



A Project entitled

Content Analysis of Cantopop in Selected Music Textbook Series for Junior Secondary

Schools of Hong Kong

Submitted by

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Declaration

I, *KONG LAI YING*, declare that this research report represents my own work under the supervision of *Mr. LEE Man Kei Barry*, and that it has not been submitted previously for examination to any tertiary institution.

Signed _____

KONG LAI YING

22nd May 2015

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Abstract

The purpose of this research is to evaluate the accordance between the Cantopop in music textbooks and the music curriculum guide. As textbook should be the operational curriculum, three sets of most popular junior secondary music textbook series in Hong Kong were selected for the analysis in the research. Content Analysis is the main methodology of this project. The music textbook analysis focuses on analysis three criteria: the suitability of teaching materials, the comprehensiveness of the teaching and learning activities and the correspondence of the curriculum framework between the selected music textbook series and the music curriculum guide. The result is able to carry out that three sets of music textbook achieve different degrees in accordance to the music curriculum guide. It also provides the basis for the conclusion and recommendation of the study.

Acknowledgment

All final year students of Bachelor degree of Music Education in The Hong Kong Institute of Education have to learn and finish an individual honors project with a specific topic. Being a final year student of the Hong Kong Institute of Education, I have selected a topic that is closely related to education. In the process, I have learnt how to write a long report and support my points of view by doing research, using theories from experts and combine the information through analysis.

In this acknowledgment, I have to specially thank Mr. Lee Man Kei Barry, for his patient guidance, enthusiastic encouragement and useful advices of this research work. Also, I would like to thank all the teachers of the Department of Cultural and Creative Art for providing me knowledge about music and music education that benefits me in doing the report.

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Chapter 1: Introduction

1.1 Rationale

Textbooks are regarded as operational curriculum that reflect the practice of the curriculum. There is no doubt to say that textbook can affect the teaching and learning in schools as the primary role of textbook is to transmit information predetermined by the school curriculum (Sharma and Vohra, 1998).

In the Arts Education Key Learning Area: Music Curriculum Guide (Music Curriculum Guide), it stated that music education is a subject that cannot be replaced by other subjects such as languages as music is an important way to develop human's communication and expression; music can also facilitate children's all round development (The Curriculum Development Council, 2003).

In the latest version of the selected music textbook series that published in 2012 and 2013, a rising number of Cantopop was noticed in the music textbooks. According to a research that was done by Ho (2002), it found that Cantopop is the type of music that students prefer to learn about in music lesson. Then, a problem statement comes: Does the Cantopop in the music textbooks match with what is stated in the music curriculum guide?

This is a research that tries to evaluate the accordance between the Cantopop in the selected music textbook series and the Music Curriculum Guide. As it is assumed that the Music Curriculum Guide is an effective framework that can help students to achieve better learning in music, the music textbook can provide the greater learning basis for students if the accordance is higher.

This research is planned to summarize several criteria to compare the accordance between the selected music textbook series and the Music Curriculum Guide from the Guide. Then, the evaluation of the accordance between the Cantopop in the selected music textbook series and the Music Curriculum Guide will be conducted. Suggestions will be provided according to the results.

1.2 Purpose of Study

The purpose of this study is to evaluate the accordance between the Cantopop in selected music textbook series and the Music Curriculum Guide. The result of this study can provide suggestions to enhance the accordance between the Cantopop in selected music textbook and the Music Curriculum Guide.

The intention of this study is to provide some suggestions for the publisher when they need to edit the music textbooks. Also, it can also provide reference for in-service teachers or schools when they have to select the music textbooks.

1.3 Research Questions

This is a project concerning the accordance between the Cantopop in selected music textbook and the Music Curriculum Guide.

Based on this topic, two research questions are set and shown below:

- 1) What are the criteria for comparing the accordance between music textbooks and the Music Curriculum Guide?
- 2) How is the accordance between the Cantopop in selected music textbook and the Music Curriculum Guide?

1.4 Significance of Study

As music textbook is used to be the most important instrument for students to learn in classroom and outside classroom, music textbook with high quality and which is highly according to the Music Curriculum Guide should obtain higher chance in helping students to achieve better music learning. Evaluation is one of the important and direct ways to keep or enhance the quality of textbook and accordance between textbook and the Music Curriculum Guide.

Chapter 2: Literature Review

2.1 About Textbook

2.1.1 The definition of textbook

According to Sharma and Vohra (1998), textbook is the fundamental instrument in student's education and it is the most frequent tool for student's reproductive or repetitive learning. One of the key definitions of textbook is this is a tool used for transmission of the information that predetermined by the school curriculum.

2.1.2 The function and quality of textbook

Sharma and Vohra (1998) also suggested that textbook should have several functions and the most important one is to present information by systematize information to achieve the transformation of information. Also, textbook not only can guide students in their learning, but also motivate students to learn. Furthermore, textbook is a tool for students to conduct self-assessment. Last but no least, textbook can achieve differentiation of learning and value education.

Towards the quality of textbook, Sharma and Vohra (1998) have mentioned six aspects for people to evaluate the quality of textbook. The six aspects are 'Content', 'Readability', 'Structure', 'Development of thinking', 'Interesting level' and 'Illustrations respectively'.

In Hong Kong, there is a Guiding Principles for Quality Textbooks (Education Bureau, 2014), which is similar to the view of Sharma and Vohra. The criteria that appear in guiding principles include 'Content', 'Teaching and Learning', 'Structure and Organization', 'Language' and 'Textbook Layout'.

2.1.3 The textbook selection

Based on the Guiding Principles for Quality Textbooks, another document named “Textbook Selection Criteria” was published by Education Bureau (2012). It stated that textbook can be analyzed in several areas: ‘Content’, ‘Learning and Teaching’, ‘Structure and Organization’, ‘Language’, ‘Textbook Layout’ and ‘Price’.

‘Content’, ‘Learning and teaching’, ‘Structure and organization’ are three main parts that are closely related to the teaching and learning. ‘Content’ is mainly focused on the information’s reliability and validity; it also focuses on the correspondence of information with the overall learning objectives and with the prior knowledge of students. ‘Learning and Teaching’ is related to the activities in lesson, students’ learning motivation and the value and attribute education. Finally, ‘Structure and Organization’ is about how the textbooks arrange different teaching materials and teaching topics.

However, since this guideline of textbook selection is for textbooks of all the subjects, the guideline is too general. Another document named Music Textbook Writing Guidelines (Education Bureau, 2015) has mentioned guidelines for writing on music textbook and the guidelines are highly related to the Music Curriculum Guide. Thus, the criteria for music textbook will be further investigated in the document analysis of the Music Curriculum Guide.

