).

(vi) Assessing Creative Works in a Positive Manner

Both the process and product are equally important in creating. Apart from assessing students' creative works, teachers should assess students' performance during the creating process from different perspectives and provide appropriate feedback. Teachers should appropriately guide students to discuss and stimulate their reflection on creating through questions such as:

- Does the creative work have some kind of purposes? Can these purposes be achieved?
- What is the structure of the creative work? Does it have an apparent contrast?
- Is the length of the creative work appropriate? Are there any parts that could not achieve the desired effects?
- Are there unique features in the creative work? How are these achieved?
- If the creative work is performed more than once, will the effects be similar for each performance?

Teachers can observe students' performance in groups so as to understand how they develop appropriate values, attitudes and generic skills during the creating process.

Teachers should set appropriate assessment criteria which are in line with the objectives and content of each individual activity. Teachers may develop these criteria together with students if they possess adequate abilities, and students should be informed of these criteria before they commence creating. However, teachers need to be flexible and open-minded

when using these criteria to assess students' creative works. For instance, when students are asked to develop melodies by using sequences, teachers should not regard their work as wrong if they also employ other techniques in addition to the prescribed means for melodic development. On the other hand, if sequences are not employed in students' work, teachers should assess the work with reference to other predetermined criteria, instead of regarding the work as completely wrong, and subsequent follow-up actions should be taken. Students' interest and confidence in creating can only be fostered with positive reinforcement and encouragement.

Teachers can guide students to conduct self and peer assessments through discussions or questionnaires. In the process, students learn to appreciate some features of the creative works and make suggestions for improvement; thus, students' critical thinking skills and the attitude of being receptive to others' opinions can be developed.

(vii) Using Resources Effectively

Music lessons normally take place in the Music room. However, if teachers could arrange a larger room or a number of rooms for students to conduct group activities such as exploring sound, interpreting, revising and rehearsing, students' construction and development of creative ideas will be facilitated. In the situation where the required number of music instruments are unavailable, teachers may arrange for students to take turns. Teachers can also encourage students to create by using voice, body sounds, audio recordings, sounds produced by electronic equipment or any objects.

Students need time to generate, plan, try out and revise their creative ideas. Therefore, teachers should encourage them to make good use of after-school hours and school facilities for creating. Arrangements can also be made for students with more experience in creating to help those who need more assistance.

(viii) Cultivating an Atmosphere of Creating in School

Teachers can guide students to form music creating groups and organise concerts where outstanding students' creative works from different classes are performed for the whole

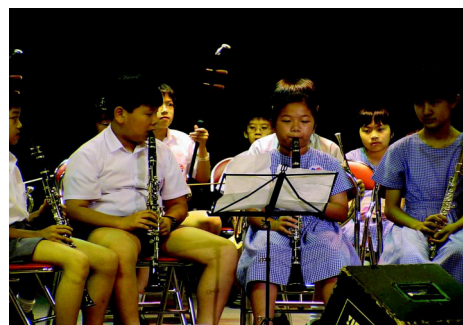
school. These will promote music creating and provide opportunities for students to learn from others. Teachers should extend students' experience in creating through different channels such as recommending students to join music creating activities outside school and encouraging them to compose music for different school occasions.

4.2.2 *Performing*

Performing activities that include the interpretation of students' own or others' creative works using the human voice and instruments are essential experiences to develop students' understanding of music. Through participating in performing activities, students can develop music reading, listening and performing skills; experience and express their feelings; and enhance their aesthetic sensitivity. In recreating music during performance, students learn to interpret composers' ideas and express their personal understanding of the music. During the pleasant processes of practising and performing, students develop their generic skills and cultivate proper values and attitudes.

(1) General Principles

- (i) Cultivating music imagination and musicality to enhance aesthetic sensitivity;
- (ii) Choosing suitable quality repertoire of different styles; and
- (iii) Designing progressive and varied exercises with clear objectives.



(2) Main Areas of Performing Activities

- (i) Singing: solo and choral singing
- (ii) Instrumental playing: solo and ensemble playing

Performing activities are often connected with music reading, which is one of the essential skills in students' music learning. Thus, music reading is included in the Learning Objectives and examples of learning activities under the Learning Target of Developing Music Skills

and Processes. For the examples on performing activities, please refer to the section on Developing Music Skills and Processes in Section 3.3.2 “Examples of Learning Activities Leading to the Learning Objectives” on page 26.



(3) Notes on Designing and Conducting Performing Activities

(i) Emphasising Both Aesthetics and Skills Development

Apart from developing students’ performing skills, performing activities enable students to cultivate their aesthetic sensitivity and ability to express themselves. Clear objectives should be set to guide students to practise consistently so that required skills will be developed progressively. However, mechanical drilling on technical skills is inadequate as students’ imagination, listening abilities, and aesthetic sensitivity for interpreting and expressing feelings should also be cultivated. Undue emphasis on technical skills may be devoid of artistic quality. On the other hand, the internal meaning of music cannot be adequately expressed without fluent performing techniques. Therefore, the development of performing skills and aesthetic sensitivity should be given equal emphasis, and they complement each other.

(ii) Exploring the Use of Human Voice and Instruments

Both singing and instrumental playing are activities which involve the senses, intelligence and physical skills. Students should be encouraged to explore constantly and practise consistently so as to express music through the effective control of their voice and instruments. In the process of exploring and practising, teachers should guide students to experiment boldly and pay attention to the performance effects such as changes in timbre, dynamics, tempo and expression so as to make immediate judgement and timely adjustment.

(iii) Practising Effectively

Proper and sufficient preparation for practising activities is essential, and can lead to better learning outcomes. When teachers understand students’ abilities thoroughly, they can anticipate and spot the technically difficult sections in a piece and design exercises to help

students address these technical problems. In this way, students are facilitated to practise in a more efficient way and mechanical drills can be avoided. Excessive pauses and corrections during the practice could be frustrating to students and they could prevent students from having a holistic understanding of a piece of music. Therefore, it is important for students to have the experience of performing the whole piece without interruption. Moreover, as teachers often have to pay attention to particular parts of an ensemble, students in the other parts may be asked to practise fingerings, whisper the text simultaneously or observe peer performances and offer suggestions for improvement, so as to encourage the active participation of all students.

(iv) Developing Abilities in Interpretation

In general, there is more than one way to interpret music. To a large extent, instead of mandating the only way for interpretation, much room is left to performers for making their own music decisions in aspects such as tempo, dynamics, timbre and mood. Students should observe the style and context of a piece, and try to explore different ways creatively to interpret the piece for desirable effects. This is called recreating. Teachers may ask questions and discuss with students for better analysis and understanding of the music so as to make decisions on interpretation. Allowing students to interpret music by following instructions from score indiscriminately will hinder the development of students' imagination and creativity. Besides, teachers should encourage students to listen attentively to rhythm, pitch, timbre, balance of voices / parts for developing their abilities in making judgements on interpretation.

(v) Developing Music Reading Skills

Music reading is one of the major skills in learning music. Building an internal sense of rhythm and pitch is vital for developing music reading skills, and also helps students to perform and create. Notation is a kind of coding system for recording music and is not the music itself. Priority should be given for students to experience music before music reading is introduced. This is the notion of 'sound before symbols'. Music reading and notation



should be learned through integrated activities such as creating, performing and listening so that students would understand music in a comprehensive manner. Teachers can help students develop music reading skills by flexibly adopting a variety of ways to read music such as using letter names, sol-fa names, rhythm names, rhythmic sol-fa names, hand-signs and finger-staves. Besides the standard staff notation, students should also have some basic understanding of other notation systems such as graphic notation, *jianpu* (簡譜) and *gongchipu* (工尺譜) and learn to use these notations in appropriate circumstances.

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(vi) Cultivating Positive Performing Attitudes

Proper attitudes towards performing should be cultivated among students, and teachers should give them timely support and encouragement. Students should be encouraged to develop positive, humble and ever-improving attitudes in classroom performing activities, concerts or music competitions. Concerts and music competitions are formal performance occasions that could be used to develop students' self-confidence and musical expression as well as offer them opportunities to appreciate the performances of others. In addition, performing activities need to be carried out with discipline, and could cultivate students' proper attitudes and self-discipline.

(4) Singing

Singing, which is one of the most natural ways to express human feelings, can be conducted even in environments with limited resources. Through singing, students derive joy and satisfaction while having their self-confidence and ability of expression cultivated. The following are some suggestions for designing and conducting singing activities:

(i) Designing Appropriate Vocal Exercises

Appropriate vocal exercises are useful preparation for singing activities. Vocal exercises

with clear objectives should be used progressively and flexibly to develop students' singing skills such as proper posture, appropriate breathing, enunciation and intonation. Apart from the commonly-used vocal exercises, teachers can make use of materials with educational value from songs being taught in lessons to arrange vocal exercises. Thus, vocal training can be combined with singing activities in which students can apply what they have learnt from the exercises.

(ii) Providing Proper Singing Demonstration

Students are often good at imitation, especially junior students who usually learn through imitation. Thus, it is important to provide good singing demonstration for students to model when developing their singing skills and understanding of music styles. Teachers may not necessarily be good singers, but they should be able to offer proper singing demonstration. When introducing a new song, teachers should demonstrate with proper expression and style so that students will have a thorough understanding of the song and their interest in singing will be induced. Teachers may make use of quality audio and video recordings, or ask students with better singing skills to prepare in advance for demonstration in class.

(iii) Using Quality and Suitable Songs

Quality songs will not only stimulate students' learning motivation, but also enhance their abilities in music appreciation. With due consideration to the needs in learning and teaching as well as students' music abilities and interests, teachers should choose songs with various levels of difficulty, from different cultures and styles so as to broaden students' music horizon and foster their interest in singing. In general, students are more familiar with and have a preference for pop songs. However, many pop songs are composed especially for particular singers with specific singing ranges and techniques. Unison singing of these songs in class is therefore not appropriate. It is necessary for teachers to choose suitable songs for students with reference to the Learning Objectives and music content. Teachers need to pay attention to the compass of songs and students' voice change during puberty, and to transpose or rearrange the songs where necessary.

(iv) Adopting Flexible Teaching Methods

Teachers may use different ways such as sol-fa names, letter names, rhythm names, rhythmic sol-fa names, hand-signs and movements to help students develop a sense of pitch and rhythm. Rote singing and sight singing are the most common approaches to teach new songs. Teachers can use either approach or combine both approaches as needed. Rote singing will enable junior students to learn songs quickly and effectively. However, excessive use of this approach will make students overly reliant on teachers and hinder their development of self-learning and sight singing skills. Therefore, teachers should use both approaches properly to develop students' sight singing skills progressively. Singing in *a cappella* is an effective way to develop students' sense of pitch, control on balance of parts and changes in timbre. In general, teachers will give the starting pitch before singing, such as a note or a chord, and the instrument used should not be limited to the piano.

Accompaniments with musicality will enhance the effects of the songs and motivate students to sing. Teachers can play accompaniments on piano, guitar or other instruments. Depending on students' abilities and their familiarity with the song, teachers may choose to play accompaniments with or without the melody. In addition, different harmonies and rhythmic patterns may be used as accompaniment to demonstrate a variety of music styles. Teachers may also encourage students to use classroom instruments to accompany singing for enriching their music experiences.

(v) Using Diversified Modes of Singing

To cultivate student interest in singing, teachers may, apart from searching new repertoire, adopt diversified modes of singing such as using the human voice to create sound effects, imitate instrumental timbres, recite a text in a given rhythm, recite *baklam* (數白欖) and sing rap talks. These ways of singing can encourage students to explore various vocal timbres, engage in singing activities extensively, stimulate their interest and creativity in music, and strengthen their musicality and singing skills.

(vi) Cultivating an Atmosphere Conducive to Singing in School

Teachers should arrange singing activities involving the whole school whenever possible to raise students' standard of singing and to help cultivate an atmosphere conducive to singing in school. Apart from singing the national anthem and the school song during assembly, teachers may choose suitable songs systematically for all the teaching staff and students to sing together, whereby offering more and enjoyable singing experience to them. Moreover, the organisation of inter-class or inter-house singing competitions encourages students to participate in singing performances and competitions outside school; these can enhance students' singing skills and stimulate them to learn from one another. These activities can help cultivate a singing culture in school.

(vii) Focuses on Assessing Students' Singing

The following points can be used as a reference to assess students' singing:

- Proper posture, breathing and voice production
- Accuracy in pitch and rhythm
- Clear diction and enunciation
- Suitable tempo
- Fluent performance
- Appropriate interpretation



For suggestions about assessment on singing, please refer to the Marking Form for Singing in Assessment Exemplar III: Practical Test on page 133.



(5) Instrumental Playing

Through performing activities, students are able to experience using instruments to express ideas and feelings, to grasp and consolidate abstract music concepts, to apply music knowledge and music elements. When illustrating abstract music concepts such as intervals, scales, major and minor keys, teachers may make use of keyboard instruments to let

students explore and gain a concrete understanding on these concepts. The following are some suggestions on designing and conducting instrumental playing activities:

(i) Offering Opportunities to Learn Different Instruments

As a start, teachers should introduce instruments which are more accessible to students such as pitched or non-pitched classroom percussion instruments, and have them enjoy the experience of instrumental playing as early as possible. Generally speaking, recorder, harmonica or melodica are students' favourite instruments which are less costly. Teachers may help students acquire the basic skills of playing these instruments in Music lessons. The learning of Chinese and Western orchestral instruments requires more time and resources, and teachers may arrange part-time tutors to teach students after school. With reference to the human and financial resources available in school, teachers may organise instrumental classes and orchestras to provide students with systematic instrumental training and to enrich their performing experiences.

(ii) Adopting Diversified Modes of Instrumental Playing Activities

To enhance students' interest in instrumental playing, teachers should design progressive and diversified performing activities, which include:

- exploring the timbre and range of instruments;
- experimenting with non-traditional methods of playing apart from learning the proper playing techniques, e.g. playing the *zheng* (箏) with a bow;
- adapting different ways of interpretation, e.g. playing the same piece with different tempi and dynamics;
- creating sound effects for stories and drama through exploring the use of rhythm and melody;
- playing from graphic notation;
- creating accompaniments in different styles using music software; and
- using instruments to play a simple melody heard.



Apart from the activities suggested above, teachers may design instrumental playing activities along with singing, for example: (a) using melodic instruments to play a prelude, an interlude, a descant, a coda or accompanying chords; (b) using simple rhythmic or melodic fragments in a song as ostinati to accompany the song; and (c) using bass instruments to play the drone bass. Thus, students can be divided into groups to sing a melody or perform it on instruments, and with the other groups playing the instrumental accompaniment.

(iii) Making Effective Use of Resources

There are various kinds of classroom instruments including different types of percussion, keyboard, melodic and electronic instruments. Teachers should make these instruments easily accessible and encourage students to use and explore them at any time. They should also give ample demonstrations to let students learn how to play the instruments and listen to their timbre. If the number of instruments is inadequate, teachers may guide students to make self-made instruments or use body percussions to explore, listen and compare different sound effects. Students should also be encouraged to engage in discussions for developing the ability to appraise music. In order to conduct the activities smoothly and effectively, teachers should be aware of classroom management. Regulations should be set with students in advance such as the ways of groupings, the distribution and return of instruments.

(iv) Focuses on Assessing Students' Instrumental Playing

The following points can be used as a reference when assessing students' performance in instrumental playing:

- Proper playing postures, breathing, fingering and tonguing (if appropriate)
- Accuracy in pitch and rhythm
- Suitable tempo
- Fluent performance
- Appropriate interpretation

For suggestions about assessment on instrumental playing, please refer to Assessment Form for Recorder Playing in the Assessment Exemplar III: Practical Test on page 135.



4.2.3 *Listening*

It is essential for students to listen to and appraise their own and others' creative works when learning music. Creating, performing and listening activities are intertwined and often take place simultaneously. For instance, students have to listen carefully when creating and performing in order to achieve better results. To develop the ability to appraise music and aesthetic sensitivity, students need to concentrate on listening and learn how to identify different music elements, analyse structure and compositional devices of the music, as well as understand the characteristics, interpretation and music context of the piece. For the examples on listening activities, please refer to the sections on Cultivating Critical Responses in Music and Understanding Music in Context in Section 3.3.2 "Examples of Learning Activities Leading to the Learning Objectives" on pages 28 to 30.

(1) General Principles

- (i) Setting clear listening objectives;
- (ii) Using music of different cultures and styles; and
- (iii) Possessing an open attitude to cultivate imagination and aesthetic sensitivity.

(2) Notes on Designing and Conducting Listening Activities

- (i) Listening with Purposes

There are often many focal points in a piece of music or a music excerpt which can be used for study. Before listening, teachers should set clear listening objectives and make them known to students. Based on needs and students' abilities, teachers may arrange for students to listen to an excerpt repeatedly, concentrating on aspects such as music elements, styles, interpretations and expressions. As students' concentration span is limited, the selected excerpts should be of appropriate length. Moreover, teachers may put recordings on reserve in school library or listening corner to provide opportunities for students to listen to the whole piece and to derive enjoyment from listening to music.

(ii) Designing and Using Diversified Activities

Listening is an inward behaviour that cannot be observed easily. Teachers should therefore employ various activities to identify whether students are listening attentively, whereby consolidating students' listening skills and developing other skills, such as using:

- worksheets to identify music elements;
- movements to reflect music characteristics;
- music dialogue through singing or playing percussion instruments;
- dots, lines or symbols to indicate melodic lines and music texture;
- graphics to indicate the changes in dynamics and tempi;
- drawings to express the atmosphere of music;
- creative writing to express feelings towards music; and
- questions and discussions to appraise music styles.

(iii) Creating Space for Imagination

Apart from training students' listening abilities, listening activities can develop students' imagination. Students may have different feelings or imagine different ideas when listening to a piece of music, but this will vary from person to person, and may not be in line with the composers' intentions or teachers' views about the piece. Therefore, teachers should be open towards students' opinions as long as they are able to make reasonable explanations and justifications of their views. Teachers may guide students to understand how music elements are used in a piece of music and to recognise the emotions expressed. Besides, teachers should help students analyse music objectively and understand music in context. Nevertheless, personal feelings and preferences for music should be respected.

(iv) Cultivating Critical Response to Music

Experiencing and appraising music through listening is the basis for music learning, which is also an effective way to cultivate students' aesthetic sensitivity. Teachers may guide students to listen to recordings and to self and peer performances in lessons. Through questions and discussions, students learn to use music terms to describe and appraise music, and put forward arguments to support their views. If students are not familiar with using

music terms, teachers may at first allow them to use general expressions to describe the music elements of a piece, and introduce relevant music terms at a later stage.

Besides using appropriate music terms, students need to appraise music according to its context. Students can collect information from various sources to obtain a comprehensive understanding of the style and background of a piece and its relationship with society and culture. A deeper understanding of music in context will help students understand, interpret and appraise music. Besides, teachers should guide students in learning how to develop assessment criteria for appraising music according to the contexts so as to enhance their appraising ability and aesthetic sensitivity progressively.

(v) Making Good Use of Listening Resources

Teachers need to make good use of the rich listening resources available such as compact discs, laser discs, CD-ROMs, audio and video cassette tapes, records and music on the Internet, and thus build a music resource bank with a good variety of repertoire. Teachers should use music of different styles, cultures and genres in listening activities to offer students with extensive music experiences. For better sound quality, teachers have to ensure that the audio equipment and listening environment are of reasonable quality. A listening corner in the Music room or school library should be set up with rich listening resources for students' exposure to different kinds of music after lessons, so as to develop their personal taste and preferences for music.

(vi) Arranging Live Performances

In general, students experience more direct and profound feelings towards music in a live performance. Therefore, live performances should be organised whenever possible such as demonstrations in class by the teacher or students with advanced music abilities, music performances during assemblies by students, alumni or teachers of other subjects who are competent in music, and concerts by professional artists and orchestras in school. These invaluable experiences not only enrich students' music experiences, but also arouse their interest in listening to music and nurture them as music lovers.

4.3 Integrative Learning in the Arts

Integrative learning in the arts is a learning approach, but not an integrated arts curriculum. This learning approach can maintain the integrity of Music as a subject while connecting student learning with other art forms so as to widen their perspectives in music and the arts. Besides, connecting the contents of Music with the other KLAs systematically will extend students' learning experiences laterally, as well as deepen their understanding of knowledge and enhance their motivation in learning music. Therefore, teachers should arrange integrative arts learning activities when the situation allows. They may also connect related concepts in the arts; for instance, understanding the characteristics and concepts of impressionism in visual arts will help students grasp the style of impressionist music. To gain success in using this approach and infuse meaning in student learning, Music teachers should collaborate closely with teachers of other subjects so as to plan and design authentic learning experiences for students. Hence, collaborative teaching and peer lesson observation can be adopted. For teaching exemplars on integrative learning in the arts, please refer to Teaching Exemplar 1 to Teaching Exemplar 3 on pages 100 to 115.

