Singapore Examinations and Assessment Board

Singapore–Cambridge General Certificate of Education Normal (Technical) Level (2024)

Music
(Syllabus 6129)

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INTRODUCTION

The Normal (Technical) Music syllabus is designed to provide students with a broad-based music education and a foundation to enable them to further their interest in music and sound related areas. It provides students with authentic hands-on learning experiences and exposure to a range of music genres and context, with music technology being an integral part of learning.

To better align to the competencies required in the music industry, core musical skills such as listening, performing and creating (arranging, composing and producing) are intentionally crafted into the syllabus, while meeting the diverse musical interests and strengths of individuals and building the foundation to enable progression towards post-secondary studies in relevant areas.

AIMS

The aims of the syllabus are to:

- Develop **musicianship** through active engagement and **integration** of listening, performing and creating
- Acquire a **range of music technology skills** and develop an awareness of their **applications in real-world contexts**
- Foster **creativity** and **innovation**, and develop **problem-solving skills** and the ability to make **informed decisions** in music
- Develop an awareness and appreciation of music in **local** and **global cultures** and their functions in society
- Cultivate **lifelong enjoyment** and **involvement** in music
- Inculcate **values** and nurture **positive dispositions** through the learning of music.

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FRAMEWORK

The syllabus is organised into two components: Paper 1: Listening and Paper 2: Creating and Performing.

Paper 1: Listening comprises the following Areas of Study: Popular Music from 2000 onwards, Western Classical Music, Music for Film and Television, and Music from Local Cultures. The rigour of active listening would equip candidates with the competencies to listen, analyse, articulate their musical intentions and evaluate their musical decisions.

Paper 2: Creating and Performing, is a coursework comprising two tasks: 1) creating by producing a song or instrumental music arrangement and performing a part in the song or music live, based any one of the genres covered in the areas of study (except Music for Film and Television); 2) creating by producing an original 30-sec instrumental music cue appropriate for a given context in film and television, drawn from any of the Areas of Study in the syllabus. Candidates would also provide a written supporting note on the music cue, enabling them to develop the necessary skills to articulate how musical decisions were made in the creating process.

REQUIREMENT

Candidates taking this syllabus must be under the direct supervision of a N(T) Level music teacher in their own school.

AREAS OF STUDY

The four main Areas of Study (AoS) at N(T) Level form the basis for candidates to develop musical skills, knowledge and understanding. The range of musical genres and contexts enables candidates to draw connections across different forms of expressions and understand cultures of the music's origins as well as cultures and societies where the music is practised, played and enjoyed. These musical competencies are to be developed through listening, creating and performing within the range of local and global musical traditions covered in the areas of study.

Areas of Study (AoS)	
AoS1	**Popular Music from 2000 onwards**, focusing on the following genres: **1.1.** Pop **1.2.** Rock **1.3.** R&B **1.4.** Electronic Dance Remix
AoS2	**Western Classical Music**, focusing on the following genre: **2.1.** Programme Music[1]
AoS3	**Music for Film and Television**, focusing on the following musical conventions: **3.1.** Emotive Music Cues **3.2.** Action Music Cues
AoS4	**Music from Local Cultures**, focusing on the following Music Traditions in Singapore **4.1.** Malay Ensemble Music **4.2.** Chinese Ensemble Music **4.3.** Indian Ensemble Music

Each AoS details the Knowledge Outcomes and Skills Outcomes that are aligned to the three core understanding of the Teaching and Learning Syllabus, thereby providing clarity on the learning focus and intent of each AoS.

A selection of indicative repertoire is provided within each AoS, which comprises a set list of works that are representative of the music genres and sub-genres. The indicative repertoire serves to provide teachers with a common understanding on the choice of music recommended for study and a reference when selecting additional music to further support and extend students' learning. The music in the indicative repertoire also serves to facilitate understanding and application of the musical elements and concepts as candidates engage in listening, performing and creating for each AoS. These are either general musical elements or concepts that can be found in all AoSs, or genre-specific elements and concepts.

The AoS will also include musical works by Singaporean musicians, where relevant and available, highlighting how music is created and expressed through local perspectives and contexts.

[1] Repertoire in AoS2 is not limited to programme music and may include other Western classical works featuring similar programmatic qualities.

Area of Study 1 (AoS1) – Popular Music from 2000 onwards:

1.1. Pop
1.2. Rock
1.3. R&B
1.4. Electronic Dance Remix

Indicative Repertoire

Pop:

- One Direction – What Makes You Beautiful, from the album, *Up All Night* (2011)
- Kelly Clarkson – A Moment Like This, from the album, *Thankful* (2003)
- Sam Willows – For Love, from the album, *Take Heart* (2015)

Rock:

- Snow Patrol – You're All I Have, from the album, *Eyes Open* (2006)
- U2 - Ordinary Love, from Mandela OST (2013)
- The Great Spy Experiment – Night Lights, released as a single (2014)

R&B:

- John Legend and the Roots – Wake Up Everybody ft. Melanie Fiona and Common, from the album, *Wake Up* (2010)
- India Arie – I Am Not My Hair, from the album, *Testimony Volume 1, Life & Relationship* (2006)

