

Music

Introduction

1. Music is one of the elective subjects of the Arts Education Key Learning Area. To continue the music development offered in basic education, the Senior Secondary Music Curriculum is a three-year course designed for students who choose Music as an elective subject, leading to an examination provided by the Hong Kong Examinations and Assessment Authority (HKEAA), which will replace the HKCE and HKA/ASL Music Examinations. The existing Music Examination Syllabuses lay more emphasis on Western music theory and history and on training in aural and performing skills, whereas the cultivation of students' creativity and critical response in music is not adequate. Through a range of rich music learning experiences involving listening, performing and creating, the recommended Senior Secondary Music Curriculum aims to develop students' creativity, critical response and music skills to the full, and to broaden their music horizons and nurture their cultural awareness. The curriculum is designed with a view to catering for students' diversified music backgrounds and strengths. For instance, students can choose to perform and compose music from the Western classical tradition, Chinese music and/or the music of popular culture.

Rationale

2. Music is an important and fundamental practice among human beings for communication, and for emotional and cultural expression. It is a significant art form that contributes to nurturing human beings' aesthetic sensitivity, and to developing their social, intellectual, physical and mental abilities. Music, as a unique artistic language, records human civilisation, and develops concurrently with human cultures. It enlightens our thinking and enriches our spirit and lives.

3. The 21st century is a period characterised by unprecedented changes in politics, economics, technology and culture. Living in a knowledge-based economy and a dynamically changing society, it is important for students to develop creativity, critical thinking and communication skills to meet these ever-changing challenges. Music education contributes in a unique and important way to developing and harnessing these skills and to stimulating students' curiosity about sound and music in their environment. It helps students understand and express themselves through music so as to cultivate their aesthetic sensitivity, creativity and divergent thinking skills, flexibility and openness as well as respect for others. Continuing with the learning of music started in basic education, students choosing Music at the senior secondary level can lay a firm foundation for further artistic, academic and intellectual development, and for their further studies and future career.

The study of Music at the senior secondary level connects well with other subjects. For instance, the study of Music together with:

- ✧ Visual Arts, Design and Applied Technology and the Career Oriented Curriculum related to the arts contributes to students' development in multi-media and web page production, advertisement and theatre production, television and film production, broadcasting and record production as well as other creative industries;
- ✧ language subjects contributes to students' development in arts management, script writing, critique and mass media related to the arts;
- ✧ Biology and Health Management and Social Care contributes to students' development in music therapy;
- ✧ Physics contributes to students' development in sound engineering as well as architectural acoustics design.

4. The Senior Secondary Music Curriculum provides students with broad and balanced music learning experiences. In addition to Western classical music, students will understand diverse music genres and styles such as the music of popular culture, Chinese music and Cantonese Opera, so as to widen their music and cultural horizons and strengthen their knowledge and respect for local and other cultures. Through active participation in listening, performing and creating, students not only apply their music knowledge and skills, but also exercise creativity, imagination, aesthetic sensitivity and critical thinking skills to express the substance, characteristics and feelings of the music. Such meaningful music experiences and processes can help students learn how to learn, enhance their confidence, cultivate generic skills and develop positive values and attitudes. The Senior Secondary Music Curriculum plays an indispensable part in raising students' music awareness and competence and in facilitating their all-round, individual development.

Curriculum Aims

5. The aims of the curriculum are to enable students to:
- ✧ develop creativity and nurture aesthetic sensitivity;
 - ✧ further develop their musical competence;
 - ✧ construct knowledge and understanding of diverse music cultures;
 - ✧ develop critical responses to music, and communicate effectively through music;
 - ✧ pursue further studies in music and prepare for careers in music and related areas; and
 - ✧ cultivate a life-long interest in music and develop positive values and attitudes towards music.

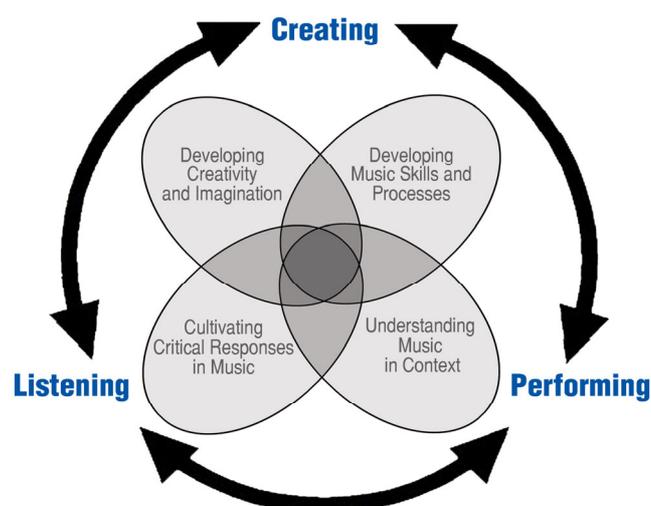
Curriculum Framework

(This part should be read in conjunction with the section “Curriculum Framework” of the Main Document. It should be noted that the curriculum framework suggested below is for initial consultation only. Feedback from the public will be taken into account and further details will be provided in the next stage of consultation.)