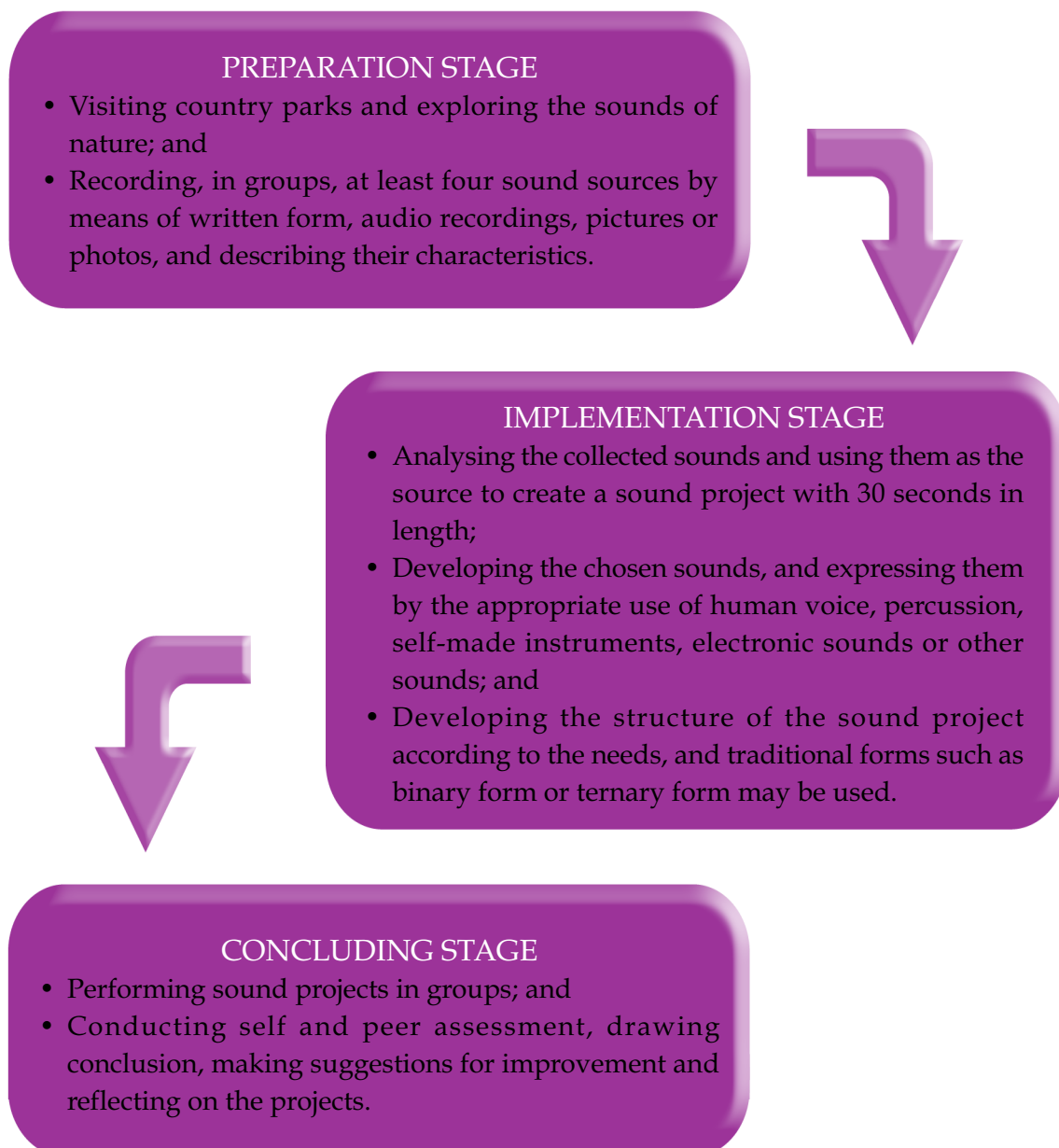


4.4 Four Key Tasks

4.4.1 *Project Learning*

Project learning is an open learning approach which encourages self-directed learning and cultivates reflective learning as well as generic skills. Apart from the specified objectives, the content, method, progress and timetabling of project learning are very flexible. Teachers can decide on these details with students so as to cater for their different needs and thus enhance their motivation to learn. Project learning is not constrained by teachers' expertise and the school timetable. Teachers are not only transmitters of knowledge, but also facilitators, providers of feedback and assessors. Both the process and product of project learning should be valued.

Generally speaking, the process of project learning can be divided into three stages - preparation, implementation and concluding stages. In the preparation stage, students set clear learning objectives for the topic, collect and record data. In the implementation stage, students process the collected information such as classifying, sorting, selecting and analysing data. In the concluding stage, students present their projects in the form of oral / written presentation or performance. Self and peer assessment can be conducted to help students to make conclusion and self-reflection on the projects. During the learning process of each stage, teachers should give clear instructions and appropriate feedback so as to enable students to actively construct knowledge and develop their generic skills. The following is an exemplar based on the Sound Project “The Sound of Nature” (Assessment Exemplar VI, page 145) to illustrate students’ tasks in the three stages.



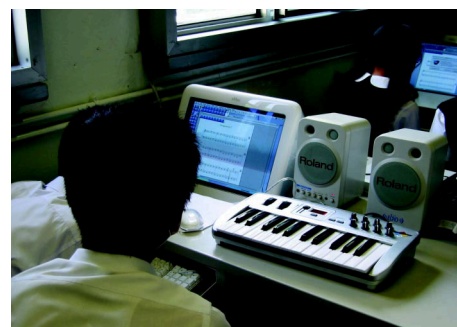
With teachers' elaborate design and arrangement, project learning in Music can be connected with other art forms and / or KLAs to broaden students' learning experiences. Teachers can discuss and coordinate with teachers of the other KLAs to select suitable learning topics and areas. In this way, student learning across the KLAs can be connected and an excessive number of projects can be avoided within a particular period of time.



Another exemplar on project learning is given in Teaching Exemplar 4 : Project Learning - "Getting to Know the Chinese Instruments" on page 116. For materials on project learning, please refer to Booklet 3C "Project Learning" of *Basic Education Curriculum Guide: Building on Strengths* (2002).

4.4.2 Information Technology for Interactive Learning

Information Technology facilitates a favourable learning environment for students, in which students can access to a rich source of information and communicate with the outside world. Student-centred learning is thus supported. Apart from tape recorders, compact disc and video disc players, the



commonly-used IT equipment in Music lessons includes the computer and a series of peripherals such as the synthesizer, electronic keyboard, mixer and music software. Through using these tools, students can explore, create and experience music freely, and their creative thinking is enhanced. For students who are not familiar with music reading or instrumental playing, they can still learn to create music by using sequencing, wave editing or notation software. Students can use computer and related software to improvise, arrange, perform and record music. They can listen to the effects of the creative work right away and make revisions at any time.

With the assistance of IT, students can conduct self-directed music training and activities without the presence of teachers to suit their own pace of learning. Activities such as aural training, score reading and listening may take place through students' use of computer software or information on the Internet. The Internet provides rich and up-to-date

information, which is conducive to project learning and interactive learning. However, teachers should guide students to grasp effective searching techniques and skills in processing and analysing information. Through designing music websites or making multimedia presentations, students construct knowledge and develop their communication skills, as well as exchange and share music information with others.

The Music room should have at least one set of music workstation, that includes a computer with sound card, a MIDI keyboard, speakers, a headphone and a printer. If resources allow, other peripherals such as mixer, sound module and a multimedia projector can be installed to reap greater benefits.

If there is only one set of music workstation in the Music room, teachers should, as far as possible, project the visual output through a projector, screen or TV to facilitate whole class participation in activities. However, if the learning activities of a particular lesson is mainly focused on listening, visual projection is not necessary but the audio output is essential. The audio signal from the computer should then be transmitted to speakers with amplification so as to obtain better audio quality. Teachers can discuss with their own school on the setting up of appropriate peripherals and music software in the multimedia learning centre or computer room in order to support learning and enable hands-on experience for students. In addition, teachers can make use of free music software on the Internet, and encourage students to use them for self-directed learning and study.

To help students gain some basic IT music knowledge and skills, this Guide suggests that students should learn how to use IT to record and create music in Key Stages 2 and 3 under Section 2.3.2 “Learning Objectives Leading to the Four Learning Targets” on page 13. Hence, it is necessary for schools to arrange about six lessons in each of the Key Stages for students to use IT equipment and music software in related activities.

For information on websites related to the learning and teaching of music, please refer to Appendix I “Resources on the Internet” on page 154. For more details on the suggestions of setting up music workstations, teachers can consult *The Application of Information Technology in the Teaching of Music: Handbook for Music Teachers 1999*, pages 94 to 96, or visit the website <http://resources.emb.gov.hk/hbmusic/>.

4.4.3 *Moral and Civic Education*

Moral and Civic Education, as one of the five basic and essential learning experiences, aims to cultivate students' character, proper values and attitudes, civic awareness, sense of responsibility, and enhance their sense of belonging to the nation and society. Teachers can facilitate students' understanding of their roles in families, schools, society and nation through learning and teaching in music, which help them cultivate good moral standards and proper values.

Transmission of knowledge and hard-selling are not appropriate ways to promote Moral and Civic Education. However, teachers can connect music learning activities with students' daily life events so as to promote Moral and Civic Education in a gentle way. The following are some suggested activities:

- *Personal Development and Healthy Living*: Learn and compose an aspiration song, encouraging students to understand the importance of health and to cherish life.
- *Family Life*: Sing a song to family members to express love and respect.
- *School Life*: Join as a member of choir or band so as to cultivate a sense of responsibility and commitment.
- *Social Life*: Discuss and analyse the inter-personal relationship conveyed in Chinese pop songs, and make value judgement to cultivate proper social attitudes.
- *Life in the Community*: Participate in the National Flag hoisting ceremony and sing the National Anthem to instil a sense of belonging to the nation and society.
- *Working Life*: Assist in organising concerts to gain knowledge and experience in organising arts activities.

With due reference to the school's mission and overall strategic planning, Music teachers have to discuss with teachers of other subjects on strategies to promote Moral and Civic Education. Regardless of the strategy used, being a role model and consistent with one's word and deed are crucial and effective ways to cultivate students' values and attitudes.

4.4.4 *Reading to Learn*

Reading can help students enrich knowledge, broaden perspectives, enhance language and thinking skills, cultivate different interests and raise the quality of living. Reading facilitates creating, performing and listening in music. It is also an effective learning approach to enrich students' music knowledge, deepen their understanding in music theory and contexts. Therefore, teachers should create an environment that facilitates reading, and make good use of resources to cultivate students' good reading habits such as:

- collaborating closely with teacher librarians to create a reading culture;
- recommending regularly a list of music books and scores to be purchased for the library collection;
- introducing library facilities, and ways to use music reference books and search music information and scores;
- putting suitable books, newspapers, magazines or articles on reserve, encouraging and arranging for students to read them;
- providing students with the latest information on music by posting and updating news related to music such as information and critical reviews about concerts;
- arranging a variety of follow-up activities such as making brief presentations in lessons, lunchtime concerts or reading sharing sessions so as to encourage students to collect and read information about different pieces of music; and
- encouraging students to read extensively diversified materials through different resources such as the Internet, liner notes, concert programmes, newspapers and magazines.

With a favourable reading environment and diversified music activities, teachers may promote reading in music step by step among students in order to broaden perspectives, cultivate open attitudes for accepting different points of view, values and cultures. Some reading materials on music which are suitable for students and teachers are listed in Appendix II "Reading Materials" on page 160 for reference.

4.5 Catering for Student Diversity

Students' learning abilities, motivation, progress and approaches are different. It is a challenge for teachers to cater for these differences. Catering for student diversity should not be seen as a means to narrow the gap between individual students, but rather to encourage them to fulfill their potential. Teachers should set appropriate learning expectations, progress and tasks for students to develop and enhance their abilities.



Classroom activities and teaching materials are usually designed for the majority of students of average ability. They are not designed to challenge students of higher ability. Neither are they designed to help students of lower ability learn more easily. Teachers can rearrange learning materials and activities to facilitate learning. For instance, some relatively simple exercises and activities can be placed at the beginning of a lesson so that less able learners can gain a sense of achievement, thereby enhancing their confidence and raising their motivation in learning. More difficult exercises and activities can be introduced at the latter stage of a lesson to challenge students of higher ability so as to sustain their interest in music learning. In a choral or instrumental ensemble, teachers may ask students of higher ability to be the soloists or conductors while other students may play the less difficult parts. Teachers may also ask the more able students to play an instructive and supervisory role in activities, and to give demonstrations and assist others in learning.

In the process of learning and teaching, teachers have to pay constant attention to students' responses in order to adjust the strategies and progress of learning and teaching, and to give appropriate assistance to students whenever necessary. Moreover, diversified learning activities and materials should be provided for students of different abilities so as to facilitate individual and group learning. Students should be encouraged to propose different kinds of suitable music learning activities. Learning materials should be placed in the library or on the school website to facilitate students' self-directed learning with reference to their own abilities and learning progress. To enhance students' motivation in learning and facilitate their learning, teachers are advised to select and adopt a combination of the diversified

modes of assessment where appropriate (Section 5.5 “Diversified Modes of Assessment”, page 77).

For more information on catering for student diversity, please refer to Booklet 4 “Effective Learning and Teaching - Acting to Achieve” of the *Basic Education Curriculum Guide: Building on Strengths* (2002).

4.6 Homework

Homework is an extension of classroom learning. Meaningful homework can help students consolidate and reinforce learning, through which knowledge is constructed. Students can apply what they have learnt and understand their progress of learning. Homework should be geared to the four Learning Targets so as to provide a balanced development on music skills and knowledge among students, and should avoid overstressing the technical and informational aspects of music. Teachers should consider the following in designing meaningful homework:

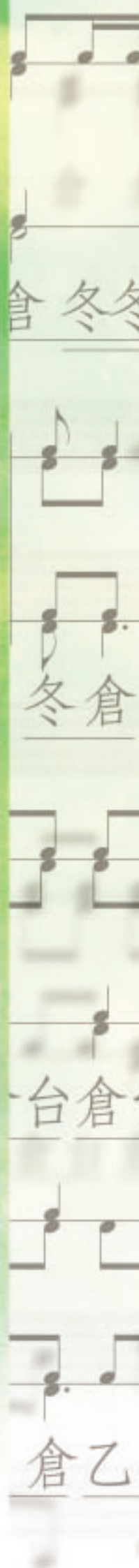
- Make known to students the objectives, requirements, completion time and method of doing homework;
- Design the content of homework with an appropriate level of difficulty and challenge with reference to students’ music abilities and avoid mechanical drills on skills and theory exercises;
- Coordinate with teachers of other subjects to ensure that the quantity and frequency of homework are appropriate;
- Adopt different forms of homework according to different needs such as concert report, Music project learning, listening to radio programme and sharing feelings, creating sound projects and rehearsing for an ensemble performance so as to enhance students’ learning motivation and thinking skills;
- Arrange time for peer support for those in need. For instance, students with advanced music abilities can help their schoolmates in rehearsals; and
- Maintain good communication with parents to understand students’ learning progress and environment to better support their music learning.

In the process of doing homework, students' generic skills, values and attitudes can be developed. For example, team spirit can be generated during the process of rehearsals, concert etiquette can be cultivated and abilities of appraising music can be developed when students attend concerts, and study and collaboration skills can be developed in project learning. Therefore, both the process and product of doing homework are equally important.

Providing constructive feedback is an integral part of meaningful homework. Teachers generally provide a grade or mark when marking homework, but this may not by itself effectively facilitate student learning. Clear suggestions or specific comments on students' performance should be given so that they understand their strengths and make subsequent improvement. Teachers may also encourage students to conduct peer assessment on homework so as to allow them to appreciate others' efforts and learning outcomes.

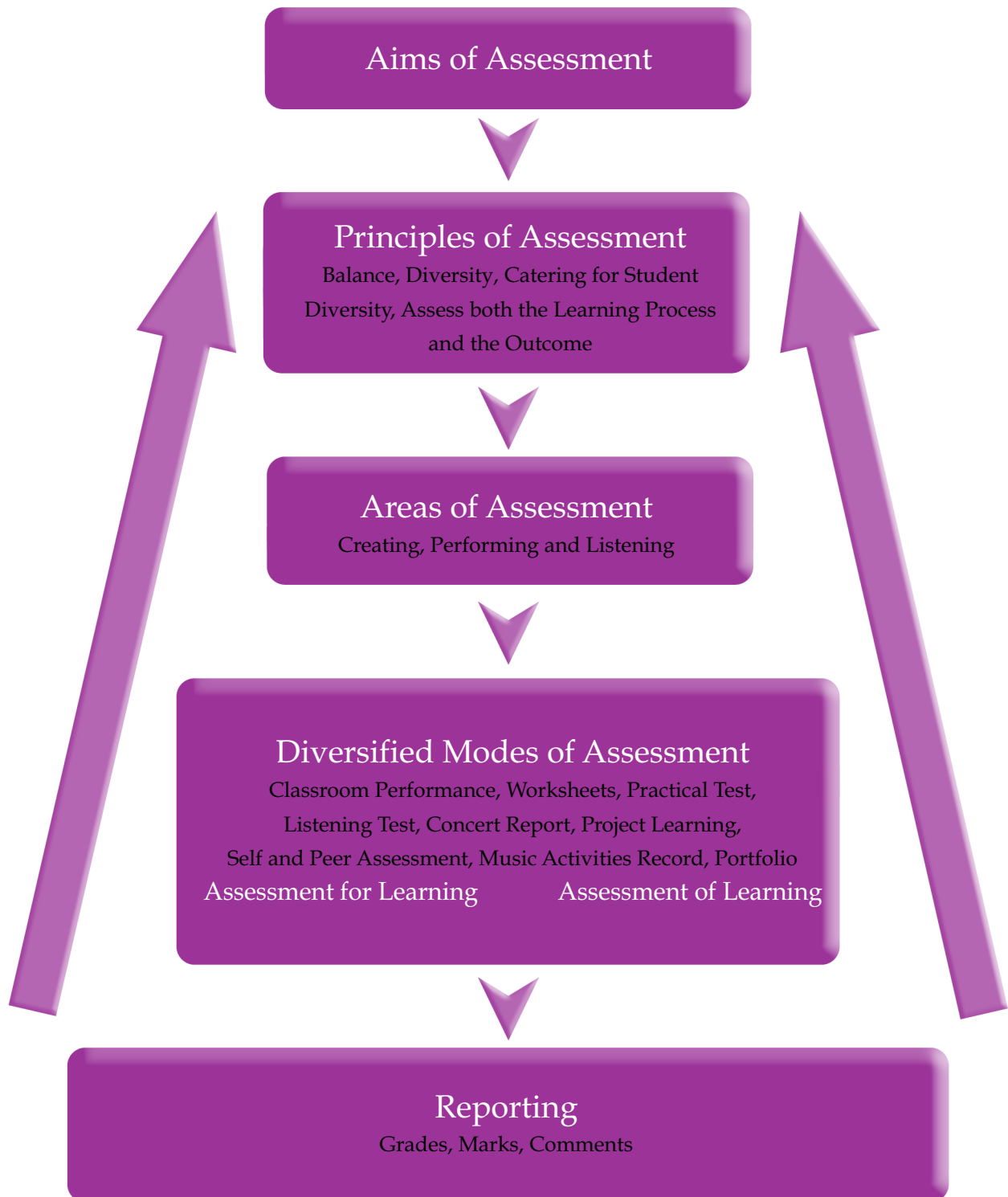
Chapter 5

Assessment



5 Assessment

5.1 Conceptual Framework for Assessment



5.2 Aims of Assessment

Assessment is an important component in the learning and teaching process, which helps to facilitate student learning and enhance the quality of learning and teaching. The aims of assessment in Music learning are to enable:

- (i) students to understand their abilities in music and the standard they achieve, to stimulate learning motivation and set clear learning direction;
- (ii) teachers and schools to understand student learning and performance in Music and the effectiveness of learning and teaching in order to make appropriate adjustments on curriculum and teaching strategies; and
- (iii) parents to understand their children's abilities and learning progress in Music, and to encourage their children for more active participation in music activities.

Assessment should be two fold, i.e. 'assessment for learning' and 'assessment of learning'. Assessment for learning is especially important in the process of music learning and teaching, whereby teachers give appropriate feedback on students' performance immediately and let the students know their level of achievement. This would generate learning incentive and point students towards the direction for improvement. Teachers would also understand students' abilities and be able to adjust the arrangement of learning and teaching according to their progress. Assessment of learning, which is usually conducted regularly at a certain period of the school term, is mostly used for selection and reporting purposes.

In order to assess students' development in different aspects of music learning comprehensively, including their performance in music, learning progress, generic skills, values and attitudes, understanding both their learning process and outcome is equally important. Teachers observe students' classroom performance continuously, improve their music skills through demonstration, and develop their critical thinking and communication skills through illustrations and discussions. For reporting purposes, teachers usually assess students' music skills such as music reading, singing, instrumental playing and listening through practical tests and / or written tests by the end of the school term. To identify students' potential effectively and assess their performance, teachers should adopt assessment for learning to a larger extent and use diversified modes of assessment to assess students systematically and continuously in order to improve and facilitate student learning.