Electronic Dance Remix:

- William Orbit - Barber's Adagio For Strings (Ferry Corsten Remix) from the album, *Pieces in a Modern Style* (2000)
- Electrico - We Satellites (Aldrin and Akien Regrooved Mix) from the EP, *We Satellites Remix* (2012)

Knowledge Outcomes	**Skills Outcomes**	**Musical Elements and Concepts**
Students will understand: • The socio-cultural contexts for each of the four genres of popular music • The intent and purpose for the creation of the music in these genres	Students will be able to: • Identify and describe genre-specific and common musical elements and concepts in these four popular music genres • Demonstrate musical understanding of elements, concepts, features and contexts for	**General Musical Elements and Concepts:** • Pitch, rhythm, note duration, rest (whole note, half note, quarter note, eighth note, sixteenth note, dotted half note, dotted quarter note and dotted eighth note) • Melody, melodic intervals (unison, major/minor 3rd, perfect 5th and perfect octave) and melodic contours (step, leaps, ascending and descending), 'hook'

• The musical practice and music making processes in each of these genres	these four popular music genres through performing and creating
	• Deconstruct excerpts from music recordings in these four popular music genres
	• Compare and contrast music of the same genre and music across these four different popular music genres
	• Arrange and produce music for a given context with genre-specific musical understanding
		• Harmony, Tonality, Chord Quality and Chord Progression (major/minor key, major/minor chord, open/closed chord voicings, harmonic rhythm, bassline)
		• Dynamics and dynamic variations (loud, soft, getting louder and getting softer)
		• Tempo (slow, moderate, fast, getting faster and getting slower), BPM (Beats Per Minute)
		• 4/4 meter/time signature
		• Song structure: intro, verse, pre-chorus, chorus, bridge, interlude and ending
		• Repetition and sequence
		• Articulations (legato, staccato and accent)
		• Textures (melody with accompaniment) and song arrangement
		• Groove, drum fill, rhythmic variations, backbeat and break
		• Effects: Reverb, delay, fade in/out, pan and filter
		
		Genre-Specific Musical Elements and Concepts:
		Pop
		• 8th-note/8-beat pop drums and bass patterns/rhythms
		• Vocal harmonies, vocal unison
		• Instrumentation (Timbre):
		  ○ Acoustic and electric guitar with/without distortion, electric bass guitar; and relevant playing techniques for guitar (strumming, picking and plucking) and bass guitar (plucking)
		  ○ Keyboards (piano and/or other electronic keyboard instruments)
		  ○ Drum kit, drum machine and beats
		  ○ Strings
		
		Rock
		• 8th-note/8-beat rock drums and bass patterns/rhythms
		• Guitar/keyboard riffs
		• Falsetto, vocal harmonies and vocal unison
		• Lead guitar solo, slides and pitch bends on guitar
		• Effects: distortion (to build up musical intensity)

		• Instrumentation (Timbre):
		  ○ Acoustic and electric guitar with and without distortion, electric bass guitar; and relevant playing techniques for guitar (strumming, picking and plucking) and bass guitar (plucking)
		  ○ Keyboards (piano and/or other electronic keyboard instruments)
		  ○ Rock drum kit
		
		R&B
		• Groove, syncopation and 16th-note/16-beat drums and bass patterns/rhythms.
		• Melisma and vocal harmonies
		• Instrumentation (Timbre):
		  ○ Electric guitar, electric bass guitar; and relevant playing techniques for guitar (strumming, picking and plucking) and bass guitar (plucking)
		  ○ Keyboards (piano, electric piano and other electronic keyboard instruments)
		  ○ Drum kit, drum machine and beats
		  ○ Strings
		
		Electronic Dance Remix
		• Four-on-the-floor kick drum and off-beat hi-hat patterns
		• Song structure: intro, breakdown, build-up and drop
		• Effects: Arpeggiation, riser and impact
		• Variation by layering of textures
		• Instrumentation (Timbre):
		  ○ Synth bass, synth lead, synth pad,
		  ○ Drum machine, beats and loops

Area of Study 2 (AoS2) – Western Classical Music: Programme Music*

Indicative Repertoire

Programme Music*:

- Sergei Prokofiev – *Peter and the Wolf, Op. 67* (1936)

* Repertoire in AoS2 is not limited to programme music and may include other Western classical works featuring similar programmatic qualities.