2.2 About The Hong Kong Music Education Curriculum Guide

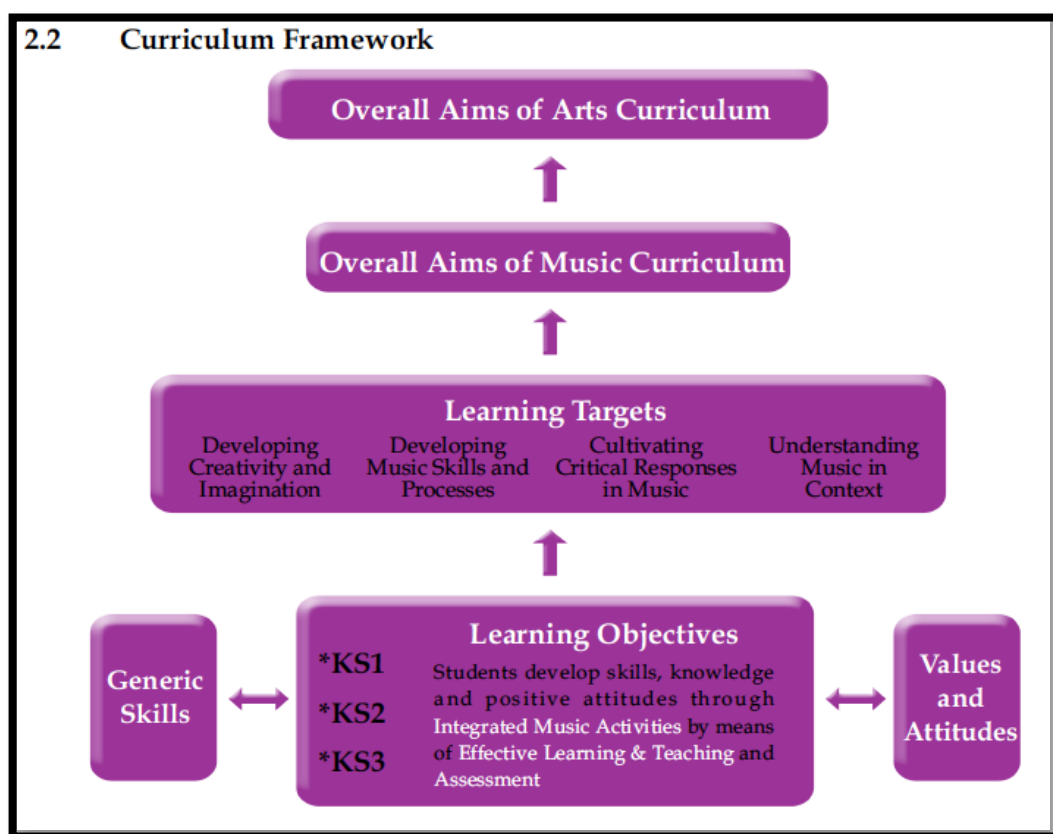
2.2.1 The aims of music education

From the Music Curriculum Guideline (The Curriculum Development Council, 2013), the overall aim of music education can be concluded as several points. Firstly, music education is aimed at helping students to develop music skills and knowledge. Secondly, it also aims at helping students to pursue life-long interest in music. Thirdly, in order to help

students to pursue life-long interest in music, helping students to gain enjoyment through music activities is another main aim in music education. Furthermore, music education also aims high at helping students to develop aesthetic sensitivity and cultural understanding. Lastly, music education also enables students to develop creativity, appreciate music and communicate through music.

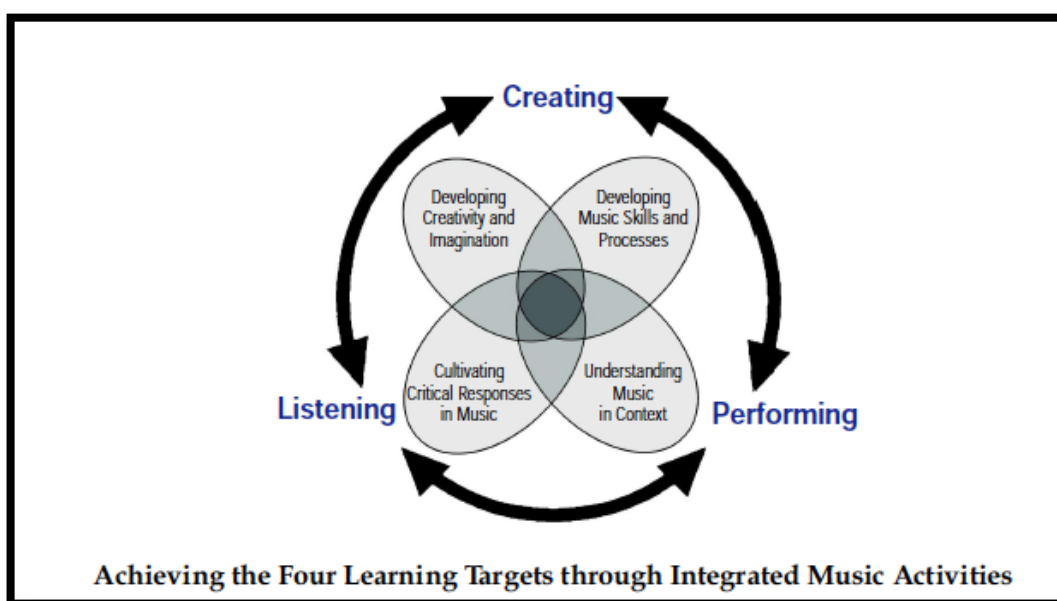
2.2.2 The framework of the curriculum

According to the Music Curriculum Guide, the framework of the whole curriculum helps students to achieve the overall aims of arts curriculum step by step.



(Note. From *Arts education key learning area: Music curriculum guide* p. 11, by The Curriculum Development Council, 2013, Hong Kong: The Education and Manpower Bureau)

According to the framework of the curriculum, it suggested that students should achieve the learning objectives through integrated music activities that include creating, listening and performing. The learning objectives will lead to four learning targets which include developing creativity and Imagination, developing music skills and processes, cultivating critical responses in music and understanding music in context (The Curriculum Development Council, 2013).



(Note. From *Arts education key learning area: Music curriculum guide* p. 13, by The Curriculum Development Council, 2013, Hong Kong: The Education and Manpower Bureau)

After students have obtained these four learning targets, they can achieve the overall aims of music curriculum and hence, to the overall aims of arts curriculum.

2.2.3 The characteristics of the curriculum guide

The Music Curriculum Guide has several characteristics in the ‘Curriculum’, ‘Learning and Teaching’; and ‘Assessment’.

First of all, for ‘Curriculum’, it provides coherent development for students in different key stages. Also, the curriculum requires students to achieve the four learning targets. Lastly, this curriculum includes an open and flexible framework for music education which allows schools and teachers to have room for adjustment.

Second, for the aspect of ‘Learning and Teaching’, there should be integrated music activities to help students to gain rich music experiences. Also, the learning and teaching should cultivate students to strive a balance development among creating, performing and appraising music. Furthermore, the learning and teaching in music should also helps to develop students’ generic skills, values and attitudes.

Finally, for the aspect of ‘Assessment’, it stated that diversified modes of assessment should be used to cater for student diversity. Feedback from teachers is paramount to facilitate students’ learning, especially the positive reinforcement. Self and peer assessment should be carried out to raise learners’ abilities in self-evaluation and critical thinking.

2.3 About Cantopop

2.3.1 The definition of Cantopop

Shuker(1994) has mentioned the definition of popular music in his book “Understanding popular music”. According to his words, popular music has common characteristics on musical and socio-economic.

For Cantopop, a famous composer of Cantopop, Wong (2003) also stated that Cantopop should be a song with Cantonese lyric that involves Hong Kong people during the process of creating and producing. Besides of the cantonese lyric, Yeung (2009) has suggested some common musical characteristics of Cantopop that related the form and the instrumentation.

Furthermore, Wong (2003) and Yeung (2009) both agree that Cantopop is a commercial product involves mass production for a mass, predominantly youth, market.

2.3.2 The function and achievement of Cantopop

Popular music is one part of the mass culture in a society; it refers to the popular music with lyrics that objects to a wide range of public as audience. A pop song has six functions, which is to entertain, to become a commercial product, to convey the feeling of the audience, to create an atmosphere, to satisfy human desire and to make people sing to express their emotion (Zhu, 1999).

Cantopop is a remarkable local culture of Hong Kong (Wong, 2003). Lau (2013) stated that the development of Cantopop is affected by the Hong Kong historical and social factors. For the value of Cantopop, there are several values that proposed by different experts. Huang (1990) mentioned in his book that pop music has great achievement, including literary achievement and social function achievement. In addition, pop music sometimes can be used to reflect the situation of society.

Furthermore, Cantopop also achieves high educational value because the music context of each piece of Cantopop is rich. The Curriculum Development Council (2003) also mentioned that Cantopop is a great tool to teach students about values and attitudes in the Music Curriculum Guide.

There are also some suggestions from the Cantopop's composers about how students should learn from Cantopop. From the point of view of the Cantopop's composers, most of them agreed that students can learn about the musical, literary and social function achievements from learning Cantopop (Huang, 2003).

2.3.3 *The Cantopop in music textbooks*

According to a research that was done by Wong and Yuen (2000), they found that there are only 0.0%-2.9% of local songs with Chinese lyrics in junior secondary school music textbooks. Most of the songs in junior secondary school music textbooks are foreign songs with foreign lyrics. However, when it comes to the preference of students, most of the Hong Kong students are interested in learning Cantopop more than other types of music (Ho, 2002). It seems that there is a gap in the preference between what to teach and what to learn.

However, an investigation is done to find out the number of the Cantopop in junior secondary music textbooks. Several music textbook series that published in different years by three main publishers are selected in this investigation. The results are shown in the tables below.