5.3 Principles of Assessment

Teachers should observe the following points when setting and implementing assessment strategies:

- (i) Set assessment areas, methods and criteria which focus on the four Learning Targets and the Learning Objectives;
- (ii) Assess both the learning process and outcome;
- (iii) Select and adopt a combination of diversified modes of assessment according to learning and teaching needs;
- (iv) Emphasise simple but effective methods of recording students' performance;
- (v) Explain the assessment areas, methods and criteria to students clearly prior to the assessment, which may also be developed with students if necessary;
- (vi) Provide students with appropriate feedback as soon as the assessment is completed; and
- (vii) Stress the quality of assessment rather than the quantity of assignments and the frequency of assessment.

5.4 Areas of Assessment

Teachers should assess students' performance in creating, performing (singing and instrumental playing) and listening.

(i) Creating

There is a wide variety in the scope of creating such as creating rhythms, creating melodies, sound projects, music arrangements, creative works, improvisation and creating movements. The focus of assessing creative works may include aspects such as the use of music elements, grasp of compositional devices, structure and level of creativity.

(ii) Performing

Singing, instrumental playing and music reading are the main areas of assessing students' performing abilities. The following forms are suggested:

- solo singing or choral singing
- solo playing or ensemble playing
- singing at sight or playing at sight

The focal points in assessment may include pitch, rhythm, timbre, dynamics, tempo, mood, phrasing, diction (in singing), tonguing (in recorder playing), etc.

(iii) Listening







Oral and / or written forms can be adapted for assessing students' listening abilities. The following focal points in assessment are suggested:

Focal Points in Assessment	Examples
Pitch	<ul style="list-style-type: none"> • Identify the melody heard from a number of melodies. • Identify the sol-fa names of a melody. • Identify the wrong notes played intentionally of a familiar melody. • Correct the wrong notes played or written intentionally on a score.
Duration / Rhythm	<ul style="list-style-type: none"> • Identify the rhythmic phrase heard from a number of phrases. • Identify whether the music excerpt is in simple or compound time, and in duple or triple time. • Write out a simple rhythmic phrase heard.
Dynamics	<ul style="list-style-type: none"> • Provide appropriate dynamic markings for the music excerpt heard. • Identify the dynamics in different music excerpts.
Tempo	<ul style="list-style-type: none"> • Provide appropriate tempo markings for the music excerpt heard. • Identify the tempi in different music excerpts.
Timbre	<ul style="list-style-type: none"> • Identify the instruments playing the melody / accompaniment in a music excerpt. • Identify the singer's voice type in a music excerpt such as soprano and tenor; <i>pinghou</i> (平喉) and <i>zihou</i> (子喉).
Texture	<ul style="list-style-type: none"> • Identify whether the music excerpt is monophony / homophony / polyphony / heterophony.
Harmony	<ul style="list-style-type: none"> • Locate the tonic and dominant chords in a music excerpt. • Identify the cadence of a music excerpt.
Tonality	<ul style="list-style-type: none"> • Identify whether the music excerpt is in major key, in minor key or atonal.
Structure / Form	<ul style="list-style-type: none"> • Identify the form of a piece of music such as binary, ternary or rondo form. • Identify the development devices used in a melody such as repetition, sequence, <i>yuyao wei</i> (魚咬尾) and <i>hetou hewei</i> (合頭合尾).
Characteristics / Styles	<ul style="list-style-type: none"> • Identify the genre and style of a piece of music. • Describe the characteristics and style of a piece of music using simple music terms. • Identify the source of a piece of music such as its originating country and culture.
Mood	<ul style="list-style-type: none"> • Choose appropriate music terms to describe the mood of a piece of music. • Briefly describe the mood and atmosphere of a piece of music.

Besides the above areas of assessment, teachers should understand students' development in generic skills, values and attitudes continuously through different means such as observations and discussions.

5.5 Diversified Modes of Assessment

The modes of assessment suggested below are by no means exhaustive. Teachers should select and adopt a combination of the modes of assessment below according to their actual needs. They may also develop other modes to assess students' performance and achievement comprehensively.

- (i) **Classroom Performance** - Observe students' classroom performance continuously and understand their development in different areas such as music knowledge and skills, generic skills, values and attitudes (Assessment Exemplar I, page 124). 
- (ii) **Worksheets** - Use worksheets to assess students' abilities to apply music knowledge and skills, and to strengthen their understanding of the topics. (Assessment Exemplar II, pages 125 to 132). 
- (iii) **Practical Test** - Assess students' abilities in singing, instrumental playing and music reading (such as rhythmic notation, sol-fa notation, rhythmic sol-fa notation, line-stave) through performing (Assessment Exemplar III, pages 133 to 135). 
- (iv) **Listening Test** - Assess students' listening abilities, application of music knowledge, analysis and appreciation through various kinds of questions, and students' memorisation of information should be avoided in the assessment (Assessment Exemplar IV, pages 136 to 142). 
- (v) **Concert Report** - Ask students to express their feelings and report their comments in oral or written form after attending concerts (Assessment Exemplar V, pages 143 to 144). 
- (vi) **Project Learning** - Check students' understanding about the topic of project learning, which may be conducted individually or in groups, thus encourage self-directed learning and develop generic skills. The specific objectives, contents, methods and progress of project learning should be clearly set beforehand. Teachers should also observe students' progress at suitable intervals and give appropriate feedback (Assessment Exemplar VI, pages 145 to 150). 

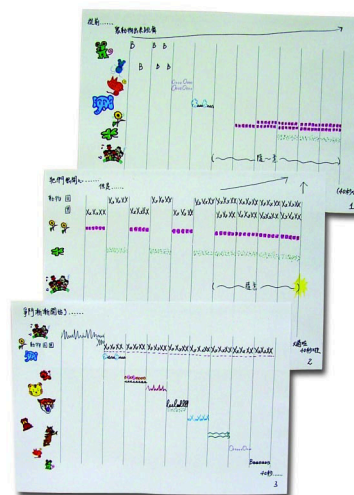
(vii) **Self and Peer Assessment** - Provide students with opportunities to assess their own or others' music creative works or performances. Thus teachers can understand students' abilities in analysing and appraising music, as well as their generic skills, values and attitudes (Assessment Exemplar VII, page 151).



(viii) **Music Activities Record** - Record students' participation and achievements in music activities in school and outside school as comprehensive references on students' performance in music (Assessment Exemplar VIII, page 152).



(ix) **Portfolio** - Record and collect students' music creative works continuously through different forms such as music scores, audio / video recordings and computer files to understand and assess students' learning progress. In addition, the works which students regarded as the best may be collected to assess their learning achievements.



Marking suggestions are listed in most of the exemplars of the modes of assessment discussed. When using these, however, teachers have to decide whether every assessment and each assessment item need to be marked with reference to the teaching needs and assessment objectives. Besides, when applying these modes of assessment, teachers need to use formative assessment and summative assessment flexibly in order to assess students' performance and their level of achievement in music effectively. For the framework on formative and summative assessments, please refer to Booklet 5 "School Policy on Assessment - Changing Assessment Practices" of *Basic Education Curriculum Guide: Building on Strengths* and Chapter 5 of the *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3)*.

5.6 Reporting

Teachers may use various forms such as grades, marks and comments to report students' performance in music according to the assessment targets and actual needs. However, reporting students' performance using only grades and marks may not be effective in

facilitating their learning. Thus, if resources allow, teachers should make conclusive comments for individual students based on observations and assessment. Students can then have an overview of their own strengths and areas for improvement, and parents can be informed of their children's performance and level of achievement in music. Teachers may refer to Assessment Exemplar IX: Report of Performance in Music on page 153 in order to record students' performance in Music comprehensively.



Chapter 6

Learning and Teaching Resources



6 Learning and Teaching Resources

6.1 Textbooks

The flexible use of textbooks can facilitate student learning, extend and supplement classroom learning. Textbooks are only tools to help bring about learning and cannot be equated with the curriculum itself. Therefore, in accordance with students' abilities and requirements of the Learning Objectives, teachers should exercise their professional judgement to select and tailor the contents flexibly when using textbooks. Other resources should also be flexibly used to support student learning and to achieve the aims of learning. Teachers should facilitate music learning through integrated activities, and avoid imparting music theories merely through verbal explanations and indiscriminate use of exercises accompanying the textbook packages.

Generally speaking, the contents of textbooks include repertoire for singing, instrumental playing and listening, music knowledge and related music activities. When selecting textbooks, teachers should examine carefully whether the materials are appropriate and accurate, assess the suitability of the textbook materials with reference to their own school Music curriculum and whether the suggested activities are in line with the rationale of music education. The following are some of the basic considerations for selecting textbooks:

- Help students to construct knowledge, develop generic skills and cultivate values and attitudes;
- Arrange the contents and activities progressively so as to achieve the four Learning Targets of the Music curriculum;
- Provide a balanced range of integrated music activities, i.e. creating, performing and listening, which should be intertwined and complement each other;
- Design activities of a good variety and different levels of difficulty to cater for student diversity;
- Adopt a student-centred learning approach to facilitate students' motivation for further exploration into music;
- Provide quality music repertoire in different cultures and styles;
- Provide activities and learning experiences across the arts and the KLAs;

- Suggest relevant assessment criteria appropriately to monitor students' progress in music learning;
- Use appropriate, concise and precise language, which should be commensurate with student abilities;
- Use graphics, photos and tables which can complement the learning content and are suitably annotated; and
- Provide suitable reference materials to facilitate student further learning.

Textbooks are one of the numerous learning and teaching resources. Teachers should make use of diversified resources to support and enrich student learning such as ETV programmes, teaching packages and software, Internet resources, reference books, magazines, newspapers and relevant publications published by the government and other organisations.

A number of books, teaching packages and electronic materials on music learning and teaching are published with the participation of the Education and Manpower Bureau, and these have been distributed to schools. A list of these materials can be found in Appendix III "Supporting Curriculum Resources of Music Learning and Teaching", page 164. As regards the other main points of textbooks, please refer to the Booklet 7 "Quality Learning and Teaching Resources and School Library Development – Bringing about Effective Learning" of *Basic Education Curriculum Guide: Building on Strengths* (2002). Please also consult the website http://cd.emb.gov.hk/cr_2001/eng/textbook/main.htm for the basic guiding principles in the selection of quality textbooks.

6.2 Quality Learning and Teaching Resources

6.2.1 Human Resources

Schools should make good use of human resources. Besides the employment of subject-trained teachers to teach Music, experienced teachers should take the lead in designing and implementing the Music curriculum. Teachers of other subjects, students, alumni and parents who are competent or interested in music are also valuable human resources to facilitate the implementation of the Music curriculum and provide good support for music activities. To

enhance teacher professionalism, schools should encourage and support teachers to engage in continuing development, to actively participate in training courses as well as research and development projects, and to organise collaborative lesson preparation and peer lesson observations. Teachers may participate in courses provided by the Education and Manpower Bureau, tertiary institutions and other organisations to deepen the knowledge of music education and curriculum design.

Furthermore, musicians, composers and part-time music instructors play an important role in promoting the Music curriculum. Students will be inspired through direct contact and communication with them so as to widen students' perspectives and deepen their understanding in music. Teachers should keep in close contact with musicians-in-school and part-time music instructors to gain a better understanding of students' learning progress and to facilitate follow-up action and timely evaluation of the curriculum.

6.2.2 *Financial Resources*

With the implementation of School-based Management, teachers can request funding from their school and sponsoring body according to the development and needs of the subject. Schools may make use of the grants provided by the government to meet the current expenses in Music, including the 'Operating Expenses Block Grant (OEBG) for Aided Schools' or 'Subject and Curriculum Block Grant (SCBG) for Government Schools' for purchasing consumables and facilities in Music; 'Composite Furniture and Equipment Grant (CFEG) for Aided Schools' for the procurement and replacement of furniture and equipment. The 'Capacity Enhancement Grant (CEG)' has been recently provided by the government to create space for teachers so that they can better concentrate on implementing the major tasks in the education reform.

Teachers may submit their subject development plans and proposals to their own schools, such as the use of IT in the teaching of Music and the development of a creative school-based Music curriculum by hiring musicians-in-school. The Music panel chairpersons should, with reference to the procedures and annual programme plan of their own schools, prepare and submit budgets as when appropriate to the school management. Moreover, schools

may apply funding from other sources to support the development of Music, for example:

- The Quality Education Fund (QEF) aims at financing school activities and projects for the promotion of quality education in Hong Kong. Since 1998, teachers may submit proposals in line with the annual theme set by the QEF. Upon approval, teachers can carry out their plans.
- The Hong Kong Jockey Club Music and Dance Fund aims at subsidising the procurement of instruments and dance facilities, as well as instructors' salary for the first year. Based on needs, teachers can submit applications on a yearly basis.
- The Jockey Club Life-wide Learning Fund, provided by the Hong Kong Jockey Club Charities Trust, helps students with financial needs to participate in life-wide learning activities. Schools may apply for financial support through the Education and Manpower Bureau.
- The Hong Kong Arts Development Council sets up Planned Subsidy to support the promotion of arts education in schools. Teachers may apply for grants to organise music activities according to the development of the subject.
- The parent-teacher association and alumni association can offer subsidies to support the development of Music. Besides, schools may organise fund-raising concerts to subsidise the expenses of music activities.

6.2.3 *Community Resources*

To provide ample opportunities for students to learn music and to cultivate their interest in it, schools should fully utilise community resources. Through active participation in activities organised by different organisations, the school-based Music curriculum can be further developed. The following are references on some of the available community resources:

- The Leisure and Cultural Services Department (LCSD) organises various music activities and performances for the public. It also offers reduction on hire charges for hiring venues, and organises a variety of workshops and training courses. Moreover, the School Culture Day Scheme and the School Arts Animateur Scheme organised by the LCSD help provide students with rich and varied music and arts activities.
- The Music Office provides a good variety of music activities for students such as instrumental classes, choral and orchestral training, masterclasses, music camps, concerts and school performances.

- The Young Friends Scheme of the Hong Kong Arts Festival Society provides students with opportunities to attend rehearsals and concerts as well as discounts on tickets.
- The Hong Kong Youth Arts Festival is organised annually by the Hong Kong Youth Arts Festival Society to provide students with a good variety of music and performing arts programmes. Non-competitive performing opportunities are also provided.
- The Hong Kong Philharmonic Orchestra organises many music educational programmes including student concerts and school tour concerts such as ‘Blossoms with Music’. Moreover, discounts for music workshops and concerts are offered to students enrolled in the Young Audience Scheme.
- The Hong Kong Chinese Orchestra and the Hong Kong Sinfonietta accept invitations to perform educational concerts in schools.
- Some tertiary institutions offer a variety of music programmes every year.
- Radio and Television Hong Kong produces and broadcasts music programmes and publishes *Fine Music*, which provides updated information on music.

6.3 Management of Learning and Teaching Resources

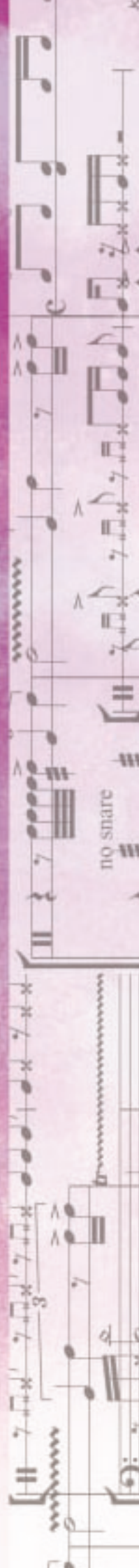
Appropriate use of learning and teaching resources enhances student learning and the quality of learning and teaching. Teachers should exercise professional judgement to select suitable and varied learning and teaching resources such as instruments, audio-visual and IT equipment, reference books, scores, CD-ROMs and computer software. Teachers should also strive their best to request their schools to allocate funding for purchasing and updating various facilities and equipment. To ensure the effective use of resources, teachers should properly manage the available resources, for instance:

- Install and maintain audio-visual and IT equipment properly;
- Use quality-assured plugs and power sockets, ensure there are adequate power supplies for audio-visual and IT equipment, and switch off the equipment when not in use;
- Perform regular check and ensure good maintenance on instruments, and tune the piano regularly;
- Place the instruments, scores and resources properly for easy access;
- Keep a clear record of the available resources, conduct regular inventory check and replace obsolete items whenever appropriate; and
- Build a data bank of music resources systematically for reference.

Apart from the Music room, teachers can suitably use other venues and facilities in schools such as classrooms, school hall, playground, student activities room, multimedia learning centre and library for students to conduct music activities. Information about concerts and special topics on music can be posted to inform students of current news in music.

Teachers should honour intellectual property rights by using licensed scores, recordings, videos, software and books. Infringements of copyright by students in duplicating these materials in school must be prohibited. Before broadcasting or performing copyrighted music outside the classroom, teachers must ensure that prior permission has been obtained from the relevant authority. Teachers should pay attention to the latest information on intellectual property rights, and may visit the website of the Intellectual Property Department (<http://www.info.gov.hk/ipd/>).

Exemplars



Exemplars

Exemplars	Suitable Key Stage(s)
Scheme of Work (1)	Key Stage 1
Scheme of Work (2)	
Scheme of Work (3)	Key Stage 2
Scheme of Work (4)	
Scheme of Work (5)	Key Stage 3
Scheme of Work (6)	
Scheme of Work (7)	Key Stage 2 or 3
Scheme of Work (8)	
Teaching Exemplar 1: "Dots and Lines"	Key Stage 3
Teaching Exemplar 2: Musical "Save the Earth"	Key Stage 1 or 2
Teaching Exemplar 3: "Campus Radio - Our Chek Lap Kok Airport"	Key Stage 3
Teaching Exemplar 4: Project Learning - "Getting to Know the Chinese Instruments"	Key Stage 2
Assessment Exemplar I: Classroom Performance	Key Stages 1 to 3
Assessment Exemplar II: Worksheets - Listening Worksheets (1) to (3) Music Creating Worksheets (1) to (3b)	
Assessment Exemplar III: Practical Test - Practical Tests (1) & (2)	
Assessment Exemplar IV: Listening Test - Listening Tests (1) & (2)	
Assessment Exemplar V: Concert Report	
Assessment Exemplar VI: Project Learning - Sound Project "The Sound of Nature"	
Assessment Exemplar VII: Self and Peer Assessment	
Assessment Exemplar VIII: Music Activities Record	
Assessment Exemplar IX: Report of Performance in Music	

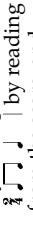
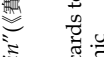
All the exemplars in this Curriculum Guide are for reference only. Teachers should exercise their professional judgement to make due adjustments for their own situations. Moreover, teachers are encouraged to design their own schemes of work, teaching and assessment materials creatively.

Scheme of Work (1)

Overall Objective: To consolidate students' knowledge on and abilities to apply dynamics and rhythmic ostinati as well as to cultivate their creativity.

Key Stage: Key Stage 1

Total Number of Periods: about 6 periods, 35 minutes per period

Date / Month	Learning Targets*			Learning Objectives		Integrated Activities			Generic Skills / Values and Attitudes	Assessment	Resources#
	CI	SP	CR	MC	Creating	Performing	Listening				
	✓	✓	✓	✓	<p>Students will learn to:</p> <ol style="list-style-type: none"> 1. sing and play instruments to develop basic performing skills through memorising or reading music. 2. create / improvise movements to reflect different qualities of music. 3. identify the characteristics of sound / music and describe its features using simple music terms. 4. create / improvise music using basic music skills, simple music ideas and different sounds. 5. express personal feelings to music. 	<ul style="list-style-type: none"> • Improvise movements for "He xinnian" (《賀新年》) based on the dynamic changes played by teacher. • Improvise appropriate movements for "Sailong duojin" (《賽龍奪錦》). • Use rhythm cards to create rhythmic ostinati for "He xinnian" in groups. 	<ul style="list-style-type: none"> • Learn to sing "He xinnian". Be familiarised with the rhythmic pattern  by reading from the score, and use it as rhythmic ostinato. • Perform "He xinnian" with dynamic changes in groups, accompanied by the rhythmic ostinati created. 	<ul style="list-style-type: none"> • Listen to "He xinnian" played by teacher, and mark the dynamic changes like loud (<i>f</i>), soft (<i>p</i>), gradually getting louder (<i>cresc.</i>) and softer (<i>dim.</i>) on the score. • Listen to "Sailong duojin", discuss its festive atmosphere, share personal feelings and describe the characteristics of the music by using simple music terms. • Identify the music characteristics of "Sailong duojin", including the use of percussion instruments, dynamic changes and important rhythmic patterns, e.g.:  • Assess peer performance according to the criteria set by the teacher. Criteria includes whether they could accurately: <ol style="list-style-type: none"> i. sing "He xinnian"; ii. play the created rhythmic ostinato; iii. demonstrate dynamic changes. 	<ul style="list-style-type: none"> • Creativity • Critical thinking skills • Collaboration skills • Communication skills • Problem-solving skills • Respect others' creative works and opinions 	<ul style="list-style-type: none"> • Observe students' classroom performance, improve their music reading, listening, singing and performing abilities. • Observe students' created movements and see whether they follow the changes in music. • Observe how students use the rhythm cards to create ostinati and provide suggestions for improvement. • Assess students' performances according to the predetermined criteria. • Observe students' development of attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. 	<ul style="list-style-type: none"> • Score and audio recording of "He xinnian" • Audio recording of "Sailong duojin" • Percussion instruments • Rhythm cards • Peer assessment form

(The original idea of this scheme was contributed by Miss TSANG Pui-size of SKH Kei Hin Primary School (AM), who had also tried out the scheme.)