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts
Students will understand: • The socio-cultural contexts of western classical music in the early 20th century and in the present day • The intent and purpose of programme music • The musical practice and music making processes in western classical music in the early 20th century and in the present day	Students will be able to: • Identify and describe musical elements and concepts in the indicative repertoire • Demonstrate musical understanding of elements, concepts, features and context in the indicative repertoire through performing and creating • Apply active listening to excerpts of music recordings from the indicative repertoire • Compare and contrast music in different movements in the indicative repertoire • Create a short melodic theme or motif applying the musical elements and concepts in AoS2 for a given context in AoS3	**General Musical Elements and Concepts:** • Pitch, rhythm, note duration, rest (whole note, half note, quarter note, eighth note, sixteenth note, dotted half note, dotted quarter note and dotted eighth note) • Melody, melodic intervals (unison, major/minor 3rd, perfect 5th and perfect octave), melodic contours (step, leaps, ascending and descending), theme and motif • Harmony and Tonality (major/minor key, major/minor chord, open/closed chord voicings • Dynamics and dynamic variations (loud, soft, getting louder and getting softer) • Tempo (slow, moderate, fast, getting faster and getting slower) • 2/4, 3/4, 4/4 meter/time signature • Repetition and sequence • Articulations (legato, staccato and accent) **Genre-Specific Musical Elements and Concepts:** • Textures and Orchestration (thick, thin, solo, melody with accompaniment, and unison) • Instrumentation (Timbre): ○ String Section: high and low strings and solo instruments - violin, cello and double bass; and relevant playing techniques (bowing/arco and plucking/pizzicato) ○ Woodwind Section: high and low woodwinds and solo instruments - flute, clarinet, oboe, English horn and bassoon ○ Brass Section: high and low brasses and solo instruments - trumpet, trombone, French horn, tuba ○ Percussion Section: timpani, bass drum, snare drum, and cymbals

Area of Study 3 (AoS3) – Music for Film and Television:
3.1. Emotive Music Cues
3.2. Action Music Cues

Indicative Repertoire

Musical Conventions for Emotive Cues:
- "Peas and Carrots" scene, from the film, *Forrest Gump* (1994)
- "Festival Romance" scene, from the film, *The Karate Kid* (2010)
- "Reunited" Scene, from the film, *The Impossible* (2012)
- "Jack Will's Redemption" scene, from the film, *Wonder* (2017)
- *Mr Kumar*, MOE TV Commercial (2013)

Musical Conventions for Action Cues:
- "Tunnel Chase" scene, from the film, *Mission: Impossible* (1996)
- "Tumbler Chase" scene, from the film, *Batman Begins* (2005)
- "Get the Keys!" scene, from the film, *The Secret Life of Pets* (2016)
- "Tim vs Baby Gang Scene" scene, from the film, *Boss Baby* (2017)
- *One Force*, RSAF TV Commercial (2014)

Knowledge Outcomes	**Skills Outcomes**	**Musical Elements and Concepts**
Students will understand: • The socio-cultural contexts of film and TV • The intent and purpose of music for film and TV • The musical practice and music making processes in music for film and TV	Students will be able to: • Identify and describe musical elements and concepts in the indicative repertoire • Demonstrate musical understanding of elements, concepts, features and context in the indicative repertoire through performing and creating • Apply active listening to excerpts of video recordings	Refer to Musical Elements and Concepts in Popular Music, Western Classical Music and Music from Local Cultures **Examples of Musical Conventions for Emotive Cues:** • Consonant legato melodic line (melody that pleasant sounding and played smoothly) • Emphasis on harmony • Prominent use of slow attack strings or pads • Solo instruments such piano, violin and cello are commonly featured • Slow tempo • Use of the following musical elements and concepts to convey an intended mood ○ Major/minor tonalities

	in film and television from the indicative repertoire • Compare and contrast music for the different emotive and action cues in the indicative repertoire • Select, arrange and produce music for a given film or TV context with understanding of the musical conventions	○ Expressive devices (articulations, dynamics and tempo variations) ○ Pitch (upper, mid or lower register of instruments) ○ Texture (thick or thin texture, orchestration or arrangement) ○ Rest or silence **Examples of Musical Conventions for Action Cues:** • Fast or up-tempo • Thick texture or dense orchestration/arrangement • Highly rhythmic • Prominent use of strings with fast attack, brass and percussion instruments, and guitars with distortion (if stylistically appropriate) • Musical punctuations and percussive effects used to highlight important action sequences such as blows falling, bullets impacting, etc. • Use of the following musical elements and concepts to convey an intended mood ○ Major/minor tonalities ○ Expressive devices (articulations, dynamics and tempo variations) ○ Pitch (upper, mid or lower register of instruments) ○ Texture (thick or thin texture, orchestration or arrangement) ○ Rest or silence

Area of Study 4 (AoS4) – Music from Local Cultures:
4.1. Malay Ensemble Music
4.2. Chinese Ensemble Music
4.3. Indian Ensemble Music

Indicative Repertoire		
Malay Ensemble Music: • *Zapin Budi* • *Selendang Mak Inang*	Chinese Ensemble Music: • 欢乐歌 (*Song of Joy*) • 金蛇狂舞 (*Dance of the Golden Snake*)	Indian Ensemble Music: • *Raga Yaman* • *Raga Mohanam*