Table1

The number of the Cantopop of music textbook series that published by Excellence Publication Company Limited in different years

Publisher:	Excellence Publication Company Limited					
Series:	Journey of Music for Secondary Schools		New Era Music Book		New Trend in Music	
Published Year	2006		2008		2012	
% of Cantopop ¹	F.1	3/81 = 3.7%	F.1	12/67 = 17.9%	F.1	12/96 = 12.5%
	F.2	7/73 = 9.6%	F.2	6/84 = 7.1%	F.2	13/74 = 17.6%
	F.3	2/48 = 4.2%	F.3	7/76 = 9.2%	F.3	9/68 = 13.2%
	Overall	12/202 = 6.0%	Overall	25/227 = 11.0%	Overall	34/238 = 14.3%

¹ Cantopop appears in listening; creating; and performing are all counted.

Table2

The number of the Cantopop of music textbooks that published by Pilot Publishing Company Limited in different years

Publisher:	Pilot Publishing Company Limited					
Series:	Music in the World		Music in the New World		Life with Music	
Published Year	1995		2006		2012	
% of Cantopop ¹	F.1	7/81 = 8.6%	F.1	4/58 = 6.9%	F.1	20/56 = 35.7%
	F.2	10/82 = 12.2%	F.2	6/51 = 11%	F.2	11/53 = 20.8%
	F.3	9/82 = 11.0%	F.3	2/54 = 3.7%	F.3	21/64 = 32.8%
	Overall	26/245 = 10.6%	Overall	12/163 = 7.4%	Overall	52/173 = 30.1%

¹ Cantopop appears in listening; creating; and performing are all counted.

Table3

The number of the Cantopop of music textbooks that published by Hong Kong Music Publisher in different years

Publisher:	Hong Kong Music Publisher							
Series:	Integrated Music		Approach to Music		Integrated Music		Integrated Music	
Published Year	1976-2000		1989-2002		2007		2013	
% of Cantopop ¹	F.1	4/47 = 8.5%	F.1	6/74 = 8.1%	F.1	8/56 = 14.3%	F.1	10/63 = 15.9%
	F.2	7/39 = 18.0%	F.2	10/86 = 11.6%	F.2	9/46 = 19.6%	F.2	11/65 = 16.9%
	F.3	8/41 = 19.5%	F.3	6/67 = 9.0%	F.3	7/54 = 13.0%	F.3	22/67 = 32.8%
	Overall	19/127 = 15.0%	Overall	22/227 = 9.7%	Overall	24/156 = 15.4%	Overall	43/195 = 22.1%

¹ Cantopop appears in listening; creating; and performing are all counted.

The result of this investigation shows a trend that Cantopop is being more emphasized in music education as the music textbooks published after 2012 are having more Cantopop than

the pervious music textbooks that published by the same company. The number of Cantopop in junior secondary school music textbooks published in 2012/2013 has a sharp increase when it compares with the junior secondary music textbooks published in the pervious years. Some music textbook series even start a unit for teaching Cantopop. Regard to this trend, it is important to examine the influences on students' learning brought by Cantopop.

Chapter 3: Methodology

3.1 Instruments

In this study, document analysis and content analysis are the methods used for research.

Document analysis: The Music Curriculum Guide

The document analysis of the Music Curriculum Guide is aimed at finding out the criteria for comparing the accordance between music textbooks and the Music Curriculum Guide.

Content analysis: The selected music textbook series

Three sets of music textbook series that dominate the market are selected for the content analysis. The selected music textbook series are:

- 1) New Trend in Music (Excellence Publication Company Limited, 2012)
- 2) Life with Music (Pilot Publishing Company Limited, 2012)
- 3) Integrated Music (Hong Kong Music Publisher, 2013)

After setting up the criteria for comparing the accordance between music textbooks and the Music Curriculum Guide, data is further collected according to the criteria from the selected music textbook series.

3.2 Procedures

For the document analysis, the whole curriculum guide is read in detail and the criteria for comparing the accordance between music textbooks and the Music Curriculum Guide is generated from its content.

For the content analysis, the selected music textbook series are skimmed and the songs with Cantonese lyric are marked into a table. All the songs in the table are examined

according to the musical and socio-economic characteristic of Cantopop. The song is deleted if it cannot fulfill both characteristics.

After this process, all the Cantopop in the selected music textbook series are marked in several sets of tables. Information related to the Cantopop is filled in the table. For examples, the year of releasing and album name are also be marked down in the table (see appendix1). This process is conducted for knowing the number of Cantopop of three sets of music textbook series.

As the three main criteria generated from the criteria for comparing the accordance between music textbooks and the Music Curriculum Guide are the suitability of teaching materials, the comprehensiveness of teaching and learning activities and the correspondence of the curriculum framework, data is collected according to these three criteria.

3.3 Limitation

As the methods used for this study are document analysis and content analysis, most of the analysis is textual. It cannot measure the real situation of how textbook is really affecting students' music learning.

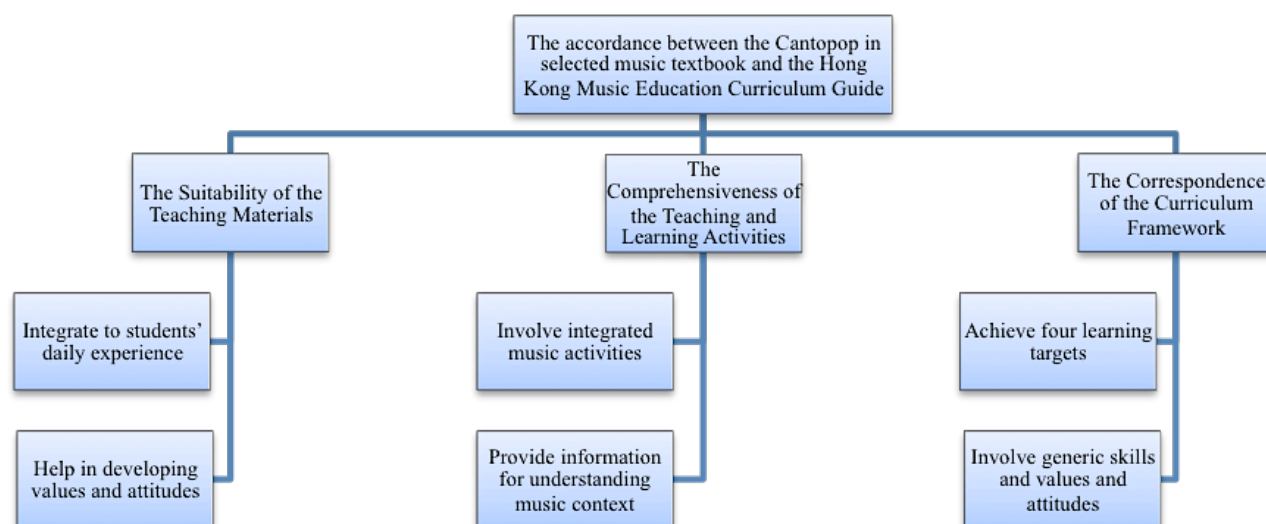
Also, there are other factors affecting the publishers in selecting teaching and learning materials that is related to the cost. Thus, the result of content analysis cannot totally reflect the fact.

Chapter 4: Data and Analysis

4.1 The criteria of music textbook's accordance to the Hong Kong Music Education Curriculum Guide

Curriculum Guide

There are three main criteria generated from the Music Curriculum Guide. They are the suitability of teaching materials, the comprehensiveness of teaching and learning activities and the correspondence of the curriculum framework respectively.



The suitability of the teaching materials refers to the level of the teaching materials that are integrated into students' daily experience and how they help in developing values and attitudes as suggested by the curriculum guide. The integrating level of teaching materials into students' daily experience can be reflected by the period of the Cantopop in the selected music textbook series. The degree of developing students' values and attitude through learning in music can be reflected by the themes of the Cantopop in the selected music textbook series.

To achieve high comprehensiveness of the music activities, the teaching and learning activities in music textbooks should be integrated with music activities and provide information for understanding the music context. Integrated music activities means that music

textbooks should include creating, performing and listening activities. The Information of music context means music textbooks should provide song background in order to let students learn through reading and understand the music context.

To achieve high correspondence of the curriculum framework, the selected music textbook series should achieve the four learning targets and involve generic skills and value and attitudes. The one refers to the whole curriculum framework, it can reflect by the four learning targets. Another is referring to the music textbook should involving development of generic skills and values and attitudes. This can be reflected by the pervious two criteria.

Under this framework, the selected music textbook series are able to compare with each other and it also provides a basis to give suggestions.

4.2 The accordance between the Cantopop in selected music textbook and the Hong Kong Music Education Curriculum Guide

To present the data of content analysis, the content and the results of the data will be described. The findings of ‘the suitability of the teaching materials’, ‘the comprehensiveness of the teaching and learning activites’ and ‘the correspondence of the curriculum framework’ between the Cantopop in selected music textbook series and the Music Curriculum Guide are shown in the following parts.