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

Source: "He xinnian" is taken from 陳遠燭等編著，《新小學音樂do re mi一下》(香港：英利出版社，1994)，p. 2.

Scheme of Work (2)

Overall Objective: To develop students' singing and listening skills as well as to stimulate their imagination and creativity.

Key Stage: Key Stage 1

Total Number of Periods: about 6 periods, 35 minutes per period

Date / Month	Learning Targets*			Learning Objectives	Learning and Teaching Procedures	Integrated Activities†			Generic Skills / Values and Attitudes	Assessment	Resources#	
	CI	SP	CR MC			C	P	L				
	✓			Students will learn to:	1. Identify different ways of voice production in singing, shouting and voice production activities. 2. Gain basic understanding of the correct ways of voice production in singing by watching performances of children choirs. 3. Learn to sing "Dindin dong" and "Shevui" using appropriate voice production. 4. Pay attention to the phrasings and improve voice production while singing. 5. Sing "Dindin dong" and "Shevui" with movements. 6. Identify loud (<i>f</i>) and soft (<i>p</i>); gradually getting louder (<i>cresc.</i>) and softer (<i>dim.</i>); fast and slow; gradually getting faster (<i>accel.</i>) and slower (<i>rit.</i>); smooth (<i>legato</i>) and detached (<i>stacc.</i>) through listening and singing demonstrations. 7. Follow teacher's instructions, apply the above changes in dynamics, tempo and expression to interpret "Dindin dong" and "Shevui". 8. Learn to sing "Wanyao tiaowu". 9. Suggest different changes in dynamics, tempo and expression to interpret "Wanyao tiaowu" with movements.	✓	✓	✓	<ul style="list-style-type: none"> Creativity Critical thinking skills Communication skills Respect others' creative works and opinions 	<ul style="list-style-type: none"> Observe students' performance in singing, such as (i) voice production, accuracy in pitch and rhythm; (ii) phrasing, dynamics, tempo and expressions, and adjust arrangements of learning and teaching accordingly. Observe students' development of attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. 	<ul style="list-style-type: none"> Scores of "Dindin dong", "Shevui" and "Wanyao tiaowu". Video recordings of children choir performances. 	
	✓			1. identify different ways of voice production in singing, shouting and talking.		✓			✓			
	✓			2. use appropriate ways of voice production to sing "Dindin dong" (《叮叮咚》), "Shevui" (《氹舞》) and "Wanyao tiaowu" (《彎腰跳舞》).		✓			✓			
	✓			3. use different dynamics, tempi and expressions to interpret the songs.		✓			✓			
									✓			
									✓			
									✓			
									✓			
									✓			

(The original idea of this scheme was contributed by Mr CHEUNG Chi-hong of Tak Sun School (PM), who had also tried out the scheme.)

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

† Integrated Activities: C - Creating

P - Performing

L - Listening

Source: "Dindin dong" is taken from Curriculum Development Committee, Primary Music, Education Department, Hong Kong, ed. *Songs for Primary Classes I & II, Vol.1.* (Rev. version. Hong Kong: Government Printer, 1977.), pp. 36-37.

"Shevui" and "Wanyao tiaowu" are taken from 陳遠輝等編著, 《新小學音樂(二)》(香港: 英利出版社, 1994), p. 20 and 41.

Scheme of Work (3)

Overall Objective: To strengthen students' skills on recorder playing and to improvise accompaniment on recorders.

Key Stage: Key Stage 2

Total Number of Periods: about 6 periods, 35 minutes per period

Date/ Month	Learning Targets*			Integrated Activities			Generic Skills / Values and Attitudes	Assessment	Resources
	CI	SP	MC	Creating	Performing	Listening			
				<ul style="list-style-type: none"> Create a two-bar rhythmic ostinato for "Amazing Grace" in groups. Accompany "Amazing Grace" by using the pentatonic scale of the song to improvise with the created rhythmic ostinati. 	<ul style="list-style-type: none"> Sing the learnt song "Amazing Grace". Review tonguing technique in recorder playing and fingerings on the notes D, E, G, A, B. Play "Amazing Grace" on recorders at sight. Practise and perform the improvised accompaniment in groups. 	<ul style="list-style-type: none"> Listen to different versions of the performance of "Amazing Grace" or other songs and point out the characteristics of these versions. Listen to teacher's demonstration on improvising an accompaniment for "Amazing Grace" using the pentatonic scale of the song. Assess peer improvisation and the overall performance according to the criteria developed by teacher. Criteria includes: <ol style="list-style-type: none"> whether rhythms, pitches and dynamics are accurately played; whether the improvisation accords with given criteria, e.g. the ending notes of the piece must be consonant; whether the improvisation is smoothly played and creative. 	<ul style="list-style-type: none"> Creativity Critical thinking skills Problem-solving skills Communication skills Collaboration skills Respect others' creative works and opinions 	<ul style="list-style-type: none"> Observe students' classroom performance, improve their music reading and instrumental playing skills. Assess students' improvisation and their overall performance by using predetermined criteria. Observe students' development of attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. 	<ul style="list-style-type: none"> Library and online resources Peer assessment form

(The original idea of this scheme was contributed by Miss MAH Wing-ye of TWGH Wong Yee Jar Jat Memorial Primary School, who had also tried out the scheme.)

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

Scheme of Work (4)

Overall Objective: To understand the relationship between the timbre of different instruments and their materials as well as ways of playing, and to nurture creativity through instrumental playing / improvisation.

Key Stage: Key Stage 2

Total Number of Periods: about 8 periods, 35 minutes per period
(It is suggested that the following learning and teaching activities are to be held in the form of alternate periods.)

Date/ Month	Learning Targets*			Learning and Teaching Procedures	Integrated Activities†			Generic Skills / Values and Attitudes	Assessment	Resources
	CI	SP	CR MC		C	P	L			
				<p>Students will learn to:</p> <ol style="list-style-type: none"> 1. identify the materials of different instruments and ways of playing them, and illustrate the relationship between the two aspects. 2. play / improvise accompaniment for a self-chosen song on instruments, employing traditional / non-traditional ways of playing. 3. appraise peer performances. 	<ol style="list-style-type: none"> 1. Listen to the theme of Benjamin Britten's "Young Persons' Guide to the Orchestra" and identify the timbre of the four families of Western orchestral instruments: strings, woodwinds, brass and percussions. 2. Watch the video excerpt of "Young Persons' Guide to the Orchestra", and identify the materials and sizes of different instruments, as well as ways of playing them. 3. Search on the Internet for pictures and music / video excerpts of instruments from different cultures (except Western instruments) in groups and present the findings in class. 4. Understand the relationship between the timbre of different instruments and their materials as well as ways of playing by viewing pictures and listening to music excerpts or watching the video excerpts being collected. 5. Complete listening worksheets to consolidate the understanding of the timbre of different instruments and their ways of playing. 6. Explore the traditional and non-traditional ways of playing self-chosen melodic and percussion instruments in groups. 7. Apply the explored ways of playing to perform a familiar self-chosen song. 8. Understand the assessment criteria on performance set by teacher: <ol style="list-style-type: none"> i. whether the use of explored timbre of the instrument is creative; ii. whether the explored timbre suits the atmosphere of the chosen piece effectively; iii. whether the performance is fluent and with variety. 9. Perform in groups and assess peer performances according to the predetermined criteria. 	<ul style="list-style-type: none"> • Creativity • Critical thinking skills • Problem-solving skills • Communication skills • Collaboration skills • Study skills • IT skills • Respect others' creative works and opinions 	<ul style="list-style-type: none"> • Observe students' classroom performance and their development of attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. • Assess students' presentations to see whether the information are relevant and accurate. • Use the listening worksheets to assess whether the students can identify the media of the sounds produced and their ways of playing. • Assess students' performances according to the predetermined criteria set by teacher. 	<ul style="list-style-type: none"> • Audio and video recordings of Benjamin Britten's "Young Persons' Guide to the Orchestra" • Online resources • Melodic and percussion instruments • Listening worksheets • Peer assessment form 		

(The original idea of this scheme was contributed by Ms IP Wan-ting of Sha Tin Government Primary School (AM), who had also tried out the scheme.)

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

† Integrated Activities: C - Creating

P - Performing

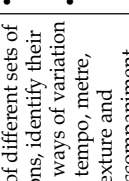
L - Listening

Scheme of Work (5)

Overall Objective: To develop students' creating skills on theme and variations.

Key Stage: Key Stage 3

Total Number of Periods: about 6 periods, 40 minutes per period

Date/ Month	Learning Targets*			Learning Objectives	Integrated Activities			Generic Skills / Values and Attitudes	Assessment	Resources
	CI	SP	CR MC		Performing	Listening	Creating			
	✓	✓	✓	Students will learn to:	<ul style="list-style-type: none"> Sing "Row, Row, Row Your Boat" in 8, 4, 4 and in tonic minor key accurately. 	<ul style="list-style-type: none"> Listen to "Row, Row, Row Your Boat" in 8, 4, 4 and in tonic minor key, identify their different effects and characteristics. 	<ul style="list-style-type: none"> Creativity Critical thinking skills Problem-solving skills Communication skills Collaboration skills Numeracy skills IT skills Respect others' creative works and opinions 	<ul style="list-style-type: none"> Observe students' classroom performance, and improve their music reading and singing skills. Use listening worksheets to assess students' abilities on identifying the ways of variation. Assess creative works by groups according to the predetermined criteria, and conduct peer assessment. Observe students' development in attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. 	<ul style="list-style-type: none"> Score of "Row, Row, Row Your Boat" Recordings of different sets of theme and variations Audio recording, score and listening worksheet on the second movement of "Surprise Symphony" by Joseph Haydn A set of computer with notation software installed Peer assessment form 	
	✓	✓	✓	<ol style="list-style-type: none"> sing in unison with technical accuracy. create music for specific purposes to demonstrate the grasp of creating skills. describe and analyse music in chosen genres. develop a list of criteria to appraise compositions. make use of IT to create and record music. 	<ul style="list-style-type: none"> Select a familiar piece or its excerpt as the theme, and by varying its metre, rhythm and tonality with the use of notation software to develop three instrumental variations. Use notation software to notate and play the theme and variations. 	<ul style="list-style-type: none"> Listen to excerpts of different sets of theme and variations, identify their form and different ways of variation such as changes in tempo, metre, rhythm, tonality, texture and instrumentation, accompaniment patterns or the counter-melody along with the theme. "Surprise Symphony" by Joseph Haydn, identify its ways of variation by completing the listening worksheet. Report the self-developed assessment criteria on developing variations in groups. Summarise opinions from the whole class to develop a common set of assessment criteria, which may include the following items: <ol style="list-style-type: none"> whether the selected phrase is suitable for developing variations; whether the three chosen ways to develop variations are used effectively. Introduce creative works in groups, and assess other's works according to the predetermined criteria. 	<ul style="list-style-type: none"> Creativity Critical thinking skills Problem-solving skills Communication skills Collaboration skills Numeracy skills IT skills Respect others' creative works and opinions 	<ul style="list-style-type: none"> Observe students' development in attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. 	<ul style="list-style-type: none"> Score of "Row, Row, Row Your Boat" Recordings of different sets of theme and variations Audio recording, score and listening worksheet on the second movement of "Surprise Symphony" by Joseph Haydn A set of computer with notation software installed Peer assessment form 	

(The original idea of this scheme was contributed by Miss KAM Yi-fong of Hotung Secondary School, who had also tried out the scheme.)

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

Sources: *The Music Connection*. vol. 7. Parsippany: Silver Burdett Ginn, 1995.

Bennett, Roy. *Form and Design*. Cambridge: Cambridge University Press, 1980.

Kamien, Roger, ed. *The Norton Scores: An Anthology for Listening*. New York: W. W. Norton, 3rd ed. 1977.

Scheme of Work (6)

Overall Objective: To create simple propaganda songs with reference to the characteristics of Cantonese dialect.

Key Stage: Key Stage 3

Total Number of Periods: about 8 periods, 40 minutes per period

Date/ Month	Learning Targets*			Learning Objectives	Learning and Teaching Procedures	Integrated Activities†			Generic Skills / Values and Attitudes	Assessment	Resources
	CI	SP	CR			MC	C	P			
				Students will learn to:							
		✓	✓	1. describe and analyse the relationship between the content and the music of different commercials.	1. Watch excerpts of TV commercials and sing the propaganda songs such as <i>Café de Coral</i> , <i>Mopiko Cream</i> , <i>Wai Yuen Tong Young Yum Pills</i> and <i>Hong Kong Red Cross</i> commercials, and discuss the main focuses of these advertisements.	✓	✓	<ul style="list-style-type: none"> Creativity Critical thinking skills Collaboration skills Communication skills Problem-solving skills Respect others' creative works and opinions 	<ul style="list-style-type: none"> Observe students' classroom performance and their development of attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. Check whether the students can grasp the tones of Cantonese dialect with the use of the melody and lyrics creating worksheet. Assess students' creative works and performances according to the predetermined criteria. 	<ul style="list-style-type: none"> Video recordings of <i>Café de Coral</i>, <i>Mopiko Cream</i>, <i>Wai Yuen Tong Young Yum Pills</i> and <i>Hong Kong Red Cross</i> commercials Melody and lyrics creating worksheet Peer assessment form 	
		✓	✓	2. analyse the characteristics of propaganda songs.	2. Discuss and analyse the arrangement of the captioned propaganda songs in the commercials and their characteristics of lyrics and music, for example: <ol style="list-style-type: none"> the same melody and lyrics recur frequently; the range and intervals are easy to grasp; the lyrics closely match the tones of Cantonese dialect; and the name of the merchandise or the main focus of the advertisement appears frequently in the lyrics. 	✓	✓				
		✓	✓	3. sing propaganda songs with correct tones of Cantonese dialect.	3. Complete the melody and lyrics creating worksheet with the correct tones of Cantonese dialect.	✓	✓				
		✓	✓	4. create a Cantonese propaganda song for a self-chosen merchandise or activity.	4. Create a Cantonese propaganda song for the chosen merchandise or activity which should last more than ten seconds, and other media could be employed in the performance.	✓	✓				
		✓	✓	5. develop a list of criteria to assess the effectiveness of the propaganda performance.	5. Develop a list of assessment criteria in groups for the Cantonese propaganda song and the performance before the creating process.	✓	✓				
					6. Summarise the opinions from the whole class to develop a common set of assessment criteria, which may include the following items: <ol style="list-style-type: none"> whether the lyrics match with the tones of Cantonese dialect; whether the performance can highlight the main focus of the propaganda; whether the overall performance is creative. 		✓				
					7. Perform creative works in groups and assess other's works as well as performances according to the predetermined criteria.	✓	✓				

(The original idea of this scheme was contributed by Ms LIU Yuet-ming of HKTA Ching Chung Secondary School, who had also tried out the scheme.)

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

† Integrated Activities: C - Creating

P - Performing

L - Listening

Scheme of Work (7)

Overall Objective: To cultivate students' creativity through the understanding and appreciation of two national anthems.

Key Stage: Key Stage 2 or 3

Total Number of Periods: about 6 periods, 35 minutes per period

Date / Month	Learning Targets*			Learning Objectives		Integrated Activities			Generic Skills / Values and Attitudes	Assessment	Resources
	CI	SP	MC	CR	MC	Creating	Performing	Listening			
	✓	✓	✓	✓	✓	<ul style="list-style-type: none"> Create a 30-second piece or sound project with apparent structure in groups, based on the music characteristics of the national anthem of the People's Republic of China "Yiyongjun Jinxingqu" (义勇军进行曲) and of Australia "Advance Australia Fair", using human voice, percussion, electronic and/or self-made instruments. 	<ul style="list-style-type: none"> Sing the two national anthems with technical accuracy in pitch, rhythm, dynamics and expressions such as: <ol style="list-style-type: none"> the dotted rhythms and triplets as well as <i>mf</i>, <i>f</i> and <i>></i> in the national anthem of the People's Republic of China; "Yiyongjun Jinxingqu" (义勇军进行曲) and of Australia the dotted rhythms as well as <i>pp</i>, <i>f</i> and <i>ff</i> in the national anthem of Australia. Perform creative works in groups. 	<ul style="list-style-type: none"> Understand the structure and compositional devices and experience the different atmosphere of the two national anthems through listening to singing demonstrations and recordings. Collect information on contexts, biographies of authors and composers of the two national anthems individually or in groups, make written reports or oral presentations. Teachers and students develop a list of criteria together to assess the creative works and performances such as: <ol style="list-style-type: none"> whether the work has adopted some compositional devices of the two national anthems; whether the work has an apparent structure; whether the work has a particular style / atmosphere; whether the rhythm, pitch and dynamics in the performance are accurate; whether the performance is fluent and attractive. Conduct self and peer assessment according to the predetermined criteria. 	<ul style="list-style-type: none"> Creativity Critical thinking skills Communication skills Problem-solving skills IT skills National awareness Respect others' creative works and opinions 	<ul style="list-style-type: none"> Assess students' singing skills in order to adjust the learning and teaching strategies accordingly. Assess the written reports or oral presentations. Assess students' creative works and performances according to the predetermined criteria. Observe students' development in attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. 	<ul style="list-style-type: none"> Scores, audio or video recordings of the two national anthems Percussion, electronic and/or self-made instruments Online resources Self and peer assessment form

Remarks: Different countries have different conventions in the official performance of their national anthems, for instance, the lyrics of some national anthems will not be sung in certain contexts. Teachers should be aware of these conventions when using the national anthems of some countries as learning and teaching materials. Students have to be reminded to respect the performance of national anthems.

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

Scheme of Work (8)

Overall Objective: To cultivate students' creativity through the understanding and appreciation of two national anthems.

Key Stage: Key Stage 2 or 3

Total Number of Periods: about 6 periods, 35 minutes per period

Date/ Month	Learning Targets*			Learning Objectives	Learning and Teaching Procedures	Integrated Activities†			Generic Skills / Values and Attitudes	Assessment	Resources
	CI	SP	CR MC			C	P	L			
	✓	✓	✓	<p>Students will learn to:</p> <ol style="list-style-type: none"> sing the national anthem of the People's Republic of China "Yijongjun Jinxingqu" (《义勇军进行曲》) and of Australia "Advance Australia Fair" with technical accuracy. describe the contexts, structures, compositional devices used and atmosphere of the two national anthems. create a 30-second piece or sound project of apparent structure based on the music characteristics of the two national anthems. develop a list of criteria to appraise compositions and performances. 	<ol style="list-style-type: none"> Sing the two national anthems with technical accuracy in pitch, rhythm, dynamics and expression such as: <ol style="list-style-type: none"> the dotted rhythms and triplets as well as <i>mf</i>, <i>f</i> and <i>></i> in the national anthem of the People's Republic of China; the dotted rhythms as well as <i>pp</i>, <i>f</i> and <i>ff</i> in the national anthem of Australia. Understand the structure and compositional devices and experience the different atmosphere of the two national anthems through listening to singing demonstrations and recordings. Collect information on contexts, biographies of authors and composers of the two national anthems individually or in groups, make written reports or oral presentation. Create a 30-second piece or sound project with apparent structure in groups, based on the music characteristics of the two national anthems, using human voice, percussion, electronic and/or self-made instruments. Teachers and students develop a list of criteria together to assess the creative works and performances such as: <ol style="list-style-type: none"> whether the work has adopted some compositional devices of the two national anthems; whether the work has an apparent structure; whether the work has a particular style / atmosphere; whether the rhythm, pitch and dynamics in the performance are accurate; whether the performance is fluent and attractive. Perform the creative works in groups, conduct self and peer assessment according to the predetermined criteria. 	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Creativity Critical thinking skills Communication skills Problem-solving skills IT skills National awareness Respect others' creative works and opinions 	<ul style="list-style-type: none"> Assess students' singing skills in order to adjust the learning and teaching strategies accordingly. Assess the written reports or oral presentations. Assess students' creative works and performances according to the predetermined criteria. Observe students' development in attitudes and generic skills, in order to adjust the learning and teaching strategies accordingly. 	<ul style="list-style-type: none"> Scores, audio or video recordings of the two national anthems Percussion, electronic and/or self-made instruments Online resources Self and peer assessment form 		

Remarks: Different countries have different conventions in the official performance of their national anthems, for instance, the lyrics of some national anthems will not be sung in certain contexts. Teachers should be aware of these conventions when using the national anthems of some countries as learning and teaching materials. Students have to be reminded to respect the performance of national anthems.