Knowledge Outcomes	**Skills Outcomes**	**Musical Elements and Concepts**
Students will understand: • The socio-cultural contexts of Malay, Chinese and Indian ensemble music in Singapore • The intent and purpose of Malay, Chinese and Indian ensemble music • The musical practice and music making processes in Malay, Chinese and Indian ensemble music in Singapore	Students will be able to: • Identify and describe musical elements and concepts in the indicative repertoire • Demonstrate musical understanding of elements, concepts, features and context in the indicative repertoire through performing and creating • Apply active listening to excerpts of music recording from the indicative repertoire • Compare and contrast Malay, Chinese and Indian ensemble music in the indicative repertoire	**General Musical Elements and Concepts:** • Pitch, rhythm, note duration, rest (whole note, half note, quarter note, eighth note, sixteenth note, dotted half note, dotted quarter note and dotted eighth note) • Melody, melodic intervals (unison, major/minor 3rd, perfect 5th and perfect octave) and melodic contours (step, leaps, ascending and descending) • Dynamics and, dynamic variations (loud, soft, getting louder and getting softer) • Tempo (slow, moderate, fast, getting faster and getting slower) • Repetition and sequence • Articulations (legato, staccato and accent) • Textures (thick, thin, solo, melody with accompaniment, and unison) • Rhythmic variations **Genre-Specific Musical Elements and Concepts:** **Malay Ensemble Music** • Instrumentation (Timbre): *Rebana*, *Gambus*, Accordion; and relevant playing technique for *Gambus* (plucking) • *Rentak Inang* and *Rentak Zapin* **Chinese Ensemble Music:**

		• Instrumentation (Timbre): *Pipa*, *Erhu*, *Dizi*; and relevant playing techniques for *Pipa* (plucking) and *Erhu* (bowing) • Melody based on pentatonic scale • Tremolo (轮, lún) and slide (滑音, húa yīn) effects **Indian Ensemble Music** • Instruments: *Sitar*, *Tabla*, Violin; and relevant playing techniques for *Sitar* (plucking) and violin (bowing) • Melodic ornamentation, *Gamakas*

LEARNING OUTCOMES

At the end of the N(T) Level Music course, students should be able to demonstrate their knowledge and understanding of the five Learning Outcomes (LOs) through the Musical Processes of Listening, Creating and Performing:

LO1	**Create** and **Perform** music individually and in groups, demonstrating effective understanding of musical elements and concepts
KSVs	Create and perform music with musical and technical competence, in solo and group settings
	Demonstrate understanding of musical elements and concepts (melody, rhythm, harmony, timbre, texture, form and expression) through how effectively they are applied and brought out in music creating and performing
LO2	**Listen**, **Evaluate** and **Respond** to music critically
KSVs	Listen and identify musical elements and concepts in the music
	Evaluate the quality and effectiveness of the musical works of self and others
	Respond to music with imagination and informed musical understanding
LO3	**Apply** a range of musical and music technology skills in various real-world contexts
KSVs	Select, edit, modify or produce appropriate music content for specific scenarios and situations in real-world contexts, tapping on both musical and music technology skills in the process
LO4	**Analyse** musical features of a range of styles and genres to enhance musical awareness
KSVs	Apply active listening and/or deconstruct parts in the music to understand its genre-specific or stylistic musical features to build up musical awareness to genres and styles
LO5	**Understand** and **Appreciate** music in local and global cultures and their functions in society
KSVs	Be aware of the roles and purpose of music in the various local and global cultures
	Understand the functions of specific musical genres and works in society and how they are informed by culture and values

ASSESSMENT OBJECTIVES

The Normal (Technical) Music Syllabus Assessment Objectives are as follows:

AO1 – Demonstrate Musical Understanding (Bloom's Taxonomy: *Remember and Understand*)

Candidates should be able to demonstrate, through **identifying** and **describing**, one's understanding of:

- General and genre-specific musical elements and concepts.
- Genre-specific musical features and contexts.

AO2 – Apply Musical Skills and Knowledge (Bloom's Taxonomy: *Apply*)

Candidates should be able to **apply** musical skills and knowledge to:

- Demonstrate musical understanding of elements, concepts, features and contexts through performing and creating.
- Communicate musical ideas and expressions through performing and creating.
- Present effective performances and productions*.

* Production refers to the process of producing a piece of music with technology which may include one or more of the following sub-processes: arranging or remixing, recording and/or sequencing the various parts and mixing the completed work as a finished product.

AO3 – Analyse and Evaluate Music (Bloom's Taxonomy: *Analyse and Evaluate*)

Candidates should be able to **analyse** and **evaluate** music through:

- Applying active listening to excerpts of music recordings in the areas of study (AoS).
- Deconstructing excerpts from music recordings in popular music (AoS1).
- Comparing and contrasting different versions and arrangements of the same music, different music of the same genre and/or context, and different music from different genres and/or contexts.
- Making informed judgement and musical decisions about musical works based on genre-specific musical understanding and contexts.

AO4 – Create Music (Bloom's Taxonomy: *Create*)

Candidates should be able to **create** music through:

- Arranging and producing music for a given context with genre-specific musical understanding.
- Making informed judgment and musical decisions about their own musical works based on genre-specific musical understanding and contexts.