4.2.1 The Suitability of the Teaching Materials

As mentioned in the pervious part, the suitability of the teaching materials means the teaching materials should integrate to students’ daily experience and help in developing values and attitudes as stated by the curriculum guide.

From the collected data, its first set is about the period of Cantopop in selected music textbook series.

In Table 4, it showed that the selected music textbook series have different distributions in choosing Cantopop from different periods. “New Trend in Music” mainly uses Cantopop from 1980 to 2009 as teaching materials while “Integrated Music” and “Life with Music” choose Cantopop from 1970 to 1999 as teaching materials.

There is no doubt to say that students nowadays have less opportunity to listen to the old Cantopop. If the Cantopop was composed long time ago, it is assumed that it can be hardly related to students’ daily experience because students may not listen to it before and the context is outdated to students. According to this, “New Trend in Music” is the music textbook series which include the teaching materials that are mostly related to the students’ daily experience since the teaching materials are more updated and pupils are more familiar with when comparing with other two series of music textbook.

Table 4

Period of Cantopop in selected music textbook series for junior secondary school

Period	Excellence Publication Company Limited New Trend in Music (2012)	Hong Kong Music Publishers Limited Integrated Music (2013)	Pilot Publishing Company Limited Life with Music (2012)
1947-1959 (五十年代)	0%	7.0%	1.9%
1960-1969 (六十年代)	0%	11.6%	7.7%
1970-1979 (七十年代)	8.8%	20.9%	21.2%
1980-1989 (八十年代)	23.5%	30.2%	38.5%
1990-1999 (九十年代)	35.3%	16.3%	19.2%
2000-2009 (二十一世紀)	32.4%	14.0%	11.5%
2010-Now (二十一世紀)	0%	0%	0%

Another set of data is about the theme of the Cantopop in the selected music textbook series. A high suitability of the teaching materials refer to the music learning provided by the music textbooks, which should facilitate the students' development values and attitudes.

According to Table 5, most of the Cantopop found in the selected music textbook series are conveying positive values. As stated in the curriculum guide, music education should achieve value education and help students to develop their generic skills.

In this result, it found that three sets of selected music textbook series are able to help students to achieve value education because most Cantopop are composed with positive themes and values. The result reflects that three sets of selected music textbook series all show a high degree of suitability of teaching materials in terms of value and attitude education.

Table 5

Theme of Cantopop in selected music textbook series for junior secondary school

Theme ¹	Excellence Publication Company Limited New Trend in Music (2012)	Hong Kong Music Publishers Limited Integrated Music (2013)	Pilot Publishing Company Limited Life with Music (2012)
親情 Family Love	14.7%	9.3%	3.8%
友情 Friendship	8.9%	9.3%	5.8%
愛情 Love	17.6%	13.9%	25%
勵志 Encouragement	23.5%	18.6%	15.3%
武俠 Wu Xia	2.9%	7.0%	5.8%
人生哲理 Life Philosophy	8.9%	16.3%	13.5%
反映社會 Reflect Society	0%	4.7%	7.7%

家國情懷 National Identity	11.8%	4.7%	9.6%
歌頌自然 Beauty of Nature	2.9%	0%	1.9%
歌頌和平 Chant for Peace	5.9%	0%	0%
宣傳歌曲 Promotional Song	0%	2.3%	5.8%
其他 Others	2.9%	13.9%	5.8%

¹This categorized framework is summarized from Wong (2003) and several music textbooks.

4.2.2 The Comprehensiveness of the Teaching and Learning Activities

The high comprehensiveness of the teaching and learning activities means that the teaching and learning activities should be integrated music activities and provide information for learners to understand the music context. In the analysis of the comprehensiveness of teaching and learning activities between the Cantopop in the selected music textbook series and the music curriculum guide, there are two sets of data to show further details.

The first set of data is about the music activities involve Cantopop among the three sets of selected series of music textbook. The result shows that three series of music textbooks involve integrated music activities as stated in the curriculum (see Table 6). Three sets of the music textbook series have achieved a high comprehensiveness in terms of achieving integrated music activities.

Table 6

Percentage of different music activities in selected music textbook series of junior secondary schools

Activities	Excellence Publication Company Limited New Trend in Music (2012)	Hong Kong Music Publishers Limited Integrated Music (2013)	Pilot Publishing Company Limited Life with Music (2012)
Creating	5.9%	9.3%	7.7%
Listening	14.7%	39.5%	34.6%
Performance	91.2%	72.1%	75.0%

Another set of data is about the situation of providing background information of the Cantopop in selected music textbook series which is aimed at helping students to understand the music context.

In the Music Curriculum Guide, it mentioned that teaching and learning must be aimed at leading students to understand the context of the music and even understand the culture of the music. It means that the context and the local culture of Cantopop should be taught as well as the music concept. Providing background information of the Cantopop is one of the four key tasks that adopts reading strategy to help students to learn about music.

In Table 7, it shows that “Life with Music” is the textbook includes most songs that are with background information of the Cantopop in the textbook. Other two series of music textbook only include half of the background information of the Cantopop in the textbook. In this result, it is reasonable to say that “Life with Music” shows highest degree of the comprehensiveness of the teaching and learning activities in terms of background information offering.

Table 7

The situation of providing background information in selected music textbook series for junior secondary school

Background Information	Excellence Publication Company Limited New Trend in Music (2012)	Hong Kong Music Publishers Limited Integrated Music (2013)	Pilot Publishing Company Limited Life with Music (2012)
Provided	44.1%	58.1%	94.2%
Not Provide	55.9%	41.9%	5.8%

4.2.3 The Correspondence of the Curriculum Framework

High correspondence of the curriculum framework means the selected music textbook series can achieve the four learning targets and involve generic skills and value and attitudes.

First, as mentioned in the pervious chapter, the Music Curriculum Guide suggests that students should achieve different learning objectives through integrated music activities, and those learning objectives will lead to the four learning targets, then further develop to the overall aims of music education.

In Chapter 4.2.2, it proved that three series of music textbook involve integrated music activities. Now, the table below (see Table5) shows that three music textbook series can achieve four learning targets that are as same as the curriculum suggested. It also proves that the framework of curriculum can be successfully implemented. Thus, based on the requirement of achieving the four learning targets; it is reasonable to conclude that the correspondence of the curriculum framework between the Cantopop in music textbook and the music education curriculum guide is significant and high.

Table 8

Percentage of different learning target in selected music textbook series of junior secondary schools

Learning Target	Excellence Publication Company Limited New Trend in Music (2012)	Hong Kong Music Publishers Limited Integrated Music (2013)	Pilot Publishing Company Limited Life with Music (2012)
1.Developing Creativity and Imagination (CI)	5.88%	7.0%	7.7%
2.Developing Music Skills and Processes (SP)	100%	72.1%	78.8%
3.Cultivating Critical Responses in Music (CR)	100%	100%	100%

4.Understanding Music in Context (MC)	44.1%	55.8%	94.2%
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Second, from the data showing the suitability of teaching materials and the comprehensiveness of the teaching and learning activities, it is not difficult to find that the selected music textbook series all involve the generic skills which are able to be developed in the integrated music activities and the values and attitude are also included in the teaching materials. Thus, three sets of selected music textbook series can benefit students' generic skills and values and attitude development. As found in this result, the correspondence of the curriculum framework between the Cantopop in music textbook and the music education curriculum guide is high.

Chapter 5: Discussion

In this discussion, the overall result of the content analysis will be reviewed again and further related discussions will be conducted.

5.1 *The overall result*

By integrating all the data, the overall result is shown in the table below (see Table 9). The degree of matching with different criteria is shown by varied number of stars. The higher number of stars means the music textbook series match with those criteria in a larger extent.

“New Trend in Music” shows high suitability of teaching materials when it compares with the criteria set up by the Music Curriculum Guide. The Cantopop in “New Trend in Music” are mostly related to students’ daily experience and they help students to develop positive values and attitudes.

“Life with Music” is the music textbook series that shows a high degree of comprehensiveness of the teaching and learning activities because it involves integrated music activities and provides background information about most Cantopop for students to understand the music context.

For the last criteria “The Correspondence of the Curriculum Framework “, all three selected music textbook series show a high degree of correspondence to the Music Curriculum Guide. All of them are not only able to achieve the four learning targets and to prove that the framework of the curriculum can be successfully implemented, but are also able to involve generic skills, values and attitude development.