* Learning Targets:

CI - Developing Creativity and Imagination

SP - Developing Music Skills and Processes

CR - Cultivating Critical Responses in Music

MC - Understanding Music in Context

† Integrated Activities: C - Creating

P - Performing

L - Listening

Teaching Exemplar 1: “Dots and Lines”

Topic: Dots and Lines

Key Stage: Key Stage 3

KLA/ Subject: Music and Visual Arts

Duration of Learning: about 4 cycles

Introduction: Through appreciating, creating and performing activities in learning across the arts, students understand how to use music and visual arts to present the concept of dots and lines, and the intertwined relationship between them in sounds and graphics. Students create music in groups to present the concept of dots and lines and record the music in graphic notation; then draw pictures based on the music creative works afterwards.

Students gain learning experiences in creating, performing and assessing through music creating and painting. These experiences provide opportunities for interactive learning, exchange of ideas and collaboration for students, and help them to develop their generic skills.

Learning Targets: Developing Creativity and Imagination, Developing Music Skills and Processes, Cultivating Critical Responses in Music, Understanding Music in Context

Learning Objectives: **Music**

Students will learn to:

- use pitches, rhythms and other music elements to create music to present the concept of dots and lines;
- use graphic notation to record music;
- interpret the creative works of their own and peers according to the graphic notation;
- develop assessment criteria for creating and performing; and
- assess the creative works and performances according to the developed criteria.

Visual Arts

Students will learn to:

- explore various properties and arrangement of dots and lines for emotional expression in different artworks;
- appreciate and analyse how Kandinsky’s paintings use dots and lines and composition to express emotion;
- analyse some characteristics of Kandinsky’s abstract paintings;

- explore and experiment with the use of dots and lines to express different emotions and sensory experiences; and
- use the creative work developed in music lessons to generate different sensory experiences and associations, and express them in the form of abstract paintings.

Learning and Teaching Process:

	Music (one double lesson in a 6-day cycle)	Visual Arts (one double lesson in a 6-day cycle)
Cycle 1	<p>Preparation Stage: (1st double lesson)</p> <ul style="list-style-type: none"> • Use classroom instruments, body or objects to explore different sounds, and use the concept of dots and lines to imagine the visual effects of these sounds. • Use suitable terms to describe the sounds explored. 	<p>Preparation Stage: (2nd double lesson)</p> <ul style="list-style-type: none"> • With the help of tactile and auditory stimuli, imagine the characteristics and types of dots and lines. • Observe and appreciate the dots and lines existing in the environment. • Appreciate and analyse the properties and arrangement of dots and lines for emotional expression in different artwork. • Use dry or wet painting materials to explore the expressive qualities of dots and lines.
Cycle 2	<p>Preparation Stage: (3rd double lesson)</p> <ul style="list-style-type: none"> • Watch the excerpt of J.S. Bach’s “Tocatta in D minor” in the Walt Disney film “Fantasia”, and understand how the music elements comply with the visual elements. • Listen to different music excerpts and read the graphic notation at the same time, state the relationship between the music and the graphic notation. • Understand the basic concepts of graphic notation, and use dots and lines to record the sounds explored. 	<p>Preparation Stage: (4th double lesson)</p> <ul style="list-style-type: none"> • Based on some contextual information about Kandinsky’s abstract paintings provided by teacher to discuss how the artist used the properties of dots and lines and their arrangements for personal expression. • Analyse some characteristics of Kandinsky’s abstract paintings. • Explore the musical characteristics expressed in the paintings. • Make sketches while listening to a few excerpts of music, and experience how artists create visual arts works through the stimulation of music.
Cycle 3	<p>Development Stage: (5th double lesson)</p> <ul style="list-style-type: none"> • Create music in groups to present the concept of dots and lines, and notate the music using graphic notation. • Learn to develop the assessment criteria for music creating and performing. • Rehearse for the performance in groups after school hours. 	<p>Development Stage: (6th double lesson)</p> <ul style="list-style-type: none"> • Appreciate and analyse again the excerpt of J.S. Bach’s “Tocatta in D minor” in the Walt Disney film “Fantasia”, focusing on how dots and lines can be used as major components in composition to present music. • Students and teacher develop the assessment criteria for assessing visual arts works. • Make an abstract painting based on their music creative works in groups.
Cycle 4	<p>Completion Stage: (7th and 8th double lesson)</p> <ul style="list-style-type: none"> • Introduce the relationship between their own music and visual arts creative works in groups, display the graphic notation and perform the music creative work, and conduct self and peer assessment. • Perform the music creative work of another group based on their graphic notation, and conduct self and peer assessment. <p><i>Notes:</i></p> <p>(i) It is recommended to conduct these two double lessons in a school hall or student activities room, with display boards provided for the presentation of visual arts works and graphic notation.</p> <p>(ii) Both Music and Visual Arts teachers should attend the 7th and 8th double lessons to conduct assessment and give appropriate feedbacks to students. If such arrangement is not possible, Music teacher may videotape students’ performances in the 7th double lesson for different groups to introduce the relationship between music and visual arts creative works in the 8th double lesson. In addition, teachers may consider conducting the performances and assessment after school hours.</p>	

Assessment: Assess students' overall performance in creating, learning abilities and attitudes and generic skills through classroom observations, worksheets, graphic notation, music and visual creative works and self and peer assessment.

Significance to Learning:

- Through learning across the arts, students connect the knowledge and skills of music and visual arts;
- Through the creating process, students develop and apply their knowledge and skills of music and visual arts;
- Through the processes of creating and performing, students are facilitated to learn effectively and actively, and share the outcomes of collaborative learning;
- Through self and peer assessment, students develop their abilities in reflection and appraising; and
- Through group discussion, creating and performing activities, students' generic skills and proper learning attitude are developed.

Significance to Teaching:

- Through designing activities of learning across the arts, teachers understand how to implement and assess such activities;
- Through collaborative lesson preparation, teachers' collaboration and team spirit are developed;
- Through guiding students to create and perform, teachers experience the roles of facilitators and collaborators to facilitate students to learn effectively and actively; and
- Through designing activities of learning across the arts, teachers widen the understanding of different art forms.

Learning and Teaching Resources:

References:

Music

1. Bramhall, David. *Composing in the Classroom*. v. 1. New York: Boosey & Hawkes, 1989, pp. 10-21, 38-40.
2. Chew, Geoffrey and Richard Rastall. "Notation". In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie. London: Macmillan Publishers, 2001, v. 18, pp.182-189.
3. Griffiths, Paul. *György Ligeti*. 2nd ed. London: Robson Books, 1997, pp. 26-37.
4. Pritchett, James. *The Music of John Cage*. Cambridge: Cambridge University Press, 1993, pp. 128-134.
5. Walden, David E. *How to Listen to Modern Music Without Earplugs*. Toronto: Sound And Vision, 1999.
6. Whitney, Kathryn. "Score". In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie. London: Macmillan, 2001, v. 22, pp. 900-904.

Visual Arts

1. Dabrowski, Magdalena. *Kandinsky: Compositions*. New York: Museum of Modern Art, 1995.
2. Stephens, Pamela and Nancy Walkup. *Bridging the Curriculum Through Art: Interdisciplinary Connections*. Glenview, Illinois: Crystal Productions, 2001.

Websites:

Music

1. BBC Radio 3: Games Homepage
<http://www.bbc.co.uk/radio3/games/>
2. Graphic Notation
<http://www.teachingideas.co.uk/music/graphic.htm>

Visual Arts

1. Kandinsky: Compositions
<http://www.glyphs.com/art/kandinsky/>
2. Wassily Kandinsky on the Internet
http://www.artcyclopedia.com/artists/kandinsky_wassily.html

Examples for Appreciation:

Music

1. J. S. Bach: "Tocatta and Fugue in D minor"
(from Walt Disney film "The Fantasia")
2. Karlheinz Stockhausen: "Kontakte"
3. György Ligeti: "Volumina"
4. John Cage: "Aria"
5. Cathy Berberian: "Stripsody"

Visual Arts

1. 唐·懷素：《自敘帖》(Chinese painting)
2. 宋·陳洪綬：《歸去來圖》(Chinese painting)
3. 明·徐渭：《水墨葡萄圖軸》(Chinese painting)
4. 吳冠中：《大江東去》，1985 (Chinese painting)
5. Wassily Kandinsky: "Colourful Life", 1907
6. Wassily Kandinsky: "Autumn in Bavaria", 1908
7. Wassily Kandinsky: "Compositions IV-VIII", 1911-23
8. Joan Miro: "The Family", 1893
9. Jackson Pollock: "Number 1A", 1948
10. Piet Mondrian: "Broadway Boogie-Woogie", 1942-3

11. Edvard Munch: "Scream", 1895

Generic Skills Developed:	Creativity, critical thinking skills, communication skills, collaboration skills, self-management skills, problem-solving skills and study skills
Values and Attitudes Cultivated:	<ol style="list-style-type: none">1. Respect and appreciate others' creative works;2. Cultivate the attitude of acceptance and openness; and3. Cultivate positive and active learning attitude.

Teaching Exemplar 2: Musical “Save the Earth”

Topic: Musical “Save the Earth”

Key Stage: Key Stage 1 or 2

KLA / Subject: Music, Chinese Language, Visual Arts, General Studies and Dance (in the form of extra-curricular activity)

Duration of Learning: about 8 weeks

Introduction: Through learning across the KLAs, students are guided to write lyrics and scripts, create rhythmic ostinati and a new character (Fairy) for the musical “Save the Earth” so as to cultivate their creativity and strengthen their awareness on environmental protection. Students gain learning experiences in creating, performing and appraising in the process of producing the musical. These experiences provide students with the opportunities of interactive learning, exchanging ideas and collaboration, and help them develop generic skills.

Learning Targets: Developing Creativity and Imagination, Developing Music Skills and Processes, Cultivating Critical Responses in Music, Understanding Music in Context

Learning Objectives: **Music**

Students will learn to:

- identify the basic elements of a musical;
- describe the treatment of music elements in the songs;
- create rhythmic ostinati and write lyrics for the musical;
- create movements to express their feelings of the songs; and
- assess creative works and performances.

Chinese Language

Students will learn to:

- recite the scripts and environmental protection slogans in a dramatic manner;
- create monologues and environmental protection slogans; and
- assess the created monologues and environmental protection slogans.

Visual Arts

Students will learn to:

- design the appearance for the characters in the musical;
- choose simple materials to make costumes according to the appearance of characters; and

- assess the design of appearance and costume production of the characters.

General Studies

Students will learn:

- the importance of environmental protection; and
- to collect information on environmental protection measures, and use it as reference to create the monologue of the character (Fairy) in the musical.

Dance (Extra-Curricular Activity)

Students will learn to:

- understand the function of dance in a musical; and
- arrange simple dances for the musical.

Learning and Teaching Process:

	Music	Chinese Language	Visual Arts	General Studies	Dance
Week 1	Preparation Stage: (4 lessons) <ul style="list-style-type: none"> Understand the script of "Save the Earth". Learn to sing the five songs in the musical and understand the treatment of music elements in these songs. Understand the basic elements of a musical. Understand the assessment criteria of creative works and performances. 				Preparation Stage: <ul style="list-style-type: none"> Learn the dance steps. Understand the function of dance in a musical.
Week 2		Preparation Stage: (2 lessons) <ul style="list-style-type: none"> Understand the techniques of language usage in the script of "Save the Earth". Recite the script in a dramatic manner. Understand the assessment criteria of monologues and environmental protection slogans. 	Preparation Stage: (2 lessons) <ul style="list-style-type: none"> Understand the appearance of characters in different media such as Snoopy, Spiderman and McMug. Understand the assessment criteria of the appearance of the characters and production of costumes. 	Preparation Stage: (2 lessons) <ul style="list-style-type: none"> Collect and report the information on environmental protection to understand its importance. 	
Week 3	Development Stage: (2 lessons and after-school hours) <ul style="list-style-type: none"> Rewrite part of the lyrics of the songs in the musical in groups. Create rhythmic ostinati and movements for the songs in groups. Play the rhythmic ostinati on self-made percussion instruments in groups. Recite the slogans on environmental protection according to the rhythm. Rehearse after school hours. 	Development Stage: (4 lessons) <ul style="list-style-type: none"> Create the monologue of the character (Fairy) in the musical. Create environmental protection slogans. 	Development Stage: (2 lessons) <ul style="list-style-type: none"> Design the appearance of different characters in the musical (Mr Earth, Garbage Devil and Fairy) and produce drawings. Use simple materials to produce the costumes of the above mentioned characters. 	Development Stage: (2 lessons) <ul style="list-style-type: none"> Discuss the ways to practise environmental protection as a reference for creating the monologue of the character (Fairy) in the musical. 	Development Stage: <ul style="list-style-type: none"> Arrange simple dance steps in groups and rehearse the dance.
Week 4	Completion Stage: (4 lessons) <ul style="list-style-type: none"> Sing the songs in the musical in groups with rhythmic ostinati and movements. Conduct self and peer assessment. 	Completion Stage: (2 lessons) <ul style="list-style-type: none"> Recite Fairy's monologue in groups. Conduct self and peer assessment on the monologue and the environmental protection slogans. 	Completion Stage: (2 lessons) <ul style="list-style-type: none"> Introduce the appearance and costumes of the 3 characters in groups. Conduct self and peer assessment. 		
Week 5					
Weeks 6 to 7	<ul style="list-style-type: none"> The best group will be selected to rehearse the musical "Save the Earth" with the dance group after school hours for the performance in an assembly. 				
Week 8	<ul style="list-style-type: none"> Perform the musical "Save the Earth" in an assembly. 				

Assessment: Assess students' overall performance in creating, learning abilities and attitudes and generic skills through classroom observations, worksheets, creative works and self and peer assessment.

Significance to Learning:

- Through learning across the KLAs, students connect the knowledge and skills of different KLAs;
- Through creating activities, students develop and apply their knowledge and skills of different KLAs;
- Through the processes of production and performance, students are facilitated to learn effectively and actively, and share the collaborative learning outcomes;
- Through self and peer assessment, students develop their abilities in reflection and appraising;
- Through collecting information, discussion and group activities, students' generic skills and learning attitude are developed; and
- Through active learning, students extend the learning beyond formal lessons.

Significance to Teaching:

- Through designing activities of learning across the KLAs, teachers understand how to implement and assess such activities;
- Through collaborative lesson preparation, teachers' collaboration and team spirit are developed;
- Through guiding students to create and perform, teachers experience the roles of facilitators and collaborators to facilitate students to learn effectively and actively; and
- Through designing activities of learning across the KLAs, teachers widen their understanding of different subjects.

Learning and Teaching Resources:

Source of musical: (Chinese only)

1. 「救救地球」is taken from 陳遠嫻等編，《新小學音樂do re mi二下》(香港：英利出版社，1994), pp. 49-53.

References: (Chinese only)

1. 《環保通訊月刊》。環境保護運動委員會。2002年5月128期。
2. 《綠色小豆芽》。香港基督教青年協會。2002年6月。
3. 《青草苗》。香港基督教青年協會。2002年6月。

Websites:

1. Environmental Protection Department
<http://www.info.gov.hk/epd/>
2. Environmental Campaign Committee
<http://www.ecc.org.hk/>

Generic Skills Developed: Creativity, critical thinking skills, communication skills, collaboration skills, self-management skills, problem-solving skills, IT skills and study skills

Values and Attitudes Cultivated:

- Strengthen the awareness of environmental protection;
- Understand the civic responsibilities;
- Respect and appreciate others' creative works and performances; and
- Promote personal responsibilities.

Source: This exemplar is an adaptation of the teaching exemplar provided by Tsuen Wan Government Primary School.

Teaching Exemplar 3: “Campus Radio - Our Chek Lap Kok Airport”

Topic:	Campus Radio - Our Chek Lap Kok Airport
Key Stage:	Key Stage 3
KLA / Subject:	Music, Visual Arts, History, Geography and Chinese Language
Duration of Learning:	about 8 weeks, with the use of one afternoon session each week (2 hours 30 minutes)
Introduction:	Through learning across the KLAs, with the topic of Chek Lap Kok Airport, students collect and analyse information, and produce a radio programme which lasts about 5 to 10 minutes so as to foster their creativity and imagination. Students will have a better understanding of Chek Lap Kok Airport through these experiences, which also provide opportunities for interactive learning, exchange of ideas and collaboration, and help students develop generic skills and cultivate a sense of belonging to Hong Kong.
Learning Targets:	Developing Creativity and Imagination, Developing Music Skills and Processes, Cultivating Critical Responses in Music, Understanding Music in Context
Learning Objectives:	<p>Music</p> <p>Students will learn to:</p> <ul style="list-style-type: none">• use sounds and music software to create music as the signature tune, background music and sound effects of a radio programme;• perform the signature tune, background music and sound effects for a radio programme;• develop assessment criteria for creating and performing; and• conduct self and peer assessment according to the developed assessment criteria. <p>Visual Arts</p> <p>Students will learn to:</p> <ul style="list-style-type: none">• use IT to design and produce a poster for the radio programme; and• conduct self and peer assessment according to the assessment criteria. <p>History</p> <p>Students will learn to:</p> <ul style="list-style-type: none">• collect historical information on the development of Chek Lap Kok Airport;• write the site visit report; and• conduct self and peer assessment according to the assessment criteria.

Geography

Students will learn to:

- introduce the environment-friendly design and measures of Chek Lap Kok Airport;
- write site visit report; and
- conduct self and peer assessment according to the assessment criteria.

Chinese Language

Students will learn to:

- write script of the radio programme;
- use suitable speech techniques to perform the radio programme; and
- conduct self and peer assessment according to the assessment criteria.

Learning and Teaching Process:

	Music (45 Minutes)	Visual Arts (25 Minutes)		History & Geography (35 Minutes)	Chinese Language (35 Minutes)
Week 1	Preparation Stage: <ul style="list-style-type: none"> Listen to the signature tunes, background music and sound effects of radio programmes, and understand how the music comply with the contents of the programmes. Listen and analyse several pieces of programme music and understand how the compositional devices comply with the programmes. 	Preparation Stage: <ul style="list-style-type: none"> Explore the basic concepts of poster design. Appreciate and analyse the design of different posters. 	Recess (10 minutes)	Preparation Stage:	Preparation Stage: <ul style="list-style-type: none"> Listen to radio programmes and learn the presentation techniques of the programme hosts. Understand the writing methods and techniques of radio scripts and site visit reports.
Week 2				History: <ul style="list-style-type: none"> Understand the present situation of Chek Lap Kok Airport. Learn how to collect, sort and analyse historic information. 	
Week 3	<ul style="list-style-type: none"> Search and download music files on the Internet. Use music software to arrange the downloaded music files. Develop assessment criteria of creating signature tune, background music and sound effects. 	Development Stage: <ul style="list-style-type: none"> Understand the assessment criteria for designing and producing posters on the radio programme. Use IT to design and produce posters. 		<ul style="list-style-type: none"> In groups: <ul style="list-style-type: none"> Choose the content and way of presentation of the radio programme. Plan the focuses and arrangement of the site visit. Decide the way to collect information. Set the division of work among group members. Understand the requirements of site visit report and radio programme, as well as the assessment criteria of the radio programme performance, including music performance. 	
Week 4	Development Stage: <ul style="list-style-type: none"> Pay a site visit to the airport to observe and collect information. 				
Weeks 5 to 7	Each group arranges time individually to: <ul style="list-style-type: none"> analyse the collected information, write the site visit report and create a radio programme which lasts about 5 to 10 minutes; use sounds and music software to create / arrange music as the signature tune, background music and sound effects for the radio programme; rehearse for the music performance; design and produce posters based on the content of the radio programme. 				
Week 8	Completion Stage: <ul style="list-style-type: none"> Perform the radio programme. Assess the music creative work, content and performance of the radio programme, site visit report and poster design according to the assessment criteria. Audiotape the radio programme performed by different groups and arrange different time slots to broadcast these programmes on Campus Radio. Display the site visit reports and posters of different groups, and conduct self and peer assessment. 				

Assessment: Assess students' overall performance in creating, learning abilities and attitudes and generic skills through classroom observation, site visit reports, music creative works, content and performance of the radio programme, poster design and self and peer assessment.

Significance to Learning:

- Through learning across the KLAs, students connect the knowledge and skills of Music, Visual Arts, History, Geography and Chinese Language;
- Through the processes of creating and performing, students develop and apply their knowledge and skills of the above mentioned subjects, and facilitate effective and active learning, share the collaborative learning outcomes;
- Through self and peer assessment, students develop their abilities in reflection and appraising; and
- Through group discussion, site visit, creating and performing activities, students' generic skills and proper learning attitude are developed.