ASSESSMENT MODES

Appropriate assessment modes are used to ascertain candidates' musical learning and understanding, and to meet the assessment objectives, as presented below:

Music Making Processes and Assessment Modes	**Assessment Objectives**
Listening: Candidates will listen, analyse and evaluate music recordings. Candidates will be assessed on their ability to:	
• Identify and describe musical elements, concepts, features, contexts, genres of music in the Areas of Study (AoS). • Apply active listening in all the AoSs and deconstruct music in Area of Study 1 (AoS1), popular music. • Compare and contrast music in the AoSs.	AO1, AO3
Performing: Candidates will perform on their chosen instrument or voice, music that is appropriate in musical and technical demands, and appropriate to the music level. Candidates will be assessed on their ability to:	
• Demonstrate musical understanding of elements, concepts, features and contexts. • Communicate musical ideas and expressions. • Make informed judgement and musical decisions about musical works based on genre-specific musical understanding and contexts.	AO2, AO3, AO4
Creating: Candidates will arrange and produce music for a given context that is appropriate in musical and technical demands, and to the candidates' stage of music development. Candidates will be assessed on their ability to:	
• Arrange and produce music with genre-specific musical understanding. • Demonstrate proficiency in using music technology* to realise musical ideas and expressions. • Make informed judgement and musical decisions about their own musical works based on genre-specific musical understanding and contexts. *Music technology proficiency includes the ability to: • Record in MIDI and audio formats • Sequence with MIDI and audio, including creating and using loops • Edit, mix and render audio and MIDI • Set up, position and record with microphones and hardware electronic instruments • Set the audio signal chain from instrument/microphone to audio interface/mixer to DAW • Set the MIDI signal chain from MIDI controller to audio to DAW	AO2, AO4

SCHEME OF ASSESSMENT

The scheme of assessment is as follows:

Assessment Objectives (AOs)	Papers		Total AO Weighting
	Paper 1 Written Examination	**Paper 2** Coursework	
Listening	40%	-	40%
Performing & Creating	-	60%	60%
Total	40%	60%	**100%**

Summary of Details for Papers 1 & 2:

Paper	Format	Description	Duration	Weighting	Marks
1	Written Paper	Part A: Listening, Multiple Choice Questions (MCQs)	1 hour	20%	40
		Part B: Listening, One-Word or Short Answer Questions (SAQs)		20%	
2	Coursework	Task 1: Creating & Performing	5 months, 30-hrs of supervision time	40%	60
		Task 2: Creating & Evaluating		20%	
			Total	**100%**	**100**

DESCRIPTION OF COMPONENTS

Paper 1: Written Examination 40 marks [40%] 1 hour

There are two parts to this Paper as shown below:

Part	Question	Marks	Time
A	20 Multiple Choice Questions (MCQs) [1-mark each] 8 to 10 music extracts (≈20 - 40 seconds per extract).	20	1 hour
B	12 to 16 One-Word or Short Answer Questions (SAQs) [1 to 2 marks each] 4 to 6 music extracts (≈20 - 40 seconds per extract).	20	
	Total	**40**	

Paper 1 assesses candidates' aural perception skills and understanding of music genres, elements and concepts through 20 Multiple Choice Questions and 12 to 16 One-Word or Short Answer Questions (SAQs) with recorded extracts.

Part A consists of 20 Multiple Choice Questions with 8 to 10 music extracts. Each extract will be approximately 20 to 40 seconds in duration. Each question carries 1 mark.

Part B consists of 12 to 16 One-Word or Short Answer Questions with 4 to 6 music extracts. Each extract will be approximately 20 to 40 seconds in duration. Each question carries 1 to 2 marks.

The examination will be conducted in the school's music room or computer laboratory. The music extracts for Paper 1 will be made available to each candidate in mp3 format. Centres must ensure each of the laptops is fitted with headphones for each individual candidate. There will be no restriction on the number of times a candidate may play the recordings.

Access to the internet will be disabled for the duration of this examination.

Paper 2: Coursework 60 marks [60%]

The Coursework comprises two tasks:

- Task 1 requires candidates to create by producing a song or instrumental music arrangement, in any one of the genres covered in AoS 1, 2 or 4 (Popular Music, Western Classical or Music from Local Cultures), and performing a part in the arrangement live. Candidates may also combine the music features of any two genres in the AoS in the music arrangement where appropriate (e.g. a pop-rock song arrangement, or an electronic dance remix of a piece of Western Classical Music).

- Task 2 requires candidates to create by producing an original 30-sec instrumental music cue for a given film or TV context based on AoS 3 (Music for Film and Television). Candidates may draw from any genres in the AoS for the music cue in task 2 where appropriate.

The question paper provides a detailed description of Task 1 and 2.

Task 1

- Candidates will:
  - Work from audio recordings, lead-sheets (consisting of a single melody line with chord symbols) or chord charts (consisting of song lyrics with chord symbols) to create by producing a music arrangement for a song or piece of instrumental music which the candidates have chosen.

- The music arrangement should be **between one and two minutes** in duration and should consist of the following parts:
  - Melody
  - Harmony (no more than 3 layers of contrasting harmony parts of different instrumental timbres)
  - Bass line
  - Drum or percussion part if appropriate to the style (no more than 3 layers of contrasting drum or percussion parts of different timbres in total)

- The following **optional** parts may be included, if necessary, such as:
  - Counter-melody
  - Vocal harmony
  - Rap or spoken words
  - Sound effects
  - Instrumental solo

- The music arrangement should have:
  - A clear introduction
  - A clear ending
  - Genre-specific musical features as covered in the chosen AoS

- The music arrangement is to be produced with a Digital Audio Workstation (DAW) and candidates may use any of the features and tools in the DAW.