Table 9

The accordance between the selected music textbook series of junior secondary schools and the music education curriculum guide

	Excellence Publication Company Limited New Trend in Music (2012) ¹	Hong Kong Music Publishers Limited Integrated Music (2013)	Pilot Publishing Company Limited Life with Music (2012)
The Suitability of the Teaching Materials	**	*	*
The Comprehensiveness of the Learning and Teaching Activities	*	*	**
The Correspondence of the Curriculum Framework	**	**	**

¹Stars will be given when the music textbook series fulfill the sub-criteria of three main criteria. For example, “New Trend in Music” gets two stars in ‘The Suitability of the Teaching Materials’ since it has achieved both sub-criteria (its teaching materials are integrating with students’ daily experience and the themes of its chosen Cantopop can help students to develop values and attitudes during the music learning).

5.2 Life Span of Songs

In this research, there is an investigation to find out the number of the Cantopop in junior secondary music textbooks series that published in different years by three main publishers.

From the investigation, it shows the change in the number of Cantopop, and it also reveals the life span of songs. When counting the number of Cantopop in different music textbooks, it is not difficult to find that some songs in the old version of music textbooks are disappeared in their latest versions. It proves that the songs in the music textbooks have a limited life span.

According to Hull, Hutchison and Strasser (2011), they mentioned that music also undergo the product life cycle. After the stages of “Introduction”, “Growth” and “Maturity”, the product will undergo the stages of “Deline” and “Withdrawal”. Thus, it is reasonable for the publisher to withdraw some songs when they notice that those songs are not welcomed by students or the songs are no longer suitable to achieve the learning objectives.

5.3 Values of Old Cantopop

In the curriculum guide, it mentioned that the teaching materials should be related to students’ daily experience. It seems that old Cantopop should not be included because it can be hardly related to students’ daily experience as the living environment and style are different in varied generations. However, it stills has its own value.

Review the Table 4 in Chapter 4.2.1, as “New Trend in Music” does not involve any Cantopop history, it does not contain Cantopop in 50’s and 60’s. Meanwhile, the other two music textbook series include a unit of “Cantopop”, which is used to teach the Cantopop history and they includes Cantopop in 50’s and 60’s. It shows that old Cantopop can have significant function in teaching Cantopop history which enable students to learn more about the specific music genre.

Moreover, according to Lau (2013), Cantopop is a local culture that is closely related to the Hong Kong historical and social factors. Huang (1990) has also mentioned that pop music has great achievement, including literary and social function achievement. By listening, performing and appreciating the old Cantopop, learners can not only understand more about the history and social issue of Hong Kong, but also enhance their language level.

5.4 Difficulties of the selection of teaching materials

Teaching materials is one of the key factors that can affect the teaching and learning. Here are the difficulties of the selection of teaching materials.

Firstly, the Music Curriculum Guide (The Curriculum Development Council, 2013) already mentioned that some of the Cantopop might require special singing technique or special range. This type of Cantopop is not suitable to be used as teaching materials since it may affect the students' learning when they do not have that special singing technique or special range.

Secondly, some songs may cost higher than the publisher expected. Since the cost is the main concern of the publisher, publisher might prefer the songs with lower cost rather than the better songs but with higher cost. Thus, it would be a difficulty for the publisher to strike the balance between the cost and suitability of the teaching materials.

5.5 Small proportion of creating activities

Review the Table 6, it found that the proportion of creating activities among three selected music textbook series were far more smaller than the other two music activities.

However, this small proportion of creating activities is reasonable. This is because students need time and practice to get immersed into music before they start their own creating. Once students already get immersed into music with sufficient experience, they can start their creating activity by imitating other pieces of music (Leung, 2005).

Thus, it is reasonable for the music textbooks to focus more on performing and listening activities because they are the main source of input of music. Those kinds of music activities

are the ways for students to get immersed into music which prepare them for having their own creating.

5.6 The appropriate application of textbooks

Textbook is an operational curriculum, but teacher is the main factor which leads to effective teaching and learning. It is important to point out that the music textbook is only an instrument to assist teachers in delivering knowledge to students. More important is that, the appropriate application of textbooks by teacher can facilitate students' learning.

Teachers should do their judgment and select the textbooks with suitable contents and materials when planning their lesson. The judgment should be made by considering the students' ability and interest (The Curriculum Development Council, 2013). It is not necessary for teachers to plan all music lessons by following strictly to the content of music textbooks but they can have tailor-made teaching plans. Also, Teacher can use additional resources to enrich students' music learning.

Meanwhile, teachers should not rely heavily on the music textbooks because the music learning should be carried out by music activities but not reading from the textbook. More music activities can bring extensive music experience to students and facilitate them in constructing the music skills and knowledge (Wiggins, 2000). Thus, music teachers should remember that they play main role in educating students in music by providing them various music experiences but not the music textbooks.

Chapter 6: Conclusions and Recommendations

To conclude, there is a high accordance between the Cantopop in selected music textbook series and the Music Curriculum Guide generally.

By reading Table 9, those selected music textbook series achieve different degrees in matching with different criteria for comparing the accordance between music textbooks and the Music Curriculum Guide:

- 1) “New Trend in Music” shows high suitability of teaching materials,
- 2) “Life with Music” shows a high comprehensiveness of the teaching and learning activities.
- 3) All three selected music textbook series show a high degree in corresponding to the Music Curriculum Guide.

In order to enhance the accordance, both “New Trend in Music” and “Integrated Music” should provide more background information for students to understanding the music context while both “Life with Music” and “Integrated Music” should add more updated Cantopop to integrate with students’ daily experience.

In theory, those suggestions above can enhance the accordance between the Cantopop in selected music textbook series and the Music Curriculum Guide, hence leading students to a better music learning. However, music textbook is only an instrument to assist teacher in delivering knowledge to students. To end up, a well-written music textbook may not directly result in effective music learning, but a good music teacher can make appropriate application of music textbook to improve the teaching and learning quality.

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Appendix 1 - The investigation result on the number of the Cantopop of music textbook series that published by three publishers in different years

% of the Cantopop in selected junior secondary music textbook series

Publisher: Excellence Publication Company Limited						
Series:	Journey of Music for Secondary Schools		New Era Music Book		New Trend in Music	
Published Year	2006		2008		2012	
% of Cantopop	F.1	3/81 = 3.7%	F.1	12/67 = 17.9%	F.1	12/96 = 12.5%
	F.2	7/73 = 9.6%	F.2	6/84 = 7.1%	F.2	13/74 = 17.6%
	F.3	2/48 = 4.2%	F.3	7/76 = 9.2%	F.3	9/68 = 13.2%
	Overall	12/202 = 6.0%	Overall	25/227 = 11.0%	Overall	34/238 = 14.3%

Publisher: Pilot Publishing Company Limited						
Series:	Music in the World		Music in the New World		Life with Music	
Published Year	1995		2006		2012	
% of Cantopop	F.1	7/81 = 8.6%	F.1	4/58 = 6.9%	F.1	20/56 = 35.7%
	F.2	10/82 = 12.2%	F.2	6/51 = 11%	F.2	11/53 = 20.8%
	F.3	9/82 = 11.0%	F.3	2/54 = 3.7%	F.3	21/64 = 32.8%
	Overall	26/245 = 10.6%	Overall	12/163 = 7.4%	Overall	52/173 = 30.1%

Publisher: Hong Kong Music Publisher								
Series:	Integrated Music		Approach to Music		Integrated Music		Integrated Music	
Published Year	1976-2000		1989-2002		2007		2013	
% of Cantopop	F.1	4/47 = 8.5%	F.1	6/74 = 8.1%	F.1	8/56 = 14.3%	F.1	10/63 = 15.9%
	F.2	7/39 = 18.0%	F.2	10/86 = 11.6%	F.2	9/46 = 19.6%	F.2	11/65 = 16.9%
	F.3	8/41 = 19.5%	F.3	6/67 = 9.0%	F.3	7/54 = 13.0%	F.3	22/67 = 32.8%
	Overall	19/127 = 15.0%	Overall	22/227 = 9.7%	Overall	24/156 = 15.4%	Overall	43/195 = 22.1%

* Cantopop appears in listening; creating; and performing are all counted.