Significance to Teaching:

- Through designing activities of learning across the KLAs, teachers understand how to implement and assess such activities;
- Through collaborative curriculum design, teachers' collaboration and team spirit are developed.
- Through guiding students to conduct site visits, create and perform, teachers experience the roles of facilitators and collaborators; and
- Through designing activities of learning across the KLAs, teachers widen the understanding of different subjects.

Learning and Teaching

Resources: Websites related to Chek Lap Kok Airport

1. Hong Kong International Airport
<http://www.hkairport.com/>
2. Civil Aviation Department
<http://www.info.gov.hk/cad/>
3. Hong Kong Airport Core Programme
<http://www.info.gov.hk/napco/index-e.html>
4. 香港國際機場
<http://hk.geocities.com/hyfoto/hk/airport/page1.htm>
5. 機場交通快線
<http://home.netvigator.com/~ericnet123/airport.html>

Websites of Radio Stations

1. 點蟲蟲網站
<http://www.touchbugs.net/>

2. Metro Radio Hong Kong
<http://www.metroradio.com.hk/>
3. 廣播劇特區
<http://www.hkradiodrama.com/>
4. 歌曲劇場版
<http://listen.to/drama/>
5. 中大校園電台
<http://www.cuhk.edu.hk/cucr/>
6. 科大校園人民廣播電台
<http://home.ust.hk/campusradio/>
7. 香港浸會大學傳理電台
<http://fly.to/commchannel/>

Listening Repertoire:

1. Gustav Holst: "The Planets" Suite
2. Arthur Honegger: "Pacific 231"
3. György Ligeti: "Atmosphères"
4. Modest Mussorgsky: "Pictures at an Exhibition"
5. Edvard Grieg: Incidental music to "Peer Gynt"
6. Pyotr Ilyich Tchaikovsky: "Nutcracker" Suite
7. 陳鋼及何占豪：《梁山伯與祝英台》小提琴協奏曲
8. 周成龍：《趕馬》
9. 呂文成：《平湖秋月》
10. 易劍泉：《鳥投林》
11. Signature tunes of radio programmes such as news reports of different radio stations, the programmes "Spotlight" and "Sunday Divertimento" of Radio 4, RTHK
12. 廣東小曲：《將軍令》、《下漁舟》、《得勝令》

Generic Skills Developed: Creativity, critical thinking skills, communication skills, collaboration skills, self-management skills, problem-solving skills, study skills, IT skills and numeracy skills

Values and Attitudes Cultivated:

- Respect and appreciate others' creative works and performances;
- Cultivate the attitude of acceptance and openness;
- Cultivate positive and active learning attitude; and
- Strengthen the sense of belonging to Hong Kong.

Teaching Exemplar 4: Project Learning - “Getting to Know the Chinese Instruments”

Topic: Getting to Know the Chinese Instruments

Key Stage: Key Stage 2

KLA/ Subject: Music

Duration of Learning: about 5 weeks

Introduction: In the mode of project learning, students learn about the shape and structure, sound production and timbre, playing methods of Chinese instruments through collecting pictures, audio recordings and relevant information of the instruments. Students need to collect, sort and analyse information as well as to make oral and written presentations. In the process of learning, students exchange ideas, learn how to collaborate, and develop their generic skills.

Learning Targets: Developing Creativity and Imagination, Developing Music Skills and Processes, Cultivating Critical Responses in Music, Understanding Music in Context

Learning Objectives: Students will learn to:

- identify the shape and structure, sound production and timbre, playing methods of Chinese instruments;
- collect, analyse and sort the collected information; and
- use IT to give oral and written presentations.

Learning and Teaching Process: **Preparation Stage (Week 1)**

- Sing the familiar song *Fengyanghuagu* (《鳳陽花鼓》) and use Chinese percussion instruments to improvise accompaniment.
- Understand the categorisation of Chinese instruments and listen to relevant repertoire;
- Understand the progress requirements and notes of the project learning (Annex 1);
- Understand the format of meeting agenda and minutes (Annex 2), information collection sheet (Annex 3), self and peer assessment form (Annex 4) and the marking criteria of different assessment modes (Annex 5); and
- Convene working meeting in groups as suggested in the format of meeting agenda and minutes to decide the instrument to be studied, discuss the division of work, the ways to collect and record information, and record the contents of each meeting.

Implementation Stage (Weeks 2 to 3)

- Collect information on the chosen instrument through different channels such as libraries and the Internet;
- Sort and analyse the collected information and complete the information collection sheet; and
- Use presentation software to make an oral presentation of not more than 10 minutes with contents including the shape and structure, sound production and timbre, playing methods and pictures of the chosen instrument.

Concluding Stage (Weeks 4 to 5)

- Make oral presentation using electronic slides;
- Give constructive feedback to the oral presentation of different groups;
- Use word processing software to make a written presentation within 6 to 8 pages, with contents including the shape and structure, sound production and timbre, playing methods, pictures and reference materials of the chosen instrument; and
- Complete the self and peer assessment form.

Assessment: Assess students' overall performance in study skills, learning attitude and generic skills through the forms of classroom observation, documentation of information, oral and written presentations, meeting minutes and self and peer assessment.

Significance of Learning:

- Through study and group activities, students extend learning beyond the classroom and construct knowledge, whereby active learning is facilitated;
- Through the processes of study and presentation, students share their learning outcomes with others;
- Through self and peer assessment, students develop their abilities in reflection and appraising; and
- Through group discussion, study and presentation, students' generic skills and proper learning attitude are cultivated.

Significance of Teaching:

- Through designing activities of project learning, teachers understand how to implement and assess such activities;
- Through guiding students to conduct project learning, teachers experience their roles as facilitators and collaborators; and
- Through observing students' classroom performance and learning outcomes, teachers understand their learning and presentation abilities.

Learning and Teaching Resources / Annexes:

References:

1. 中國藝術研究院音樂研究所。《中國樂器圖鑒》。中國：山東教育出版社，1992。

2. 王秦雁。《我開始喜歡中國音樂》。台北：學鼎出版有限公司，1997。
3. 教育署輔導視學處。「音樂教室」系列二：華夏樂韻。香港：教育署輔導視學處，1998。
4. 葉振綱。《中國音樂與樂器》。香港：三暉圖書，1999。
5. 趙瀟主編。《中國樂器》。北京：現代出版社，1991。
6. University Museum and Art Gallery, University of Hong Kong. *Musical Arts of Ancient China*. Hong Kong: University Museum and Art Gallery, University of Hong Kong, 2001.

Websites:

1. 二胡練功房 <http://www.erhu.org/>
2. 吹鼓吹小站 <http://suona.com/>
3. Music of China <http://www.musicofchina.com/>

Listening Repertoire:

1. 劉天華：《病中吟》
2. 華彥鈞：《二泉映月》
3. 鄭建棟：《姑蘇春曉》
4. 劉維康：《春到清江》
5. 安志順：《鴨子拌嘴》
6. 董洪德、胡天泉：《鳳凰展翅》
7. 古曲：《十面埋伏》
8. 古曲：《漁舟唱晚》

Annexes:

1. Notes for Students on Project Learning
2. Format of Meeting Agenda and Minutes
3. Information Collection Sheet
4. Self and Peer Assessment Form
5. Marking Suggestions

Generic Skills Developed: Study skills, problem-solving skills, IT skills, communication skills, collaboration skills, critical thinking skills, creativity, self-management skills and numeracy skills

Values and Attitudes Cultivated:

- Cultivate national awareness;
- Respect and appreciate others' learning outcomes; and
- Cultivate positive and active learning attitude.

Source: This exemplar is an adaptation of the teaching exemplar provided by TWGH Wong Yee Jar Jat Memorial Primary School.

Annex 1: Notes for Students on Project Learning

Topic

“Getting to Know the Chinese Instruments”

Introduction

1. To make decision in groups on the instrument to be studied, and collect relevant information on the chosen instrument, including the shape and structure, sound production and timbre, playing methods, pictures, audio recordings and relevant URLs.
2. To sort and analyse the collected information to make oral and written presentations.

Assessment

Documentation of information, oral and written presentations, meeting minutes, self and peer assessment

Progress and Points to Note

Progress	Task	Points to Note
Preparation Stage (Week 1)	Convene working meeting	<ul style="list-style-type: none"> • Convene working meeting as suggested in the meeting agenda, and the frequency can be decided upon the needs. • Each meeting has to be chaired by different classmates. • Record the contents of each meeting, including the instrument to be studied, the division of work and the ways to collect and record information.
Implementation Stage (Weeks 2 to 3)	Collect and process information	<ul style="list-style-type: none"> • Collect information on the chosen instrument through different channels such as libraries and on the Internet. • Complete the information collection sheet with the information collected and hand in the sheet on or before <i>(date)</i>. • Prepare the oral presentation by sorting and analysing information.
	Make oral presentation	<ul style="list-style-type: none"> • Use presentation software to make an oral presentation with contents including the shape and structure, sound production and timbre, playing methods and pictures of the chosen instrument. • The oral presentation should not exceed 10 minutes. • Please contact Music teacher if there are needs to use the facilities in the music room.
Concluding Stage (Weeks 4 to 5)	Conduct oral presentation	<ul style="list-style-type: none"> • The oral presentations will be held on the following dates: Groups 1 and 2: <i>(date)</i> Groups 3 and 4: <i>(date)</i> Groups 5 and 6: <i>(date)</i> Groups 7 and 8: <i>(date)</i>
	Make written presentation	<ul style="list-style-type: none"> • Use word processing software to make a written presentation with contents including the shape and structure, sound production and timbre, playing methods, pictures and reference materials of the chosen instrument. • The overall design includes the design of cover and layout. • The number of pages should be between 6 to 8. • The font size of the main text should be point 18.
	Conduct self and peer assessment	<ul style="list-style-type: none"> • Give constructive feedback to the oral presentation of other groups. • Complete the self and peer assessment form and hand in on or before <i>(date)</i>.

Annex 2: Format of Meeting Agenda and Minutes

The First Meeting

Group: _____

Date: _____

Time: _____

Venue: _____

Chairperson: _____

Attendants: _____

Agenda:

1. Decide the instrument to be studied
2. Details on division of work
3. Methods of collecting and recording information
4. Any other business
5. Date of next meeting

Meeting Minutes:

Time of adjournment:

The Second Meeting

Group: _____

Date: _____

Time: _____

Venue: _____

Chairperson: _____

Attendants: _____

Agenda:

1. Report the progress of sorting and analyse of the collected information
2. Complete the information collection sheet
3. Discuss the arrangement of making oral presentation and division of work
4. Any other business
5. Date of next meeting

Meeting Minutes:

Time of adjournment:

Annex 3: Information Collection Sheet

Group: _____ The chosen instrument to be studied: _____

Category of the instrument: _____

Information on the Internet

Keyword	URL	Contents
		<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
		<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
		<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
		<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
		<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____

Other information

Source	Contents
	<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
	<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
	<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
	<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____
	<input type="checkbox"/> picture <input type="checkbox"/> audio recording <input type="checkbox"/> text <input type="checkbox"/> shape and structure <input type="checkbox"/> sound production and timbre <input type="checkbox"/> playing methods <input type="checkbox"/> others: _____

Annex 4: Self and Peer Assessment Form

Class: _____

Name: _____ ()

- ☺ In this project learning, I learned _____ .
- ☺ In the aspect of _____ , I learned _____ .
- ☺ In this project learning, the difficulties I encountered were _____ .
- ☺ The ways I solved the above mentioned difficulties were _____ .
- ☺ I like / dislike * this activity, because _____ .
- ☺ The groupmate whom I appreciated most is _____
because _____ .
- ☺ If there is another project learning, the topic of the project I prefer would be
_____ .

My Feelings



Other Opinions



**Please delete whichever is inappropriate.*

Annex 5: Marking Suggestions

Modes of Assessment	Weighting	Focal Points in Assessment	Marking Criteria				
Documentation of Information	2%	Information on the Internet	0 No information is given.	1 Only URLs are given.	2 Keywords, URLs and descriptions are given.		
	2%	Other Information	0 No other information is given.	1 One type of other information is given.	2 Two or more types of other information are given.		
Oral Presentation	4%	Presentation Skills	1 Partially clear	2 Clear	3-4 Clear, vivid and in order		
	6%	Contents (including shape and structure, sound production and timbre, playing methods)	1 Information is partially accurate.	2-3 Information is accurate with audio recording and pictures.	4-5 Information is accurate and comprehensive with audio recording and pictures.	6 Information is accurate and comprehensive with audio recording, pictures and good presentation.	
Written Presentation	20%	Contents	Shape and Structure, Sound Production and Timbre	0 No information is given.	1-2 One of the two items is illustrated with accurate information.	3-5 One of the two items is fully illustrated, the other item is only briefly introduced. Information is accurate.	6-8 Both items are comprehensively and accurately illustrated.
			Playing Methods	0 No information is given.	1-2 One playing method is illustrated.	3-4 Two or more playing methods are illustrated.	
			Pictures	0 No information is given.	1 One picture of the instrument is given.	2 Two or more pictures of the instrument are given.	
			Reference Materials	0 No information is given.	1 One type of information sources is given.	2 Two or more types of information sources are given.	
		Overall Design	1 Cover is provided.	2 Cover is provided and the layout of contents is clearly designed.	3-4 Cover and layout of contents are clearly and creatively designed.		
Meeting Minutes	4%	Content of Minutes	0 No meeting minutes	1-2 Meeting minutes a bit simple	3-4 Clear and comprehensive meeting minutes		
Self & Peer Assessment	2%	Assessment and Reflection Skills	0 No assessment or reflection is included.	1 Brief assessment and reflection are included.	2 Assessment and reflection are included with appropriate explanations and opinions.		
Total	40%						

Assessment Exemplar I: Classroom Performance

Notes to teachers: (i) Record the frequency of students' **good performance** in a school term as reference for assessment;

(ii) Focal points of classroom observation and modes of assessment should be discussed and set based on learning and teaching needs.

Classroom Observation Form

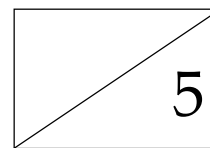
Class: _____		Focal Points of Observation				Total Frequency
No.	Name	Being able to ask constructive questions	Being able to give concrete responses	Being able to express feelings about peer performances or music creative works	Other outstanding performance	
1						
2						
3						
4						
5						
6						
7						
8						
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30						
31						
32						
33						

Assessment Exemplar II: Worksheets

Listening Worksheet (1)

Name: _____ ()

Marks:



Class: _____

Instruments

Listen to each music excerpt three times and identify the instrument played. Write down the numbers denoting the instruments in the boxes below according to their order of appearance.

 1. <i>Dizi</i> (笛子)	 2. Flute	
 3. Clarinet	 4. Violin	 5. <i>Erhu</i> (二胡)

The order of appearance:

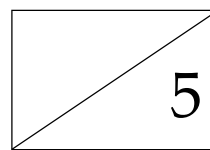
→ → → →

(Note: The total mark is 5. Each correct answer carries 1 mark.)

Listening Worksheet (2)

Name: _____ ()

Marks:



Class: _____

Structure and Form

Listen to the following piece of music three times and mark A, B and C in the brackets to identify different phrases.

Henry Purcell (1659-1695)



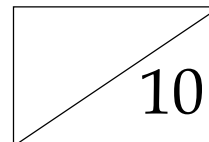
(Note: The total mark is 5. Each correct answer carries 1 mark.)

Listening Worksheet (3)

Notes to teachers: Students should read the questions first. Afterwards, they listen to the first two sections of the erhu (二胡) piece "Horse Racing". (《賽馬》) (i.e. They listen from the beginning till the erhu plays broken chords in pizzicato.)

Name: _____ ()

Marks:



Class: _____

Listen to the music excerpt twice and answer the following questions.

Circle the best answers.

- What is the leading instrument in the music excerpt? (1 mark)
 A. Gehu (革胡) B. Pipa (琵琶) C. Erhu (二胡) D. Zheng (箏)
- Which special performing technique does the leading instrument employ? (1 mark)
 A. Tremolo B. Pizzicato C. Harmonics D. Double stopping
- Choose a suitable tempo for this music excerpt. (1 mark)
 A. Largo B. Adagio C. Moderato D. Allegro

Write the answers in the spaces provided.

- State any two instruments playing accompaniment in this music excerpt. (2 marks)

(a) _____ (b) _____

- The following score is the opening of the music excerpt. Write down the suitable dynamic markings such as *p*, *f*, $<$, $>$ in the spaces provided. (2 marks)

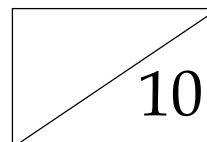
- What kind of atmosphere is portrayed in this music excerpt? (1 mark) Give reasons to support your views with the use of simple music terms. (2 marks)

Music Creating Worksheet (1)

Notes to teachers: *The process of creating rhythmic phrases should comply with activities such as sound exploring, listening and performing.*

Name: _____ ()

Marks*:



Class: _____

Create a two-bar rhythmic phrase using not less than two different note values. Develop the phrase with reference to the following compositional devices, with appropriate time signature and bar lines added.

Rhythmic phrase



Repetition

Augmentation

Diminution

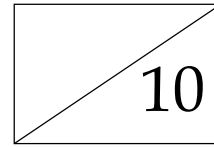
Retrograde

*Please refer to the Marking Suggestions of Music Creating Worksheet (1) for details on marking.

Music Creating Worksheet (2)

Name: _____ ()

Marks*:



Class: _____

Develop a rhythmic phrase lasting 8 to 12 bars by using not less than two kinds of compositional devices. Write down tempo marking, time signature, phrase marks, instrument selected and appropriate performing instructions.

Selected instrument:

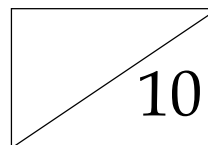
*Please refer to the Marking Suggestions of Music Creating Worksheet (2) for details on marking.

Music Creating Worksheet (3a)

Notes to teachers: This worksheet is divided into two parts, and students will create an eight-bar melody after completing both parts. Students create the opening four bars on Music Creating Worksheet (3a), and create the other four bars on (3b).


Name: _____ ()

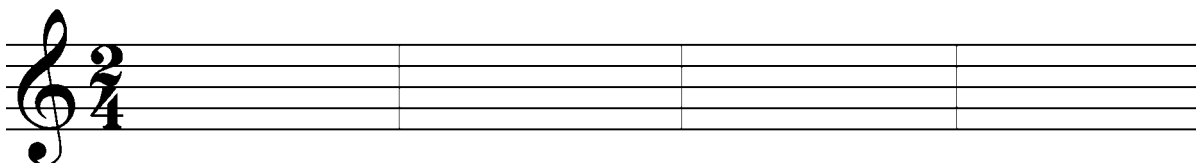
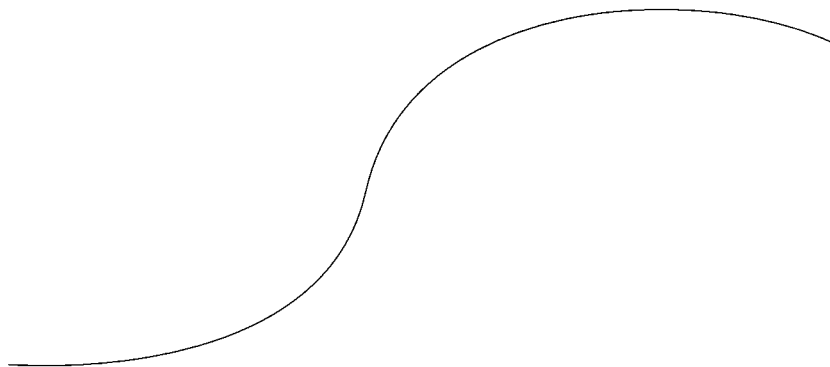
Marks*:



Class: _____

Guidelines –

- (i) According to the contour of the line below, create a four-bar C major melody in $\frac{2}{4}$ time.
- (ii) The range of the melody (the lowest note to the highest note): 
- (iii) Add appropriate tempo and dynamic markings to the melody.
- (iv) Conclude the melody with a note from the dominant chord.

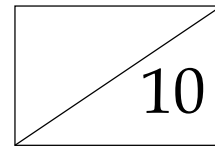


*Please refer to Marking Suggestions of Music Creating Worksheet (3a) for details on marking.

Music Creating Worksheet (3b)

Name: _____ ()

Marks*:



Class: _____

Guidelines –

- (i) Either choose one contour from the lines below or design your own contour and extend the melody in Music Creating Worksheet (3a) to an 8-bar melody.