- One of the parts will be played live[2] by the candidate and recorded into the DAW as an audio or a MIDI track, while the rest of the parts may be sequenced. The part played live should not be a duplicate of any other parts in the arrangement.

[2] Basic technical competency expected is equivalent to Grade 1 or equivalent standard of the music exam boards available locally. The assessment rubrics will also include accuracy of notes and rhythm, coordination with the arrangement tracks, and the ability to communicate musical ideas and expressions.

- The part played live will be recorded as the last part of the arranging process. Candidates have 30 minutes to record **three** takes of the part and pick the best take to complete the arrangement. The recordings of the three takes will be video-recorded and the video of the best take will be submitted for authentication purpose. Use of any pitch or rhythm correction software tools on the part played live are **not** allowed.

- For the music arrangement, all parts (except the melody) cannot be typeset or imported from any existing notated scores. MIDI files and audio stems related to the chosen song or music cannot be imported to form any part of the arrangement. Loops, other features and tools within the DAW may be used to create the arrangement where appropriate, including third party loops, samples and software instrument plugins. Use of auto-accompaniment software or hardware tools, and existing music backing tracks (or minus ones) available from software applications or any online sources are **not** allowed.

- The completed music arrangement should be suitably mixed by the candidate (limited to all parts being well balanced in dynamic levels and suitably panned) and rendered as a mp3 audio file with an audio quality of 256kbps or higher for submission **within** the 30 minutes duration provided for the live recording.

Task 2

- Candidates will:
  - Be provided with two contexts from film or television, each comprising a 30-sec video clip and a short write-up on the video clip.
  - Select one of the two given contexts. Create, by producing an original 30-sec instrumental music cue appropriate for the chosen context and synchronised to the video clip.
  - Provide a short **supporting note** based on the guiding questions found in the question paper.

- The duration of the music cue will be of the same duration as the given video clip and should consist of **at least one** of the following parts with multiple tracks in the part where appropriate:
  - Melody
  - Harmony
  - Drum or percussion part if appropriate to the style

- A bass line part can be added to any of the above parts.

- The music cue:
  - Should be appropriate to the chosen context, and feature musical conventions as covered in the AoS 3.
  - Could reflect genre-specific musical features as covered in the AoS 1, 2 or 4 where appropriate.
  - Must be original and not feature excerpts from any parts of existing songs or music.

- The music cue is to be produced with a Digital Audio Workstation (DAW) and candidates may use any appropriate loops, features and tools in the DAW, including third party loops, samples and software instrument plugins. Use of auto-accompaniment software or hardware tools, and existing background music audio tracks available in the DAW, from other software applications or any online sources are **not** allowed.

- The completed music cue should be suitably mixed by the candidate (limited to all parts being well balanced in dynamic levels and suitably panned) and rendered together with the chosen

video clip as a mp4 or mov video file for submission. The rendered video should be of the same dimensions and frame rate as the source video, and its audio quality should be 185kbps or higher.

Candidates will be assessed based on evidence demonstrated on the following:

Task 1

- Genre-specific musical understanding, the ability to communicate and realise musical ideas and expression, and music technology skills, through the music arrangement (16 marks);
- Accuracy of performance, musical understanding and the ability to communicate musical ideas and expression through performing on one instrument/voice (16 marks); and
- Range of musical skills in arranging and performing (8 marks).

Task 2

- Genre-specific musical understanding, the ability to communicate and realise musical ideas and expression, and music technology skills, through the original instrumental music cue (16 marks); and
- Genre-specific musical understanding and the ability to communicate musical decisions made in producing the original music cue for the chosen context, through the supporting note, not exceeding 100 words (4 marks).

Coursework Submission

Candidates are required to submit the following:

Four Items for Task 1

1. An audio recording (saved as a mp3 audio file with an audio quality of 256kbps or higher) of the completed music arrangement with the candidate's recorded live performance part (best take only);
2. A video recording (saved as a mp4 or mov video with dimensions of 720p or higher) of the candidate's live performance recording process (of the best take) for authentication purpose;
3. Documentation of the source which candidates took as their stimulus (and the source acknowledged); and
4. Documentation of the source of third-party loops, samples and software instrument plugins used.

Three Items for Task 2

1. A video recording of the completed instrumental music cue rendered together with the video clip for the chosen context. The rendered video should be of the same dimensions and frame rate as the source video, and its audio quality should be 185kbps or higher;
2. Documentation of the source of third-party loops, samples and software instrument plugins used; and
3. A supporting note not exceeding 100 words.