Learning Targets

6. In the process of music learning, students use creativity and performing and listening skills to express the qualities of music and the emotions embedded within it. Through the activities of listening, performing and creating, each of which has specific Learning Objectives, students gain rich and all-round music learning experiences, and work towards the four Learning Targets of the Music curriculum. These 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.
- ✦ **Understanding Music in Context**
Understand the functions of music and the relationship between music and cultures.



Achieving the Four Learning Targets through Listening, Performing and Creating Activities

7. The curriculum consists of Compulsory and Elective Parts. Students are to study all three Modules in the Compulsory Part and choose one Module in the Elective Part. The Compulsory Part develops students’ abilities to listen, perform and create through practical music activities. The Elective Part allows students of different music backgrounds and abilities to choose an area suited to their interests and strengths for further specialisation. The Modules of the Compulsory and Elective Parts are as follows:

Compulsory Part (three compulsory Modules)	
Module 1 :	Listening
Module 2 :	Performing I
Module 3 :	Creating I
Elective Part (choose one Module)	
Module 4 :	Special Project
Module 5 :	Performing II
Module 6 :	Creating II

8. There are around 255 lesson hours for the subject in the three years of senior secondary level. As the activities of listening, performing and creating are inextricably intertwined and are implemented in an integrated manner, teachers should avoid regarding the three activities as discrete entities. Teachers should adjust and use the lesson time flexibly and effectively according to learning and teaching needs, and to students’ abilities and progress. It is important to guide students towards achieving the expected learning outcomes and grasping the relevant music skills and knowledge as far as possible within the given time frame.

Learning Objectives and Requirements of the Modules

9. Learning Objectives are specifically set out to assist teachers in planning and organising the learning and teaching of Music. The following tables indicate the Learning Objectives leading to the four Learning Targets and the requirements of Modules 1-6:

*Learning Targets				Learning Objectives	Requirements
CI	SP	CR	MC		
		✓	✓	<p>Students are expected to:</p> <ul style="list-style-type: none"> develop critical listening skills, understand the treatment of music elements and compositional devices. 	<p>Module 1 (Listening) requires students to:</p> <ul style="list-style-type: none"> listen to and study prepared and unprepared music pieces from the following musical periods and genres: music in the Western classical tradition since 1600, the music of popular culture, Chinese instrumental music and Cantonese Opera. use appropriate music terminology / notations to demonstrate the development of aural perception and knowledge about music elements, structures, expressive characteristics and compositional devices. describe and discuss music in relation to its historical and cultural context. <p>Module 4 (Special Project) requires students to:</p> <ul style="list-style-type: none"> extensively listen to and investigate music from any tradition or culture in a topic of their choice, such as the symphony, jazz music, Chinese folk songs or popular music. demonstrate the analytical and interpretative ability to discuss critically the chosen topic in a written report of not less than 5000 words.
✓		✓	✓	<ul style="list-style-type: none"> identify and critically respond to the music genres and styles of different cultures and periods, and express understanding and personal views on the music. 	
✓		✓	✓	<ul style="list-style-type: none"> appreciate and analyse the artistic qualities of diverse music genres and styles in relation to their historical and cultural contexts. 	

***Learning Targets:**

- CI** – Developing Creativity and Imagination
- SP** – Developing Music Skills and Processes
- CR** – Cultivating Critical Responses in Music
- MC** – Understanding Music in Context