(a)



(b)




(c)

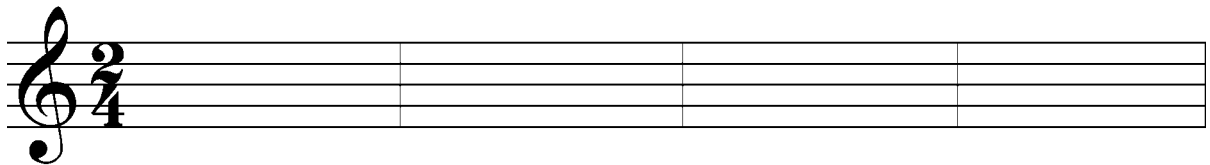


(d)

(Student's own design)

- (ii) The range of the melody (the lowest note to the highest note): 
- (iii) Add appropriate tempo and dynamic markings to the melody.
- (iv) Conclude the melody with the tonic.

(Students should write down the melody from Music Creating Worksheet (3a) first.)



*Please refer to Marking Suggestions of Music Creating Worksheet (3b) for details on marking.

Music Creating Worksheet (1) Marking Suggestions

Creating Items	Marking Criteria	Marks
Rhythmic Phrase	1. Able to use not less than two note values to create a two-bar rhythmic phrase.	1
	2. Able to write the rhythm which suits the metre.	1
Repetition	1. Able to apply repetition correctly.	1
	2. Able to write the rhythm which suits the metre.	1
Augmentation	1. Able to apply augmentation correctly.	1
	2. Able to write the rhythm which suits the metre.	1
Diminution	1. Able to apply diminution correctly.	1
	2. Able to write the rhythm which suits the metre.	1
Retrograde	1. Able to apply retrograde correctly.	1
	2. Able to write the rhythm which suits the metre.	1

(Note: The total mark is 10.)

Music Creating Worksheet (2) Marking Suggestions

	Marking Criteria	Marks
1.	Able to suggest instrument and give suitable performing instructions at appropriate places.	3
2.	Able to write a rhythmic phrase of 8 to 12 bars which suits the metre.	2
3.	Able to apply two kinds of compositional devices correctly.	2
4.	Appropriate time signature and tempo marking are given.	2
5.	Able to apply phrasing marks appropriately.	1

(Note: The total mark is 10.)

Music Creating Worksheet (3a) Marking Suggestions

	Marking Criteria	Marks
1.	Able to create a melody with fluency with reference to the given range and metre.	6
2.	Able to apply tempo and dynamic markings effectively.	2
3.	The melody is created with reference to the contour of the line.	1
4.	The melody concludes on the dominant chord.	1

(Note: The total mark is 10.)

Music Creating Worksheet (3b) Marking Suggestions

	Marking Criteria	Marks
1.	Able to create a melody with fluency with reference to the given range and metre.	6
2.	Able to apply tempo and dynamic markings effectively.	2
3.	The melody is created with reference to the contour of the chosen line.	1
4.	The melody is concluded with the tonic.	1

(Note: The total mark is 10.)

Assessment Exemplar III: Practical Test

Practical Test (1)

Notes to teachers: *Adapt the focal points in assessment and corresponding ratio of marks in the Marking Suggestions according to learning and teaching needs.*

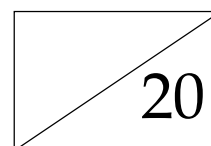
Marking Form for Singing

Name: _____ () Marks:

Class: _____

Date: _____

Repertoire: _____



Focal Points in Assessment	Marks				
	0	1	2	3	4
Pitch	0	1	2	3	4
Rhythm	0	1	2	3	4
Timbre	/	1	2	3	4
Tempo	0	1	2		
Diction	0	1	2		
Breathing	/	1	2		
Mood	/	1	2		

Comments: _____

Marking Suggestions for Singing

Focal Points in Assessment	Marking Criteria	Marks
Pitch	All accurate	4
	Mostly accurate	1-3
	All inaccurate	0
Rhythm	All accurate	4
	Mostly accurate	1-3
	All inaccurate	0
Timbre	Rich	4
	Not so rich	2-3
	Thin and weak	1
Tempo	Grasp appropriately	2
	Grasp partially	1
	Cannot grasp at all	0
Diction	All clear and accurate	2
	Mostly accurate	1
	All inaccurate	0
Breathing	All suitable	2
	Partially suitable	1
Mood	Appropriate	2
	Partially appropriate	1

(Note: The total mark is 20.)

Practical Test (2)

Assessment Form for Recorder Playing

Name: _____ () Class: _____

Repertoire: _____ Date: _____

Focal Points in Assessment	Assessment Criteria
Pitch	<input type="checkbox"/> All accurate <input type="checkbox"/> Mostly accurate <input type="checkbox"/> Partially accurate <input type="checkbox"/> All inaccurate
Rhythm	<input type="checkbox"/> All accurate <input type="checkbox"/> Mostly accurate <input type="checkbox"/> Partially accurate <input type="checkbox"/> All inaccurate
Tonguing	<input type="checkbox"/> Grasp appropriately <input type="checkbox"/> Grasp mostly <input type="checkbox"/> Grasp partially <input type="checkbox"/> Cannot grasp at all
Timbre	<input type="checkbox"/> Rich <input type="checkbox"/> Not so rich <input type="checkbox"/> Thin and weak
Tempo	<input type="checkbox"/> Grasp appropriately <input type="checkbox"/> Grasp partially <input type="checkbox"/> Cannot grasp at all
Breathing	<input type="checkbox"/> All suitable <input type="checkbox"/> Mostly suitable
Mood	<input type="checkbox"/> Appropriate <input type="checkbox"/> Partially appropriate

Comments: _____

Assessment Exemplar IV: Listening Test

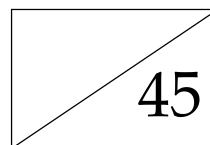
Listening Test (1)

- Notes to teachers:**
- (i) Different forms of questions are set for each listening focal point in the following test for teachers' reference. However, it is not necessary to assess all listening focal points in a single test.
 - (ii) The frequency of playing the excerpts or recordings should be decided according to students' abilities or experiences. Students should be informed beforehand or such instructions should be specified on the test paper.

Name: _____ ()

Class: _____

Marks:



Pitch

Listen to the short melody sung or played three times by the teacher. Write down the sol-fa names of the melody in the brackets. (7 marks)



Duration / Rhythm

Listen to one of the following rhythmic patterns tapped three times by the teacher and put a tick (✓) in the box after the correct answer. (2 marks)

- (1)
- (2)
- (3)

Dynamics

Listen to the melody played three times and write down the correct dynamic markings (*mf*, *p*, $<$, $>$) in the spaces provided. (4 marks)



Tempo

Listen to the melody played once by the teacher and write down the following three tempo markings in the appropriate places on the score. (Each tempo marking should be used once only.) (3 marks)

(1) *rit.*

(2) 

(3) *a tempo*



Timbre

Listen to three music excerpts and identify the leading instruments of each music excerpt.

Put ticks (✓) in the appropriate boxes. (Each excerpt is played twice only) (3 marks)

Order	<i>Pipa</i> (琵琶)	<i>Dizi</i> (笛子)	<i>Yangqin</i> (揚琴)	<i>Erhu</i> (二胡)
(1)				
(2)				
(3)				

Texture

Listen to three music excerpts and identify the texture. Put ticks (✓) in the appropriate

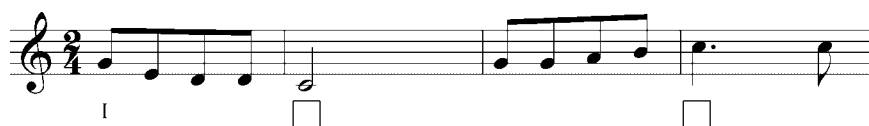
boxes. (Each excerpt is played once only) (3 marks)

Order	Monophony	Homophony	Polyphony
(1)			
(2)			
(3)			

Harmony

Listen to the following excerpt three times and write down the appropriate letter - I or V - in the boxes to indicate the locations of tonic chord and dominant chord.

(5 marks)



Tonality

Listen to three music excerpts and identify the tonality. Put ticks (✓) in the appropriate boxes. (Each excerpt is played once only) (3 marks)

Order	Major	Minor
(1)		
(2)		
(3)		

Structure / Form

Listen to two pieces of music and identify their forms. Put ticks (✓) in the appropriate boxes. (Each piece is played once only.) (3 marks)

Order	Binary Form	Ternary Form	Rondo Form
(1)			
(2)			

Characteristics / Style

a. Listen to three music excerpts and identify their genres. Put ticks (✓) in the appropriate boxes. (Each excerpt is played once only.) (3 marks)

Order	March	Lullaby	Waltz
(1)			
(2)			
(3)			

b. Listen to a music excerpt twice and briefly describe the characteristics / style of the excerpt. (3 marks)

(Notes to teachers: Brief descriptions which are reasonable should carry full marks.)

Mood

- a. Listen to three music excerpts and choose the best terms which suit the mood of the corresponding excerpts. Put ticks (✓) in the appropriate boxes. (Each excerpt is played once only.) (3 marks)

Order	Grievous	Gentle	Indignant	Joyful
(1)				
(2)				
(3)				

(Notes to teachers: Teacher should accept more than one reasonable answer.)

- b. Listen to a music excerpt twice and briefly describe the mood expressed in the excerpt. (3 marks)

(Notes to teachers: Brief descriptions which are reasonable should carry full marks.)

– End of Paper –

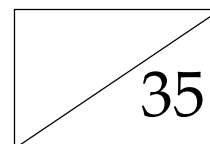
Listening Test (2)

Notes to teachers: (i) Students should read the questions before listening to the music excerpts.

(ii) Music Excerpt 1 is "In the Hall of Mountain King" from "Peer Gynt Suite No.1" by Edvard Grieg. Music Excerpt 2 is "Hantianlei", (《旱天雷》) a piece of Cantonese instrumental music, and the repeated part is omitted. The questions and answers of "Hantianlei" must be adjusted according to the recording used.

Name: _____ ()

Marks:

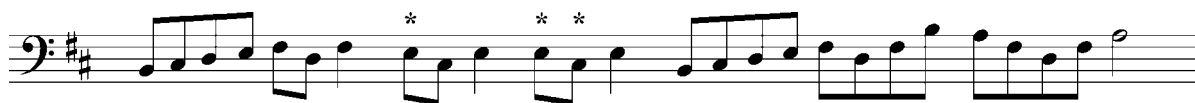


Class: _____

Music Excerpt 1 (20 marks)

Listen to the music excerpt twice and answer the following questions.

1. The following is the opening theme of the piece, in which three accidentals (e.g. #, ♯, ♭) are missing. Put the appropriate accidentals at the notes with asterisks (*) on the score, (3 marks) and add suitable time signature and bar lines. (3 marks)



Write your answers in the spaces provided.


2. The first appearance of the theme is played by _____ (cellos and double basses / harps and guitars / violins and violas), and then _____ (flutes / oboes / bassoons) play the same theme again. This recurring theme is later played by _____ (violins / flutes / trombones). (3 marks)
3. At the beginning, the strings are being _____ (plucked / bowed / struck). (1 mark)
4. The piece is in _____ (major / minor) key. Modulation _____ (occurs / does not occur) in the music excerpt. (2 marks)
5. Briefly describe the changes of dynamics, tempo and pitch in the music excerpt. (3 marks)
- _____
- _____
6. What kind of atmosphere does the music excerpt portray? (2 mark) Give reasons to support your views with the use of simple music terms. (3 marks)
- _____
- _____

Music Excerpt 2 (15 marks)

Listen to the music excerpt twice and answer the following questions.

1. Write the appropriate rhythm to the following notes. (7 marks)

Pattern A



(Note: Each correct rhythm carries 0.5 marks.)

Circle the best answers.

2. How many times is Pattern A repeated in the excerpt? (1 mark)
A. 3 B. 5 C. 7 D. 9
3. Describe the texture of the excerpt. (1 mark)
A. All instruments play the melody in unison.
B. Many different melodies are played simultaneously.
C. One instrument plays the melody and the other instruments play the accompanying chords.
D. Different instruments play the same melody, but they have their own ornamentations and treatments.

Write your answers in the space provided.

4. Write down any 2 instruments playing in the excerpt. (2 marks)

(a) _____ (b) _____

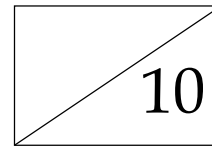
5. This excerpt is named “*Hantianlei*” (《旱天雷》), which describes the feelings of the farmers who exulted when hearing thunder during a lasting drought. In the aspects of tempo and melodic interval, describe how this music expresses the joyful atmosphere. (4 marks)

– End of Paper –

Assessment Exemplar V: Concert Report

Name: _____ ()

Marks:



Class: _____

1. Name of the programme (1 mark): _____

2. Performers / performing groups (1 mark): _____

3. Type of performance (1 mark): (e.g. Solo singing, Choral, Orchestral, Chamber and Chinese music)

4. Performance Venue (1 mark): _____

5. Describe the performance of the performers / performing groups. (2 marks) (e.g. performance techniques, cooperation and expressions)

6. Which piece of music or performance item do you appreciate most? Please give reason(s) related to music. (3 marks)

7. Which type of concert do you prefer to attend? (e.g. Chinese orchestral, Western orchestral and folk song concerts) Please explain. (1 mark)

8.

Attach your ticket here and enclose the house programme.

Marking Suggestions for Concert Report

Question No.	Marking Criteria	Marks
1.	Able to write the name of the programme correctly.	1
2.	Able to write the name(s) of performers / performing groups correctly.	1
3.	Able to identify and write the type of performance.	1
4.	Able to write the venue of the performance correctly.	1
5.	(i) Able to describe the performance of the performers / performing groups in detail.	2
	(ii) Briefly describe the performance of the performers / performing groups.	1
6.	(i) Able to state the most appreciated piece of music or performance and give a detailed explanation related to music.	3
	(ii) Able to state the most appreciated piece of music or performance and give a brief explanation related to music.	2
	(iii) Able to state the most appreciated piece of music or performance but without giving explanations.	1
7.	Able to give reasonable answers.	1
8.	This question is for the teacher's information on the student's attendance of the concert; thus no marking is required.	/

(Note: The total mark is 10.)

Assessment Exemplar VI: Project Learning

Sound Project “The Sound of Nature”

Project Details: *Students visit country parks and explore the sounds of nature. Afterwards, students are divided into groups to work on their own sound projects and perform their works.*

Class: _____	Marks:	<div style="border-bottom: 1px solid black; width: 100%; height: 100%; display: flex; align-items: center; justify-content: center;"> 40 </div>
Group Leader: _____		
Group Members: 1. _____		2. _____
3. _____		4. _____
5. _____		6. _____

Records of Sounds (8 marks)

Record at least four sound sources by means of written form, audio recordings, pictures or photography and describe their characteristics.

Sound Sources	Recording Media	Sound Characteristics		
		Pitch (e.g. high, middle, low)	Dynamics (e.g. loud, soft, gradually getting louder / softer)	Timbre (e.g. tweet tweet, splish splash, cuckoo, gurgle)
1.				

Sound Sources	Recording Media	Sound Characteristics		
		Pitch (e.g. high, middle, low)	Dynamics (e.g. loud, soft, gradually getting louder / softer)	Timbre (e.g. tweet tweet, splish splash, cuckoo, gurgle)
2.				
3.				
4.				

Teacher's feedback :

Sound Project (12 marks)

Guidelines for creating the sound project –

- (i) Use the collected sound sources to create a 30-second sound project “The Sound of Nature”.
- (ii) Human voice, different percussion instruments / self-made instruments, electronic instruments or any other sounds can be employed.
- (iii) Develop the structure of the sound project according to expression needs. Traditional forms (e.g. binary and ternary forms) may also be chosen to organise the sound project.

Sound Sources	Chosen Media for Expression	Notation and Interpretation Methods (Traditional or graphic notation may be used.)

Teacher’s feedback:

Brief Description of the Sound Project (3 marks)

Score (3 marks)

Teacher's feedback:

Performance (10 marks)

Teacher's comments:

Self-assessment of the Group

Class: _____

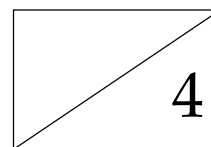
Group Leader: _____

Group Members: 1. _____

3. _____

5. _____

Marks:



2. _____

4. _____

6. _____

1. The special feature of our sound project is: (1 mark)

2. The difficulties we encountered and our solutions during the creating process are: (1 mark)

3. The way(s) we come to a common understanding of our different opinions is: (1 mark)

4. Our feelings on this project learning and our suggestion on a new topic for project learning are: (1 mark)

Marking Suggestions for Sound Project “The Sound of Nature”

Focal Points in Assessment	Marking Criteria	Maximum Marks
Collection process of sounds: Records of Sounds	Record at least four sound sources and able to describe their characteristics.	8
Selection, development and organisation of sounds:	Develop the selected sound sources effectively, and use the chosen media appropriately to express the sound effects.	5
	Structure / form is apparent.	3
	The sound project is creative and contains distinctive characteristics.	2
	Improve the sound project actively and keep a good record of the creating process.	2
Presentation and recording of the creative work: Brief Description of the Sound Project	The idea of the sound project is presented coherently.	3
Score	Notation is clear and effective.	3
Interpretation: Performance	The performance is appropriate with reference to the score in rhythm, pitch, timbre, dynamics and tempo.	6
	Active engagement in the performance, and cooperation is good.	4
Assessment and reflection upon the project learning: Self-assessment of the Group	Appropriate reflections / responses are given in response to the questions.	4

(Note: The total mark is 40.)

Assessment Exemplar VII: Self and Peer Assessment

- Notes to teachers:**
- (i) Design and adopt suitable assessment criteria according to the different needs of learning and teaching, or develop the list of criteria with students.
 - (ii) Design suitable assessment grading with reference to students' abilities and the focal points in assessment.
 - (iii) Understand the purposes of the assessment and the method to process the collected data.

With reference to the performances of the music creative works of your own or your classmates, express your opinion on the following items:

		Level of Agreement				
		(Totally Agree)				(Totally Disagree)
		5	4	3	2	1
1.	There are suitable arrangement of dynamics in the creative work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.	There are effective changes of timbre in the creative work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.	There is an apparent structure / form in the creative work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.	The creative work demonstrates creativity.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. I like / dislike * this creative work because _____

6. There are points for improvement in this creative work, including:

7. If similar activities are to be held next time, I would wish to have the following theme / content of the activities:

**Please delete whichever is inappropriate.*

Assessment Exemplar VIII: Music Activities Record

Notes to teachers: *In order to obtain a better understanding of students' participation in extra-curricular activities and their performance, the information on this form can be used as a reference to assess comprehensively students' performance in music.*

Name: _____ () Class: _____

1. Attending Music Performances

Date	Name of Activity	Venue	Organisation

2. Participating in Music Performing Activities

Date	Name of Activity	Venue	Organisation

3. Participating in Music Training Activities, Competitions or Examinations

Date	Names of Training Activities, Competitions or Examinations	Performance / Result	Organisation

(Students should complete the form themselves with the information of the activities which they participated in and return the form to the Music teachers by the date specified.)

Assessment Exemplar IX: Report of Performance in Music

Notes to teachers: Marks or grades may be used to report students' performance in creating, performing, listening or other aspects.