Other Instructions for Paper 2:

a) Candidates are allowed up to 30 hours of supervision time spanning the period up to five months, to work on the Tasks 1 and 2 under the supervision of a Music Supervisor commencing from March of the examination year. Candidate may however, complete the supporting note and rehearse their live performance outside the supervision time.

b) The audio and video recording of the live performance is to be carried out under supervised conditions. Candidates have up to 30 minutes to complete the live recording and must completed within the same recording session.

c) The Coursework audio recordings and supporting notes will be submitted to SEAB for marking and moderation. Teachers will be required to state the nature and the extent of their contribution to the candidate's work and to certify that the Coursework submitted is candidate's own work.

d) Candidates should have ready access to facilities (e.g. guitar, music keyboard and computer) in the process of their supervision. The Coursework must be collected by the Subject Supervisor at the end of each session and kept securely until final submission to Singapore Examinations and Assessment Board. The recording of the Coursework is to be made upon its completion and is not included in the thirty hours of supervision time.

e) Each candidate's submission must be accompanied by a statement from the candidate's music teacher endorsed by the Principal of the candidate's school. Teachers will be expected to provide general guidance to the candidates to ensure that the work is completed according to the requirements. This should not in any way raise the standard of the work beyond the candidate's own capability. The teacher's supervision of the progress of the work should enable them to testify that the submission is the unaided work of the candidate and authenticate the recordings. Unattributed plagiarism can lead to disqualification from the examination.

f) Coursework must be submitted to Singapore Examinations and Assessment Board in August (a specific date will be given each year). Submissions should show the name and number of the Centre, the candidate's name and examination number and the details of the examination, i.e., Normal (Technical) Level Music and Component e.g. 6129/2.

ASSESSMENT CRITERIA FOR COURSEWORK

Overview

Task 1: Creating		
(a)	Genre-specific musical understanding and communication of musical ideas and expressions	**8**
(b)	Music technology skills to realise musical ideas and expressions.	**8**
(c)	Range of musical skills in arranging demonstrated	**4**
Task 1: Performing		
(d)	Accuracy of playing the notes and rhythms, and coordination with the arrangement tracks	**8**
(e)	Communication of musical ideas and expressions	**8**
(f)	Range of performing technique demonstrated	**4**
	Total Marks for Task 1:	**40m**
Task 2: Creating		
(a)	Genre-specific musical understanding and communication of musical ideas and expressions	**8**
(b)	Music technology skills to realise musical ideas and expressions.	**8**
Task 2: Evaluating		
(c)	Supporting note	**4**
	Total Marks for Task 2:	**20m**
	Total Marks for Coursework:	**60m**

ASSESSMENT CRITERIA FOR COURSEWORK

TASK 1

A mark out of 8 must be awarded under each of the following headings:

(a) Creating: Genre-specific musical understanding and communication of musical ideas and expressions

DESCRIPTOR	MARK
The music arrangement demonstrates excellent genre-specific musical understanding and excellent ability to communicate musical ideas and expressions.	**8**
The music arrangement demonstrates good genre-specific musical understanding and good ability to communicate musical ideas and expressions.	**6-7**
The music arrangement demonstrates moderate genre-specific musical understanding and moderate ability to communicate musical ideas and expressions.	**4-5**
The music arrangement demonstrates weak genre-specific musical understanding and weak ability to communicate musical ideas and expressions.	**2-3**
The music arrangement demonstrates very weak genre-specific musical understanding and very weak ability to communicate musical ideas and expressions.	**1**
The music arrangement demonstrates no genre-specific musical understanding nor the ability to communicate musical ideas and expressions.	**0**

(b) Creating: Music technology skills to realise musical ideas and expressions.

DESCRIPTOR	MARK
The production of the music arrangement demonstrates excellent music technology skills to realise musical ideas and expressions.	**8**
The production of the music arrangement demonstrates good music technology skills to realise musical ideas and expressions.	**6-7**
The production of the music arrangement demonstrates moderate music technology skills to realise musical ideas and expressions.	**4-5**
The production of the music arrangement demonstrates poor music technology skills to realise musical ideas and expressions.	**2-3**
The production of the music arrangement demonstrates very poor music technology skills to realise musical ideas and expressions.	**1**
No music technology skills are demonstrated in the production of the music arrangement.	**0**

TASK 1

(c) Creating: Range of musical skills in arranging demonstrated

DESCRIPTOR	MARK
A very wide range of musical skills is demonstrated, allowing the candidate to arrange music that makes extensive demands and entirely meeting the syllabus requirements.	**4**
A wide range of musical skills is demonstrated, allowing the candidate to arrange music that makes fairly extensive demands and mostly meeting the syllabus requirements.	**3**
A moderate range of musical skills is demonstrated, allowing the candidate to arrange music that makes moderate demands and partially meeting the syllabus requirements.	**2**
A narrow range of musical skills is demonstrated, allowing the candidate to arrange music that makes simple demands and meeting few of the syllabus requirements.	**1**
No musical skills are demonstrated in music arranging	**0**

(d) Performing: Accuracy of playing the notes and rhythms, and coordination with the arrangement tracks