*Learning Targets				Learning Objectives	Requirements
CI	SP	CR	MC		
✓	✓	✓		<p>Students are expected to:</p> <ul style="list-style-type: none"> perform music accurately and fluently with appropriate technical and expressive control. 	<p>Module 2 (Performing I) requires students to:</p> <ul style="list-style-type: none"> perform two or more pieces in contrasting styles in a recital lasting approximately 10 to 15 minutes, and do a viva voce to explain their understanding and interpretation of the music performed. perform one piece in a vocal or instrumental ensemble lasting approximately 5 minutes. sight sing a short piece of music.
✓	✓	✓	✓	<ul style="list-style-type: none"> perform different types of music using appropriate styles to demonstrate an ability to interpret music and the development of aesthetic sensitivity. 	<p>Module 5 (Performing II) requires students to:</p> <ul style="list-style-type: none"> perform three or more pieces in contrasting styles in a recital lasting approximately 15 to 20 minutes, and do a viva voce to explain their understanding and interpretation of the music performed. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> submit a recognised qualification for exemption.
	✓	✓	✓	<ul style="list-style-type: none"> discuss, explain and defend their own interpretation of the music being performed. 	<p>Notes:</p> <ol style="list-style-type: none"> If students choose to take Module 5, the pieces performed in the recital should be different from the pieces in Module 2. If students submit a recognised qualification for exemption in Module 5, the pieces performed in Module 2 should be different from the pieces in the recognised practical examination.

***Learning Targets:**

- CI** – Developing Creativity and Imagination
- SP** – Developing Music Skills and Processes
- CR** – Cultivating Critical Responses in Music
- MC** – Understanding Music in Context

*Learning Targets				Learning Objectives	Requirements
CI	SP	CR	MC		
✓	✓	✓	✓	<p>Students are expected to:</p> <ul style="list-style-type: none"> create and develop music ideas employing appropriate compositional devices. 	<p>Module 3 (Creating I) requires students to:</p> <ul style="list-style-type: none"> employ appropriate compositional techniques in compositions which display a structural design. compose two or more pieces of music in different genres and styles lasting approximately 10 minutes, with at least one piece for an ensemble. arrange one piece of music of approximately 5 minutes duration. present a reflective report to demonstrate the intention, the process of creating, and the development and refinement of music ideas for each piece. <p>Module 6 (Creating II) requires students to:</p> <ul style="list-style-type: none"> employ appropriate compositional techniques in compositions which display a structural design. compose three or more pieces of music in contrasting styles lasting approximately 15 minutes. present a reflective report to demonstrate the intention, the process of creating, and the development and refinement of music ideas for each piece. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> submit a recognised qualification for exemption. <p>Notes:</p> <ol style="list-style-type: none"> If students choose to take Module 6, the compositions should be different from the pieces in Module 3. If students submit a recognised qualification for exemption in Module 6, the compositions submitted in Module 3 should be different from the pieces in the recognised examination.
✓	✓	✓	✓	<ul style="list-style-type: none"> arrange existing music to display creativity and enhance the expressive effects of the original work. 	
		✓	✓	<ul style="list-style-type: none"> discuss and explain the music ideas and their development, and the treatment of music elements and compositional devices used in the compositions. 	

***Learning Targets:**

- CI – Developing Creativity and Imagination
- SP – Developing Music Skills and Processes
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- MC – Understanding Music in Context

Learning and Teaching

10. Through the integrated activities of listening, performing and creating, students can apply their music knowledge and skills and engage in valuable music and aesthetic experiences. In the learning process, students listen, select, make decisions and explore ways to improve their performance and compositions, so as to enhance creative and divergent thinking skills and to further cultivate critical response and aesthetic sensitivity.

11. The activities of listening, performing and creating are often conducted in an interconnected manner. Teachers can flexibly start with any of these activities in accordance with learning and teaching needs, students' abilities and interests. Since music is an aural art, students are to listen extensively to music of a wide variety of genres and styles so as to gain rich music substance and experiences. Teachers could first guide students to experience music in its diverse forms through critical listening and analysis, with a view to widening their music horizons and awareness. In this connection, their listening abilities and critical response can be further strengthened, thus laying a firm foundation and providing sufficient resources for creating, performing and conducting a special project at a later stage. Teachers will play a more leading role at the beginning stage of learning, setting directions and learning focuses, at a time when students need more instructions and guidance in selecting materials. As students' music and critical abilities increase and their knowledge and interests widen, teachers can provide more autonomy and space to students, so that they can learn to be more active and independent music learners.

Assessment

(This part should be read in conjunction with the section "Assessment" of the Main Document.)

12. Assessment is the practice of collecting evidence of student learning. The aims of assessment are to improve learning and teaching as well as to recognise the achievement of students. The assessment design will be aligned with curriculum aims, and with the learning processes involved in music education. In order to understand students' musical achievement in creativity, imagination, aesthetic sensitivity and critical thinking skills, students will be assessed in a comprehensive way through listening, performing and creating. The expected learning outcomes in Music will be developed at a later stage.