This investigation showed a trend that Cantopop is being more emphasized in music education as the music textbooks published after 2012 are having more Cantopop than the pervious music textbook that published by the same company. The number of Cantopop in junior secondary school music textbooks published in 2012/2013 has a sharp increase when it compares with the junior secondary music textbooks published in the pervious years. The music textbooks even start a unit for teaching Cantopop. Regard to this trend, it is important to examine the influences on students' learning brought by Cantopop.

Appendix 2 – Table of all the Cantopop in “New Trend in Music” (Excellence Publication Company Limited, 2012)

Excellence Publication Company Limited

New Trend in Music (2012)

Book1

Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album (Year)	Company	Background Information	C	L	P			
1. 希望	陳慧琳	曲：任世現 詞：鄭櫻綸	2003	Grace And Charm (2005)	環球唱片	Provided		✓	✓	單元一 旋律處處 課次 1 節拍滿動 感	拍子 強弱拍	p.8-10
2. 終身美麗	鄭秀文	曲：陳輝陽 詞：林夕	2001	Shocking Pink (2001)	華納唱片	Provided			✓	單元一 旋律處處 課次 1 節拍滿動 感	拍子 強弱拍 節奏型	P.17-19
3. 問我	陳麗斯	曲：黎小田 詞：黃霑	1976	高歌 (1977)	寶麗多唱片	Provided			✓	單元一 旋律處處 課次 2 實用音階	C 大調（音 階）	p.23-25
4. 我的驕傲	容祖兒	曲：陳光榮 詞：黃偉文	2003	我的驕傲 (2003)	連銘唱片	Not Provide			✓	單元一 旋律處處 課次 3 旋律有動 向	旋律動向： 上行級進／ 下行級進	p.42-45
5. 生命有價	王馨平	曲、詞：區湛江	1995	馨平個性 (1995)	環球唱片	Not Provide			✓	單元一 旋律處處 課次 3 旋律有動 向	旋律動向： 級進／跳進	p.46-47
6. 中國夢	羅文	曲：趙文海 詞：黃霑	1983	愛的幻想 (1983)	華星唱片	Not Provide			✓	單元二 音樂有氣 氛 課次 5 奇妙發音 法	分句線 圓滑線	p.79-80
7. 父母恩	許冠傑	曲：許冠傑 詞：許冠傑、黎彼德	1978	賣身契 (1978)	寶麗多唱片	Provided		✓	✓	單元二 音樂有氣 氛 課次 5 奇妙發音 法	裝飾音： 上波音／下 波音／ 倚音／碎音 ／迴音	p.81-83
8. 男兒當自強	林子祥	四川民族歌曲 詞：黃霑	1991	這次你是真的傷 了我的心 (1991)	華納唱片	Provided			✓	單元二 音樂有氣 氛 課次 6 樂器聲音 多色彩	樂曲改編的 方法： 配器（樂器 音色）／力 度／速度／ 發音法	p.98-99
9. 真的愛你	Beyond	曲：黃家駒 詞：小美	1989	Beyond Iv (1989)	新藝寶唱片	Provided	✓		✓	單元二 音樂有氣 氛 課次 6 樂器聲音 多色彩	改編樂曲	p.101

10. 世上只有	容祖兒	曲：陳光榮 詞：黃偉文	2004	Nin92 5Ive (2004)	英皇唱片	Not Provide			✓	單元三 歌曲創作 家 課次 8 樂段排列 有特「式」	曲式：二段 體	p.112- 113
11. 這是我家	鍾鎮濤、區 瑞強、張學 友、張國榮	曲：顧嘉輝 詞：黃霑、鄭國江	1986	香港心連心 (1990)	香港電台／ 長城唱片	Provided			✓	單元三 歌曲創作 家 課次 8 樂段排列 有特「式」	曲式：三段 體	p.116- 117
12. 強	郭富城	曲：雷頌德 詞：林振強	1995	純真傳說 (1995)	華納唱片	Not Provide	✓		✓	單元三 歌曲創作 家 課次 9 填詞樂	舊曲新詞	p.130- 132

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Excellence Publication Company Limited

New Trend in Music (2012)

Book2

<i>Teaching Materials</i>							<i>*Types of Activities</i>			<i>Unit</i>	<i>Learning Focus</i>	<i>Page</i>
<i>Song</i>	<i>Singer</i>	<i>Composer</i>	<i>Year of Release</i>	<i>Album (Year)</i>	<i>Company</i>	<i>Background Information</i>	C	L	P			
13. 海闊天空	Beyond	曲、詞：黃家駒	1993	樂與怒 (1993)	華納唱片	Provided		✓	✓	單元一 創作歌曲有妙法 課次 1 改編滿樂趣	樂曲改編 的方法： 舊曲新詞	p.8-10
14. Today	梁詠琪	曲：陳光榮、R. Sparks 詞：周禮茂、R. Sparks	1999	Today (1999)	豐華唱片	Not Provide			✓	單元一 創作歌曲有妙法 課次 1 改編滿樂趣	樂曲改編 的方法： 加入自創 旋律或樂 段	p.18-21
15. 明日恩典	容祖兒	曲：舒文 詞：黃偉文	2005	Love Joey Love 喜 歡祖兒 3 (2005)	中國龍	Not Provide		✓	✓	單元一 創作歌曲有妙法 課次 1 改編滿樂趣	樂曲改編 的方法： 加入自創 旋律或樂 段	p.21-24
16. 滿江紅	羅文	曲：顧嘉輝 詞：岳飛	1983	電視主題曲專輯 (1983)	百代唱片	Provided			✓	單元一 創作歌曲有妙法 課次 2 為詞譜曲	五聲音階	p.38
17. 每一個明天	陳奕迅	曲：柳重言 詞：林振強	1999	天佑愛人 (1999)	華星唱片	Not Provide			✓	單元二 演繹音樂 課次 5 聲樂多種類	樂曲的歌 唱形式： 獨唱／齊 唱	p.68-72
18. 不要驚動	鄭秀文	曲：歐陽業俊	2009	信 Faith (2009)	華納唱片	Not Provide			✓	單元三 活在音樂中	音樂氣氛	p.85-87



愛情		詞：高皓正							課次 6 音樂與場合		
19. 眼淺	Cookies	曲：陳光榮 詞：梁芷珊	2004	Cookies 4 Play (2004)	百代唱片	Not Provide		✓	單元三 活在音樂中 課次 6 音樂與場合	音樂氣氛	p.89-91
20. 我信愛是恆久	林志美	曲、詞：盧永亨	2004	天作之盒電影原聲大碟 (2004)	影音使團	Not Provide		✓	單元三 活在音樂中 課次 6 音樂與場合	音樂氣氛	p.98-99
21. Shall We Talk	陳奕迅	曲：陳輝陽 詞：林夕	2001	Shall We Dance[Shall We Talk] (2001)	英皇娛樂	Not Provide		✓	單元三 活在音樂中 課次 6 音樂與場合	音樂氣氛	p.102-104
22. 千載不變	溫拿樂隊	曲：鐘鎮濤、譚詠麟 詞：盧永強	1988	溫拿 88/十五週年紀念 (1988)	寶麗多唱片	Not Provide		✓	單元三 活在音樂中 課次 7 音樂的功能(I)	音樂功能：廣告歌用作宣傳	p.106-107
23. 不死的真愛	容祖兒	曲：A. Menken 詞：鄭耀光	2005	香港迪士尼樂園開幕紀念大碟 (2005)	SONY	Provided		✓	單元三 活在音樂中 課次 8 音樂的功能(II)	以音樂表達信息 樂曲拍子 樂曲曲式	p.117-120
24. 親情	羅文	曲：顧嘉輝 詞：黃霑	1980	親情 (1980)	百代唱片	Not Provide		✓	單元三 活在音樂中 課次 8 音樂的功能(II)	以音樂表達信息 樂曲拍子 樂曲曲式	p.121-122
25. 在晴朗的天空下	周華健、成龍、黃耀明、李宗盛	曲：李宗盛 詞：林夕	1993	周華健& Friends (2001)	滾石唱片	Provided		✓	單元三 活在音樂中 課次 8 音樂的功能(II)	以音樂表達信息 樂曲拍子 樂曲曲式	p.128-130

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Excellence Publication Company Limited

New Trend in Music (2012)