Name: _____ () Class: _____

School Year: _____

1. Performance in Music Learning / Abilities

School Term	Creating	Performing		Listening	Others	Overall Performance / Result
		Singing	Instrumental Playing			
1st Term						
2nd Term						

2. Attending Music Performances

Number of music performances the student attended: _____

3. Participating in Music Performing Activities

Date	Name of Activity	Venue	Organisation

4. Participating in Music Training Activities, Competitions or Examinations

Date	Names of Training Activities, Competitions or Examinations	Performance / Result	Organisation

Overall comments:

Appendices

Appendix I: Resources on the Internet

Hong Kong Government Bureaux, Departments and Related Organisations

Culture and Heritage Commission	http://www.chc.org.hk/
Curriculum Development Council	http://cd.emb.gov.hk/cdc.asp
Curriculum Development Institute	http://cd.emb.gov.hk/
Curriculum Development Institute Arts Education Section	http://cd.emb.gov.hk/arts/
Education and Manpower Bureau	http://www.emb.gov.hk/
Hong Kong Arts Centre	http://www.hkac.org.hk/
Hong Kong Arts Development Council	http://www.hkadc.org.hk/
Hong Kong Examinations and Assessment Authority	http://www.hkeaa.edu.hk/
Leisure & Cultural Services Department	http://www.lcsd.gov.hk/
Music Office	http://www.lcsd.gov.hk/musicoffice/
Quality Education Fund	http://www.info.gov.hk/qef/
Radio Television Hong Kong	http://www.rthk.org.hk/

Overseas Government Bodies and Organisations

American Music Conference	http://www.amc-music.org/
Board of Studies NSW Australia	http://www.boardofstudies.nsw.edu.au/
Council of Ministers of Education, Canada	http://www.cmec.ca/
Curriculum Council of Western Australia	http://www.curriculum.wa.edu.au/
INCA	http://www.inca.org.uk/
International Society for Contemporary Music	http://www.iscm.nl/
International Society for Music Education	http://www.isme.org/
MENC - The National Association for Music Education	http://www.menc.org/
Ministry of Education, Singapore	http://www.moe.gov.sg/
Ministry of Education, New Zealand	http://www.minedu.govt.nz/

Ministry of Education, Ontario	http://www.edu.gov.on.ca/
Ministry of Education, PRC [†]	http://www.moe.edu.cn/
Ministry of Education, Taiwan	http://www.edu.tw/
National Grid for Learning	http://www.ngfl.ac.uk/
Qualifications and Curriculum Authority, UK	http://www.qca.org.uk/
The Standards Site	http://www.standards.dfes.gov.uk/
U.S. Department of Education	http://www.ed.gov/
Victorian Curriculum and Assessment Authority, Australia	http://www.vcaa.vic.edu.au/
K12中國中小學教育教學網 [†]	http://www.k12.com.cn/

Local Tertiary Institutes

Department of Creative Arts, Hong Kong Institute of Education	http://www.ied.edu.hk/ca/
Department of Music and Fine Arts, Hong Kong Baptist University	http://arts.hkbu.edu.hk/dept_mfa.asp
Department of Music, Chinese University of Hong Kong	http://www.cuhk.edu.hk/mus/
Department of Music, University of Hong Kong	http://www.hku.hk/music/
Hong Kong Academy for Performing Arts	http://www.hkapa.edu/

Curriculum Planning and Schemes of Work

Education Planet	http://www.educationplanet.com/search/Art_and_Music/Music
Hong Kong Education City	http://www.hkedcity.net/
Lesson Tutors	http://www.lessonstutor.com/musicgenhome.html
Music at School	http://www.musicatschool.co.uk/
Music for Teachers	http://www.m4t.org/
Music Lessons	http://www.geocities.com/Athens/Marble/9607/intro.htm
Music Teacher's Resource Site	http://www.mtrs.co.uk/
Music Teachers UK	http://www.musicteachers.co.uk/resources/
National Curriculum Online	http://www.nc.uk.net/
Teachers Web - Music	http://www.teachersweb.co.uk/teach/teach_music.html
Teaching Ideas for Primary Teachers	http://www.teachingideas.co.uk/
學習加油站 [†]	http://content.edu.tw/primary/music/tn_dg/main.htm

Creating

ArtsEdge: Teaching Materials: Music Composition	http://artsedge.kennedy-center.org/teaching_materials/curricula/curriculum_units.cfm?curriculum_unit_id=57
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BBC Radio 3 - Games Homepage	http://www.bbc.co.uk/radio3/games/
Creating Music	http://www.creatingmusic.com/
Mozart's Musikalisches Würfelspiel	http://sunsite.univie.ac.at/Mozart/dice/

Theory and History

Classical.net	http://www.classical.net/
Classical Composer Archive	http://voyager.physics.unlv.edu/
Essentials of Music	http://www.essentialsofmusic.com/
MiBAC Theory Reference	http://www.mibac.com/Pages/Theory/Main_Theory.htm
Music Education @ Datadragon.com	http://datadragon.com/education/
Naxos Learning Zone	http://www.naxos.com/NewDesign/fllearning.files/blearning.htm
Ricci Adams' Musictheory.net	http://www.musictheory.net/
This Day in Music History	http://datadragon.com/day/
Wunderhorn [†]	http://www.wunderhorn.com/
作曲家和音樂家 [†]	http://www.e-classical.com.tw/coollink/composer.html

Chinese Music

Cantonese Opera Home Page	http://members.aol.com/canopera/
China Culture Information Net	http://english.ccnt.com.cn/
Chinese Music Archive, Chinese University of Hong Kong	http://www.cuhk.edu.hk/mus/cma/
Chinese Opera Information Centre, Music Department, Chinese University of Hong Kong	http://corp.mus.cuhk.edu.hk/
Music of China	http://www.musicofchina.com/
中國民族音樂在綫 [†]	http://www.huain.com/
中國音樂小天地 [†]	http://resources.emb.gov.hk/chimusic/
中國戲曲查篤擲 [†]	http://www.rthk.org.hk/chiculture/chiopera/
中樂尋珍 [†]	http://www.rthk.org.hk/chiculture/china_music/main.htm
表演藝術 [†]	http://big5.ccnt.com.cn/show/

World Music

Ethnographic Music	http://ethnographic.com/music/music.html
Folk Music Homepage	http://www.jg.org/folk/folkhome.html
The World of Music	http://library.thinkquest.org/11315/
World Music Central	http://www.worldmusiccentral.org/
Yet Another Digital Traditional Page	http://sniff.numachi.com/~rickheit/dtrad/

Music Information Technology

Classroom Application

Computers in the Music Discipline	http://www.humanities.mcmaster.ca/~hccrs/ssmusicwebpage/titlepg.htm
Contemporary & Electronic Creative Music Project	http://yy2.hkcampus.net/~yy2-mus/
Computers in Music Education	http://www.xtec.es/rtee/eng/
ICT and Music	http://www.hitchams.suffolk.sch.uk/ictmusic/
ICT in Music Education	http://www.lle.mdx.ac.uk/hub/musictech/
Music Technology in the Learning Process	http://www.edna.edu.au/sibling/learnit/larea.html
Ray Dretske's Computers in Music Online	http://vtg.org/cimonline/
The Application of Information Technology in the Teaching of Music	http://resources.emb.gov.hk/hbmusic/

Music Playing Programmes

RealOne Player	http://www.real.com/
Winamp	http://www.winamp.com/
Windows Media Player	http://www.microsoft.com/windows/windowsmedia/

Recording and Wave Editing Programmes

Adobe Audition	http://www.adobe.com/products/audition/
AudioCatalyst	http://www.xingtech.com/mp3/audiocatalyst/
n-Track studio	http://www.fasoft.com/
SoundForge	http://www.sonicfoundry.com/
WAVmaker	http://www.polyhedric.com/software/wavmaker/

Sequencing and Auto-accompaniment Programmes

Band-in-a-Box	http://www.pgmusic.com/bandbox.htm
Cakewalk	http://www.cakewalk.com/
Fruityloops	http://www.fruityloops.com/
GrooveLab	http://artopod.com/groovelab/
Jammer Professional	http://www.soundtrek.com/jammer_pro.htm

Notation Programmes

Encore	http://www.gvox.com/
Finale	http://www.finalemusic.com/finale/
Finale NotePad	http://www.finalemusic.com/notepad/
NoteWorthy Composer	http://www.noteworthysoftware.com/
Sibelius	http://www.sibelius.com/

Graphic Notation Programmes

Hyperscore	http://web.media.mit.edu/~egon/developing/mit/hyperscore/
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Theory and Ear-training Programmes

Alfred Publishing	http://www.alfred.com/
EarMaster School	http://www.earmaster.com/
Gary Ewer's Easy Music Theory	http://www.musictheory.halifax.ns.ca/
Maestro Software	http://www.wrlldcon.com/maestro/
MiBAC Music Software	http://www.mibac.com/
Music Ace	http://www.harmonicvision.com/mafact.htm
Music Mentor	http://www.rrgc.co.uk/products/MMM2002.shtml
Personal Ear Trainer	http://www.janasoftware.co.uk/pet.htm

Music to be Downloaded

Classical Music Archives	http://www.classicalarchives.com/
Classical Music MIDI Page	http://www.sciortino.net/music/
The Internet Chinese Music Archive	http://www.ibiblio.org/chinese-music/
中國民樂 [†]	http://www.hanaga.com/midi/bmidi.html

Scores to be Downloaded

Mundial Directory Of Free Sheet Music On The Web	http://www.free-scores.com/
The Choral Public Domain Library	http://www.cpdl.org/
The Music Library	http://muslib.mmv.ru/index_eng.html
VARIATIONS Prototype: Online Musical Scores	http://www.dlib.indiana.edu/variations/scores/
Werner Icking Music Archive	http://icking-music-archive.org/
華音網站 – 樂譜下載 [†]	http://huain.com/musicbook/index.php?type=8

Instruments

CHICO Instrument Encyclopedia	http://www.si.umich.edu/chico/instrument/
Encyclopedia of Percussion	http://www.cse.ogi.edu/Drum/encyclopedia/
Instruments of the Orchestra	http://www.sfskids.org/templates/instorchframe.asp?pageid=3
Lark in the Morning	http://www.larkinam.com/
National Music Museum	http://www.usd.edu/smm/
Piano Nanny	http://www.pianonanny.com/
The Instruments Lab	http://www.nyphilkids.org/lab/
二胡練功房 [†]	http://www.erhu.org/
吹鼓吹小站 [†]	http://suona.com/

Music Games

Alfred Fun Zone	http://www.alfred.com/span_fun/fungames.html
Diversi-Tune	http://www.divitune.com/
DSOKids	http://www.dsokids.com/
Elephant Site	http://www.elephantsite.fsnet.co.uk/

Kids Domain Music Games	http://www.kidsdomain.com/games/music.html
New York Philharmonic Kidzone	http://www.nyphilkids.org/
NickJr.com	http://www.nickjr.com/kids/flash_site/playtime.jhtml
Playmusic.org	http://www.playmusic.org/
SFSKids	http://www.sfskids.org/
阿毛的成長樂園†	http://www.amau.com.tw/

Local Orchestras and Festivals

Hong Kong Arts Festival	http://www.hk.artsfestival.org/
Hong Kong Chinese Orchestra	http://www.hkco.org/
Hong Kong Juvenile & Youth Chinese Classical Orchestra	http://www.hkjcoco.org.hk/
Hong Kong Philharmonic Orchestra	http://www.hkpo.com/
Hong Kong School Music and Speech Association	http://www.hksmsa.org.hk/
Hong Kong Sinfonietta	http://www.hksinfonietta.org/
Hong Kong Youth Arts Festival	http://www.hkyaf.com/
Wang Kwong Chinese Orchestra†	http://www.wangkwong.org/
理工中樂團†	http://www.geocities.com/cmig_hk/

Directories of Links

BBS-faq	http://www.faqs.org/faqs/music/
Database Of The Choral Music Repertoire Of The World	http://www.musicanet.org/en/
Internet Resources: Music Databases - The Loeb Music Library Web Site	http://hcl.harvard.edu/loebmusic/online-ir-databases.html
Music Information Resources	http://www.library.ucsb.edu/subj/music.html
Themefinder	http://www.themefinder.com/
ThinkQuest Junior Library: Music	http://www.thinkquest.org/library/cat_show.html?cat_id=17&cid=2
Worldwide Internet Music Resources: Outline	http://www.music.indiana.edu/music_resources/outline.html
Yahoo Directory of Composers	http://dir.yahoo.com/Entertainment/Music/Artists/By_Genre/Classical/Composers/

† *Websites available in Chinese only.*

Note: As there may be changes to the above websites from time to time, the Education and Manpower Bureau has no responsibility to ensure their availability.

Appendix II: Reading Materials

To enhance students' knowledge and widen their vision, teachers should purchase books in accordance with schools' needs and students' levels. They should also encourage students to borrow books from public libraries.

(1) Basic Music Knowledge

Book / Serial Title	Author	Publication	Year
An ABC Of Music: A Short Practical Guide To The Basic Essentials of Rudiments, Harmony, and Form	Imogen Holst	London: Oxford University Press	1980
The Basic Guide to How to Read Music	Helen Cooper	New York, NY: Putnam Pub. Group	1985
I Wonder Why Flutes Have Holes and Other Questions about Music	Josephine Paker	London: Kingfisher	1995
Music	Julian Rowe	Crystal Lake, IL: Rigby Interactive Library	1997
Musicians	David Marshall	Hemel Hempstead, Herts: Simon & Schuster Young Books	1993
My Drum	Kay Davies and Wendy Oldfield	Milwaukee: G. Stevens	1994
別怕豆芽菜	赫連·古柏著； 林芬櫻譯	台北：大呂	1990
我想知道長笛為甚麼有小孔以及其他關於音樂的問題	簡尼·沃德著； 姜德鵬譯	杭州：浙江少年兒童	1999
鋼琴如何奏出音樂來？	呂麗蓉譯寫	香港：新雅	1993

(2) Instruments

Book / Serial Title	Author	Publication	Year
<u>Andre Previn's Guide to Music</u> Brass Composing, Performing, Recording Electronic and Mechanical Instruments Keyboard Percussion Strings Voice Woodwind	edited by Andre Previn	London: Macmillan	1984
The Compact Cello: A Complete Guide to the Cello and Ten Great Composers	Barrie Carson Turner	London: Macmillan	1997
The Compact Clarinet: A Complete Guide to the Clarinet and Ten Great Composers	Barrie Carson Turner	London: Macmillan	1996
The Compact Piano: A Complete Guide to the Piano and Ten Great Composers	Barrie Carson Turner	London: Macmillan	1996
The Compact Violin: A Complete Guide to the Violin and Ten Great Composers	Barrie Carson Turner	London: Macmillan	1996
<u>Exploring Music</u> Brass Percussion Singing Strings Woodwind	Alyn Shipton	Austin, TX: Raintree Steck-Vaughn Publishers	1994

Book / Serial Title	Author	Publication	Year
<u>Get set ... Go!</u> Bang and Rattle Pluck and Scrape Puff and Blow Squeak and Roar	Sally Hewitt	London: Watts	1993
How the World Makes Music	Iwo and Pamela Zaluski	Corsham, Wiltshire: Young Library	1994
Learn to Play Keyboards	Emma Danes and Katie Elliott	London: Usborne	1996
<u>Live Music</u> Brass Keyboards Percussion Strings Woodwind	Elizabeth Sharma	Hove: Wayland Publishers	1992
Musical Instruments	Meryl Doney	London: Watts	1996
Musical Instruments	Louise Tythacott	New York: Thomson Learning	1995
Musical Instruments Around the World	Godfrey Hall	Hove: Wayland	1995
Musical Instruments from A to Z	Bobbie Kalman	New York: Crabtree	1998
Musical Instruments from Around The World	Judy L. Hasday	Philadelphia: Chelsea House Publishers	1999
Sounds and Music	Robin Kerrod	Bath: Cherrytree Books	1990
The Usborne First Book of the Recorder	Philip Hawthorn; edited by Janet Cook and Judy Tatchell	London: Usborne	1986
What Instrument is This?	Rosmarie Hausherr	New York: Scholastic	1992
<u>Young Musician Plays</u> Flute, Recorder, and Other Woodwind Piano and Keyboards Violin and Stringed Instruments	Simon Walton Alan Blackwood Alison Hunka and Philippa Bunting	London: Franklin Watts	1992
中國民族樂器圖卷	應有勤	上海：上海音樂	1997
中國樂器	周旻樺	台北：牛頓	1986
音樂和樂器	施錦蓉等編輯	台北：理科	1994
音樂教室	華一編輯委員會	台北：華一	1992

(3) Musicians and Music Appreciation

Book / Serial Title	Author	Publication	Year
The Barefoot Book of Stories from the Opera	Retold by Sharukh Husain	Brooklyn, NY: Barefoot Books	1999
<u>Famous Children</u> Bach Beethoven Brahms Chopin Handel Haydn Mozart Schubert Schumann Tchaikovsky	Ann Rachlin	London: Victor Gollancz	1992 1994 1993 1993 1992 1992 1992 1994 1993 1993

Book / Serial Title	Author	Publication	Year
<u>Getting to Know the World's Greatest Composers</u>			
Aaron Copland			1995
George Gershwin			1994
Igor Stravinsky			1996
Johann Sebastian Bach			1998
Johannes Brahms	Mike Venezia	New York: Children's Press	1999
John Philip Sousa			1998
Leonard Bernstein			1997
Ludwig van Beethoven			1996
Peter Tchaikovsky			1994
Wolfgang Amadeus Mozart			1995
Introducing Bach	Roland Vernon	London: Belitha	2002
Introducing Beethoven	Roland Vernon	London: Belitha	2002
Introducing Chopin	Roland Vernon	London: Belitha	2002
Introducing Gershwin	Roland Vernon	London: Belitha	2002
Introducing Mozart	Roland Vernon	London: Belitha	2002
Introducing Stravinsky	Roland Vernon	London: Belitha	2002
Introducing Verdi	Roland Vernon	London: Belitha	2002
Introducing Vivaldi	Roland Vernon	London: Belitha	2002
Jazz	Michael Burnett	Oxford: Oxford University Press, Music Dept.	1985
Song and Dance	John Malam	New York: Franklin Watts	2000
The World of Music	Nicola Barber and Mary Mure	Parsippany, NJ: Silver Burdett	1995
World Music	Roger Thomas	Oxford: Heinemann Library	1998
千古樂壇軼事	國家出版社編審部	台北：國家出版社	1982
大音樂家小故事	武川寬海著； 林道生譯	台北：全音樂譜	1987
大音樂家的故事	林風	香港：香港上海書局	1984
大家來聽管絃樂	布萊克伍德著； 楊明暉譯	台北：台北英文雜誌社	1996
小小音樂家	陸趙鈞鴻	香港：晶晶教育	1999
小小音樂宮	馬光復編著	濟南：明天	1995
中國古代音樂家故事	陳伯吹，沈家英	北京：人民音樂	1979
四大樂聖：巴哈	提姆·道利著； 潘罡譯	香港：中華	1992
四大樂聖：貝多芬	羅賓·梅著； 白裕承譯	香港：中華	1992
四大樂聖：柴可夫斯基	大衛·蒙特菲爾德 著；巫雪如譯	香港：中華	1992
四大樂聖：莫札特	伊安·麥克林著； 黃景暉譯	香港：中華	1992
外國音樂漫話	周雪，程巍編著	北京：中國大百科全書	1996
妙趣橫生的音樂世界	馬東風，褚灝編著	北京：世界知識	1988
和青年朋友談音樂	郭迪揚	香港：大光	1978
雨點音樂	李靄璇著	香港：教育	1988
音樂	威克斯著； 蘇福忠譯	香港：三聯	2000
音樂子午線	陳永明	香港：商務印書館	1994
音樂天地	葉明媚	香港：商務	1992
音樂日日談	孫維權，林海興等編	上海：上海文藝	1986
音樂的世界	黃牧	香港：明窗	1990
音樂的故事	保羅·貝克著； 馬立，張雪燕譯	南京：江蘇文藝	1997
音樂家的生活	凱瑟琳·克魯爾作； 林麗冠譯	台北：智庫	1995

Book / Serial Title	Author	Publication	Year
音樂萬歲!	掉毛貓咪們 (Chats peles) 文圖; 吳倩怡譯	台北：格林文化	1997
神州樂話	孟維平編著	北京：中國大百科全書	1996
國樂隨筆	吳贛伯	香港：文化教育	1996
歌者與歌	費明儀	香港：文藝	1975
歌劇	佩蒂蒂著；韓穎譯	香港：三聯	2000
管弦天地	蕭樹勝	香港：香港管弦協會；壹出版	1993
藝檻內外：藝談選(九十年代)	黎鍵	香港：越界文化	1998

Appendix III: Supporting Curriculum Resources of Music Learning and Teaching

Name	Year	Targets	Form
Arts Education Section, Curriculum Development Institute (URL: http://cd.emb.gov.hk/arts/)	Updating Frequently	Primary to Junior Secondary	Website
Resources Library, Hong Kong Education City (URL: http://www.hkedcity.net/resources/ires/ires_index.phtml)	Updating Frequently	Primary to Junior Secondary	Website
Schools Creative Music Showcase (Secondary Level)	2002	Junior Secondary	VCD
Standard Equipment and Furniture List for Music (URL: http://www.emb.gov.hk/building/)	2002	Primary to Junior Secondary	Website
中國音樂小天地 (URL: http://resources.emb.gov.hk/chimusic/)	2002	Primary	CD-ROM, Monograph and Website
粵劇藝術面面觀：校本課程設計(99-00年度)	2002	Junior Secondary	VCD and CD-ROM
中國音樂系列(共四集)	2001	Primary to Junior Secondary	CD-ROM
中國音樂寶庫：胡琴篇	2001	Primary to Junior Secondary	CD-ROM
Schools Creative Music Showcase (Primary Level)	1999	Primary	CD-ROM
The Application of Information Technology in the Teaching of Music: Handbook for Music Teachers (URL: http://resources.emb.gov.hk/hbmusic/)	1999	Primary to Junior Secondary	CD-ROM, Monograph and Website
Music Bulletin	1998	Primary to Junior Secondary	Monograph
National Anthem of the People's Republic of China	1998	Primary to Junior Secondary	CD
小學「聲響設計」作品指引	1998	Primary	Monograph
華夏樂韻	1998	Primary to Junior Secondary	Monograph
粵劇視窗	1997	Junior Secondary	CD-ROM
聲響設計的製作	1997	Primary	Teaching Package
Handbook for Music Teachers in Primary Schools	1993	Primary	Monograph
An English-Chinese Glossary of Terms Commonly Used in the Teaching of Music in Secondary Schools (Supplement)	1989	Junior Secondary	Monograph
An English-Chinese Glossary of Terms Commonly Used in the Teaching of Music in Secondary Schools	1988	Junior Secondary	Monograph

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