Internal Assessment

13. Internal assessment refers to the assessment practices that schools employ as part of the learning and teaching strategies during the three-year study in Music. Teachers should make good use of formative and summative practices to understand student learning and performance, and to make appropriate adjustments to their teaching strategies. In addition, internal assessment helps students understand their music abilities and learning progress and then set a clear direction to improve learning. Student performance in listening, performing and creating will be continuously assessed throughout the three-year study in Music, and a range of different modes of assessment will be used. For instance, apart from teacher assessment of student musical competence, self and peer assessment should be used.

Public Assessment

14. Public Assessment of Music leads to qualification in the subject to be offered by the Hong Kong Examinations and Assessment Authority. In the public assessment of Music, a standards-referenced approach will be adopted for grading and reporting student achievement. The purpose of this approach is to recognise what each student can do in Music at the end of the three-year senior secondary education. Each student’s performance will be matched against a set of performance standards, rather than compared to the performance of other students. It makes the implicit standards explicit by providing specific indication of student performance. Descriptors will be provided for the set of standards at a later stage. Public assessment consists of two components, i.e. External Assessment and School-based Assessment (SBA). External Assessment will be used in Modules 1 and 3-6, while SBA will be restricted to Module 2. Details are as follows:

Part	Mode	Duration	Weighting
Compulsory Part (three compulsory Modules)			
Module 1 : Listening	External Assessment (sit-in exam)	2.5 hours	40%
Module 2 : Performing I	School-based Assessment (practical exam)	Around 30 minutes	20%
Module 3 : Creating I	External Assessment (portfolio)	N. A.	20%
Elective Part (choose one Module)			
Module 4 : Special Project	External Assessment (project report)	N. A.	20%
Module 5 : Performing II	External Assessment (practical exam) OR other recognised qualifications	Around 30 minutes	20%
Module 6 : Creating II	External Assessment (portfolio) OR other recognised qualifications	N. A.	20%

Module 1: Listening

Students will sit for a public written examination.

Module 2: Performing I

Students will be internally assessed by teachers, and externally moderated by the HKEAA.

Module 3: Creating I

Students will be required to submit a portfolio that includes scores, recordings and reflection for external assessment.

Module 4: Special Project

Students will be required to submit a project report consisting of not less than 5000 words with full listening and referencing sources acknowledged for external assessment.

Module 5: Performing II

Students will sit for a practical examination. For students holding recognised qualifications in performing, they can submit the proof of related qualifications and obtain exemption from the Module.

Module 6: Creating II

Students will be required to submit a portfolio that includes scores, recordings and reflection for external assessment. For students holding recognised qualifications in creating music, they can submit the proof of related qualifications and obtain exemption from the Module.

School-based Assessment

15. The SBA adopted in Module 2 (Performing I) constitutes 20% of the total score in this subject. Practical examinations will be undertaken in the second or third year of senior secondary studies according to student readiness and abilities. Two to three attempts are allowed and the best attempt can be used for submission.

16. The merits of adopting SBA are as follows:

- (a) SBA is able to provide a more valid assessment than external assessment, since it can cover a more extensive range of learning outcomes through adopting a wider range of assessment practices that are not necessarily possible in written examinations.
- (b) SBA enables the sustained work of students to be assessed. It provides a more comprehensive picture of student performance throughout the period of study rather than their performance in a one-off examination alone.

17. It should be noted that SBA is not an “add-on” element in the curriculum. Assessing student performance through practices such as class discussion and class observation is a normal in-class and out-of-class activity. The modes of SBA selected will be those appropriate to the Learning Objectives and processes to be assessed. The design and implementation of SBA should avoid unduly increasing the workload of both teachers and students.

Supporting Measures

18. Support documents and a variety of resources will be developed to assist Music teachers to implement the new Senior Secondary Music Curriculum. A Music Curriculum and Assessment Guide will be developed to help teachers plan and organise the curriculum. Resource materials on creating, the music of popular culture, Chinese instrumental music, contemporary music and Cantonese opera will be developed. Teaching schemes and exemplars to disseminate good practices and to illustrate updated developments will be regularly provided on the website for the Arts Education Key Learning Area (<http://www.emb.gov.hk/cd>).

19. A series of professional development programmes of 50 to 60 hours will be provided for Music teachers. The programmes will include an introduction to the key features of the new Senior Secondary Music Curriculum, updating curriculum knowledge, learning and teaching strategies on listening, performing and creating, school-based assessment and portfolio assessment. To cater for teachers’ needs, experts in specific fields such as composing, performing, musicology and music critique will be invited to conduct the programmes and share their experiences with teachers. Details of the professional development programmes will be announced through the Education and Manpower Bureau Training Calendar.

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