DESCRIPTOR	MARK
The performance demonstrates entirely accurate execution of notes and rhythms, and excellent coordination with the arrangement tracks.	**8**
The performance demonstrates mostly accurate execution of notes and rhythms with minimal wrong notes or hesitation, and good coordination with the arrangement tracks.	**6-7**
The performance demonstrates moderately accurate execution of notes and rhythms with a number of wrong notes or hesitation, and moderately good coordination with the arrangement tracks.	**4-5**
The performance demonstrates somewhat inaccurate execution of notes and rhythms with many wrong notes or hesitation, and relatively weak coordination with the arrangement tracks.	**2-3**
The performance demonstrates very inaccurate execution of notes and rhythms with a large number of wrong notes or hesitation, and very weak coordination with the arrangement tracks.	**1**
The performance demonstrates entirely inaccurate execution of notes and rhythms with all wrong notes or hesitation, and no coordination with the arrangement tracks.	**0**

TASK 1

(e) Performing: Communication of musical ideas and expressions

DESCRIPTOR	MARK
The performance demonstrates excellent communication of musical ideas and expressions.	**8**
The performance demonstrates good communication of musical ideas and expressions.	**6-7**
The performance demonstrates moderate communication of musical ideas and expressions.	**4-5**
The performance demonstrates weak communication of musical ideas and expressions.	**2-3**
The performance demonstrates very weak communication of musical ideas and expressions.	**1**
The performance does not demonstrate any communication of musical ideas and expressions.	**0**

(f) Performing: Range of performing technique demonstrated

DESCRIPTOR	MARK
A very wide range of performing technique is demonstrated, allowing the candidate to perform music that makes extensive demands and entirely meeting the syllabus requirements.	**4**
A wide range of performing technique is demonstrated, allowing the candidate to perform music that makes fairly extensive demands and mostly meeting the syllabus requirements.	**3**
A moderate range of performing technique is demonstrated, allowing the candidate to perform music that makes moderate demands and partially meeting the syllabus requirements.	**2**
A narrow range of performing technique is demonstrated, allowing the candidate to perform music that makes simple demands and meeting few of the syllabus requirements.	**1**
No performing technique is demonstrated.	**0**

TASK 2

A mark out of 8 must be awarded under the following headings (a) and (b), and a mark out of 4 must be awarded under the following heading (c):

(a) Creating: Genre-specific musical understanding and communication of musical ideas and expressions

DESCRIPTOR	MARK
The music cue is entirely appropriate to the chosen context. It demonstrates excellent genre-specific musical understanding and application of elements, concepts and features in the music cue to communicate musical ideas and expressions.	**8**
The music cue is mostly appropriate to the chosen context. It demonstrates good genre-specific musical understanding and application of elements, concepts and features in the music cue to communicate musical ideas and expressions.	**6-7**
The music cue is partially appropriate to the chosen context. It demonstrates moderate genre-specific musical understanding and application of elements, concepts and features in the music cue to communicate musical ideas and expressions.	**4-5**
The music cue is less appropriate to the chosen context. It demonstrates weak genre-specific musical understanding and application of elements, concepts and features in the music cue to communicate musical ideas and expressions.	**2-3**
The music cue is mostly inappropriate to the chosen context. It demonstrates very weak genre-specific musical and application of understanding of elements, concepts and features in the music cue to communicate musical ideas and expressions.	**1**
The music cue is entirely inappropriate to the chosen context. It demonstrates no genre-specific musical understanding and shows no application of elements, concepts and features in the music cue to communicate musical ideas and expressions.	**0**

TASK 2

(b) Creating: Music technology skills to communicate musical ideas and expressions

DESCRIPTOR	MARK
The production of the music cue demonstrates excellent music technology skills in the choice of timbres and effects, balance between parts, and realisation of the parts to communicate musical ideas and expressions.	**8**
The production of the music cue demonstrates good music technology skills in the choice of timbres and effects, balance between parts, and realisation of the parts to communicate musical ideas and expressions.	**6-7**
The production of the music cue demonstrates moderate music technology skills in the choice of timbres and effects, balance between musical parts, and realisation of the parts to communicate musical ideas and expressions.	**4-5**
The production of the music cue demonstrates poor music technology skills in the choice of timbres and effects, balance between musical parts, and realisation of the parts to communicate musical ideas and expressions.	**2-3**
The production of the music cue demonstrates very poor music technology skills in the choice of timbres and effects, balance between musical parts, and realisation of the parts to communicate musical ideas and expressions.	**1**
No music technology skills are demonstrated in the production of the music cue.	**0**

(c) Evaluating: Supporting note

DESCRIPTOR	MARK
The supporting note describes entirely accurate and meaningful musical decisions made in producing the original music cue, demonstrating excellent genre-specific musical understanding of elements, concepts and features for the chosen context.	**4**
The supporting note describes mostly accurate and meaningful musical decisions made in producing the original music cue, demonstrating good genre-specific musical understanding of elements, concepts and features for the chosen context.	**3**
The supporting note describes moderately accurate and meaningful musical decisions made in producing the original music cue, demonstrating moderate genre-specific musical understanding of elements, concepts and features for the chosen context.	**2**
The supporting note describes mostly inaccurate and non-meaningful musical decisions made in producing the original music cue, demonstrating weak genre-specific musical understanding of elements, concepts and features for the chosen context.	**1**
The supporting note describes entirely inaccurate and non-meaningful musical decisions made in producing the original music cue, demonstrating no genre-specific musical understanding of elements, concepts and features for the chosen context.	**0**

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