Book3

Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album(Year)	Company	Background Information	C	L	P			
26. 我愛大自然	譚詠麟	曲：馮添枝 詞：鄭國江	1992	愛人女神 (1982)	飛利浦	Not Provide			✓	單元一 我愛音樂會 課次 1 自然頌歌	音樂氣氛	p.10
27. 光輝歲月	Beyond	曲、詞：黃家駒	1990	命運派對 (1990)	新藝寶唱片	Provided			✓	單元一 我愛音樂會 課次 2 和平之歌	正和弦(I/IV/V) 副和弦(ii/iii/vi)	p.20-22
28. 就算世界無童話	衛蘭	曲：雷頌德 詞：林夕	2008	Serving You (2008)	東亞娛樂	Not Provide			✓	單元一 我愛音樂會 課次 2 和平之歌	正和弦(I/IV/V)	p.22-24

											副和弦(ii/iii/vi)	
29. 憑著愛	蘇芮	曲：盧冠廷 詞：潘源良	1989	憑著愛 (1989)	華納唱片	Not Provide			✓	單元一 我愛音樂會 課次 2 和平之歌	和弦進程	p.26-28
30. 獅子山下	羅文	曲：顧嘉輝 詞：黃霑	1979	好歌獻給您 (1979)	百代唱片	Provided			✓	單元一 我愛音樂會 課次 3 家國情歌	曲式 歌曲內容 填詞	p.48-50
31. 愛是永恆	張學友	曲：Dick Lee 詞：林振強	1997	不老的傳說 (1997)	環球唱片	Provided			✓	單元二 音樂與戲劇 課次 6 音樂劇之旅	曲式 拍子	p.86-88
32. 莫再悲	林子祥	曲：中島美嘉 詞：鄭國江	1985	愛情故事 (1983)	華納唱片	Not Provide			✓	單元二 豐盛人生 課次 7 勇敢踏前路	調性	p.108-109
33. 乘風破浪	楊詩蒂	曲：顧嘉輝 詞：盧國沾	1975	狂潮、心有千千結 (1977)	香港電視廣播有限公司	Provided		✓		單元二 豐盛人生 課次 7 勇敢踏前路	曲式 音樂元素	p.112-113
34. 壯志驕陽	張學友	曲：Kan 詞：陳少琪	1991	一顆不變心 (1991)	寶麗金唱片	Not Provide			✓	單元二 豐盛人生 課次 7 勇敢踏前路	轉調	p.116-117

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Appendix 3 - Table of all the Cantopop in “Life with Music” (Pilot Publishing Company Limited, 2012)

Pilot Publishing Company Limited Life with Music (2012) Book1

Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album (Year)	Company	Song Detail	C	L	P			
1. Make a Wish	蔡卓妍	曲：陳光榮 詞：李峻一	2009	二缺一 (2009)	英皇娛樂	Provided			✓	單元二 大調 旋律	G 大調	p.34-36
2. 加價熱潮	許冠傑	曲：J.D. Knight、M. Freedom 詞：許冠傑、黎彼德	1979	79 夏日之歌集 (1979)	寶麗金唱片	Provided			✓	單元三 旋律 進行式	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／ 力度 歌曲表達的情感	p.47- 48,51-52
3. 朋友 (Today)	梁詠琪	曲：R. Sparks 詞：袁浩安	1999	Today (1999)	豐華唱片	Provided			✓	單元三 旋律 進行式	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／ 力度 歌曲表達的情感	p.50-52
4. 紅日	李克勤	曲：立川俊之 詞：李克勤	1992	紅日 (1992)	寶麗金唱片	Provided			✓	單元三 旋律 進行式	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／ 力度 歌曲表達的情感	p.56-58. 61-62
5. 我信愛是恆久	林志美	曲、詞：盧永亨	2004	天作之盒電影 原聲大碟 (2004)	影音使團	Provided			✓	單元三 旋律 進行式	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／ 力度 歌曲表達的情感	p.59-61
6. 客從何處來	區瑞強	曲：H. Hardy 詞：鄭國江	1979	陌上歸人 (1979)	飛利浦	Provided			✓	單元四 樂句 的發展	重現句／模仿句／ 模進句	p.73-74
7. 喝采	陳百強	曲：陳百強 詞：鄭國江	1980	喝采 (1980)	華納唱片	Provided	✓		✓	單元四 樂句 的發展	重現句 模仿句：向上模進 ／向下模進 創作伴奏	p.78- 79,81-83

8. 美滿前途全力創	羅文	曲：葉惠康 詞：鄭國江	1983	射雕英雄傳 (1983)	百代唱片	Provided			✓	單元四 樂句的發展	重現句 模仿句：向上模進 ／向下模進	p.80-81
9. 倆忘煙水裏	關正傑	曲：顧嘉輝 詞：黃霑	1982	關正傑演唱會 (1982)	飛利浦	Provided			✓	單元五 香港 電視劇歌曲	五聲音階 七十至八十年代電 視劇主題曲主要以 五聲音階創作	p.86- 89,92
10. 田園春夢	伍衛國、關 菊英／汪明 荃／徐小鳳	曲：顧嘉輝 詞：盧國沾	1975	清宮殘夢 (1975)	風行唱片／ 永恆唱片	Provided			✓	單元五 香港 電視劇歌曲	五聲音階 七十至八十年代電 視劇主題曲主要以 五聲音階創作	p.89-92
11. 啼笑姻緣	仙杜拉	曲：顧嘉輝 詞：葉紹德	1974	啼笑姻緣 (1974)	娛樂唱片	Provided		✓		單元五 香港 電視劇歌曲	七十至八十年代電 視劇主題曲特色	p.94
12. 陸小鳳	鄭少秋	曲：顧嘉輝 詞：盧國沾	1978	陸小鳳 (1978)	娛樂唱片	Provided		✓		單元五 香港 電視劇歌曲	七十至八十年代電 視劇主題曲特色	p.95
13. 忘盡心中情	葉振堂	曲：顧嘉輝 詞：黃霑	1982	忘盡心中情 (1982)	百代唱片	Provided			✓	單元五 香港 電視劇歌曲	七十至八十年代電 視劇主題曲分析： 旋律或節奏／ 歌詞富中國文學色 彩／ 歌詞內容	p.96- 97,101
14. 上海灘	葉麗儀	曲：顧嘉輝 詞：黃霑	1980	上海灘 (1980)	百代唱片	Provided	✓		✓	單元五 香港 電視劇歌曲	七十至八十年代電 視劇主題曲分析： 旋律或節奏／ 歌詞富中國文學色 彩／ 歌詞內容 創作伴奏	p.98- 99,101- 104
15. 萬水千山總是情	汪明荃	曲：顧嘉輝 詞：鄧偉雄	1982	萬水千山總是情 (1982)	娛樂唱片	Provided			✓	單元五 香港 電視劇歌曲	七十至八十年代電 視劇主題曲分析： 旋律或節奏／ 歌詞富中國文學色 彩／歌詞內容	p.100-101
16. 搭通音樂線	區瑞強	曲：歷風 詞：黎彼德	1982	搭通音樂線 (1982)	飛利浦	Provided			✓	單元六 重複 後對比初探	比較樂段：分句／ 旋律／節奏 二段曲式	p.112-114
17. 公益心	陳百強	曲：林慕德 詞：鄭國江	1983	陳百強－偏偏 喜歡你、相思 河畔 (1983)	華納唱片	Provided			✓	單元六 重複 後對比初探	比較樂段：分句／ 旋律／節奏 三段曲式	p.118-119

18. 親情	羅文	曲：顧嘉輝 詞：黃霑	1980	親情 (1980)	百代唱片	Provided		✓		單元六 重複 後對比初探	比較樂段：分句／ 旋律／節奏 三段曲式	p.120
19. 詠梅	關正傑	曲：關正傑 詞：鄭國江	1982	天龍八部之虛 竹傳奇 (1982)	飛利浦	Provided			✓	單元六 重複 後對比初探	比較樂段：力度／ 分句／旋律／節奏 三段曲式	p.122-124
20. 我愛大自然	譚詠麟	曲：馮添枝 詞：鄭國江	1982	愛人女神 (1982)	飛利浦	Provided	✓		✓	單元七：聲 響設計	創作聲響設計	p.140-144

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Pilot Publishing Company Limited Life with Music (2012) Book2

Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album (Year)	Company	Song Detail	C	L	P			
21. 在晴朗的天空下	周華健、成龍、黃耀明、李宗盛	曲：李宗盛 詞：林夕	1993	周華健& Friends (2001)	滾石唱片	Provided			✓	單元一 複拍子與節奏	強弱拍	p.3-6
22. 希望	李克勤	曲：周啟生 詞：李克勤	1994	希望 (1994)	星光唱片	Provided			✓	單元二 小調旋律	自然小調音階 和聲小調音階	p.28-30
23. 莫再悲	林子祥	曲：中島美雪 詞：鄭國江	1983	愛情故事 (1983)	華納唱片	Provided			✓	單元二 小調旋律	小調音階	p.36-38
24. 鐵塔凌雲	許冠傑	曲、詞：許冠傑	1974	鬼馬雙星 (1974)	寶麗多唱片／ 寶麗金唱片	Provided			✓	單元三 先詞後曲	旋律與歌詞聲調	p.42-46
25. 三國演義	葉振棠	曲：陳光榮 詞：楊慎	1995	百份百經典電視劇 集金曲精選 (2002)	環星唱片	Provided		✓		單元三 先詞後曲	音樂特點配合歌詞	p.51
26. 滿江紅	羅文	曲：顧嘉輝 詞：岳飛	1983	電視主題曲專輯 (1983)	EMI	Provided			✓	單元三 先詞後曲	速度／力度 節奏型 歌詞分析	p.54-56
27. 心裏有個謎	羅文	曲：韋祖堯 詞：黃霑	1980	親情 (1980)	百代唱片	Provided			✓	單元六 重複與對比再探	曲式：二段／三段	p.98-100
28. 世上只有	容祖兒	曲：陳光榮 詞：黃偉文	2004	Nin92 5Ive (2004)	英皇	Provided			✓	單元六 重複與對比再探	迴旋曲式	p.102-104
29. 浪子心聲	許冠傑	曲：許冠傑 詞：許冠傑、 黎彼德	1976	半斤八兩 (1976)	寶麗多唱片	Provided			✓	單元六 重複與對比再探	迴旋曲式	p.104-106
30. 不死的真愛	成龍、陳淑樺	曲：A. Menken 詞：鄭國江	1994	最佳迪士尼流行卡 通經典金曲 (中英	滾石唱片	Provided			✓	單元七 音樂與動 畫	歌曲氣氛 歌詞內容分析	p.116- 118,124

				文版) (1994)								
31. 新的世界	周華健、陳淑樺	曲：A. Menken 詞：盧淑儀	1994	最佳迪士尼流行卡通經典金曲 (中英文版) (1994)	滾石唱片	Provided			✓	單元七 音樂與動畫	歌曲氣氛 歌詞內容分析	p.119-121,124

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.



Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album(Year)	Company	Song Detail	C	L	P			
32. 學生哥	許冠傑	曲：Goldstein 詞：許冠傑、黎彼德	1978	賣身契 (1978)	寶麗金唱片	Provided			✓	單元二 香港粵語流行曲	節奏特色 歌詞風格	p.28-29
33. 朋友	譚詠麟	曲：芹澤廣明 詞：向雪懷	1985	暴風女神 Lorelei (1985)	寶麗金唱片	Provided		✓	✓	單元二 香港粵語流行曲	節奏特色 歌詞風格	p.30-31,34
34. 凝聚每分光	群星	曲：鮑比達 詞：鄭國江	1990	香港心連心 (1990)	香港電台／長城唱片	Provided		✓	✓	單元二 香港粵語流行曲	節奏特色 歌詞風格	p.32-34
35. 一水隔天涯	韋秀嫻	曲：于莽 詞：左幾	1966	一水隔天涯(1975)	風行唱片	Not Provide		✓		單元二 香港粵語流行曲	節奏特色 歌曲中運用的樂器或其他效果	p.34
36. 相思淚	麗莎	曲：姚敏 詞：郭炳堅	1972	相思淚 (1972)	群星	Not Provide		✓		單元二 香港粵語流行曲	節奏特色 歌曲中運用的樂器或其他效果	p.34
37. 石頭記	達明一派	曲：劉以達 詞：邁克/陳少琪/進念二十面體	1987	石頭記 (1987)	飛利浦	Not Provide		✓		單元二 香港粵語流行曲	節奏特色 歌曲中運用的樂器或其他效果	p.34
38. 青青河邊草	吳君麗	曲：江南 詞：李願聞	1966	青青河邊草 (1966)	風行唱片	Provided		✓		單元二 香港粵語流行曲	早期粵語流行曲歌詞特色	p.35
39. 哥仔靚	許艷秋	曲：廣東音樂「餓馬搖鈴」 詞：朱頂鶴	1959	一路佳景 (1959)	和聲	Provided		✓		單元二 香港粵語流行曲	早期粵語流行曲歌詞特色	p.35
40. 行快啲啦	上官流雲	曲：John Lennon、Paul McCartney 詞：劉大道	1965	行快的啦 (1965)	馬標唱片	Provided		✓		單元二 香港粵語流行曲	早期粵語流行曲歌詞特色	p.36
41. 女殺手	陳寶珠	曲、詞：龐秋華	1966	女殺手(1966)	興發	Provided			✓	單元二 香港粵語流行曲	六十至七十年代粵語流行曲歌詞特色	p.36-37,41
42. 鬼馬雙星	許冠傑	曲、詞：許冠傑	1974	鬼馬雙星(1974)	寶麗金唱片	Provided			✓	單元二 香港粵語流行曲	六十至七十年代粵語流行曲歌詞特色	p.38-39,41
43. 家變	羅文	曲：顧嘉輝 詞：黃霑	1977	家變 (1977)	娛樂唱片	Provided			✓	單元二 香港粵語流行曲	六十至七十年代粵語流行曲歌詞特色	p.40-41

44. 似水流年	梅艷芳	曲：喜多郎 詞：鄭國江	1984	梅艷芳－蔓珠莎華、 歌衫淚影 (1985)	華星唱片	Provided		✓		單元二 香港粵語 流行曲	粵語流行曲的題材	p.42
45. 中國夢	羅文	曲：趙文海 詞：黃霑	1983	愛的幻想 (1983)	華星唱片	Provided		✓		單元二 香港粵語 流行曲	粵語流行曲的題材	p.42
46. 皇后大道東	羅大佑、蔣志光	曲：羅大佑 詞：林夕	1991	皇后大道東 (1991)	音樂工廠	Provided		✓		單元二 香港粵語 流行曲	粵語流行曲的題材	p.43
47. 強	郭富城	曲：雷頌德 詞：林振強	1995	純真傳說 (1995)	華納唱片	Provided	✓	✓	✓	單元二 香港粵語 流行曲	歌曲旋律、節奏和 伴奏特色 歌詞題材	p.46-47,50-53
48. 總有一站愛上你	Boy'z	曲：伍樂城 詞：林夕	2003	一起喝采 (2003)	英皇娛樂	Provided			✓	單元二 香港粵語 流行曲	歌曲旋律、節奏和 伴奏特色 歌詞題材	p.48-50
49. 我的驕傲	容祖兒	曲：陳光榮 詞：黃偉文	2003	我的驕傲 (2003)	連銘	Provided		✓	✓	單元四 和弦作曲	和弦 終止式	p.85-87,89
50. 每一個晚上	林子祥	曲：A.L. Webber、黃自 詞：林振強	1984	林子祥創作歌集 (1984)	華納唱片	Provided		✓	✓	單元四 和弦作曲	和弦 終止式	p.88-89
51. 陪我長大	容祖兒	曲：陳光榮 詞：林夕	2007	Glow (2007)	連銘	Provided			✓	單元七 宣傳歌曲	歌曲中音樂元素與 宣傳目的的關係	p.134-135,137-138
52. 摘星	陳百強	曲：顧嘉輝 詞：林振強	1984	85 精選 (1985)	華納唱片	Provided			✓	單元七 宣傳歌曲	歌曲中音樂元素與 傳達的信息	p.142-143

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Appendix 4 - Table of all the Cantopop in “Integrated Music” (Hong Kong Music Publisher, 2013)

Hong Kong Music Publishers Limited

Integrated Music (2013)

Book1

Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album (Year)	Company	Song Detail	C	L	P			
1. 在晴朗的天空下	周華健、成龍、黃耀明、李宗盛	曲：李宗盛 詞：林夕	1993	周華健& Friends (2001)	滾石唱片	Provided		✓	✓	拍子－音樂的脈動	拍子：複二拍子	p.22-23
2. 真的愛你	Beyond	曲：黃家駒 詞：小美	1989	Beyond Iv (1989)	新藝寶唱片	Not Provide			✓	節奏	節奏頻現句	p.32-33
3. 一點燭光	關正傑	曲：陳秋霞 詞：鄭國江	1981	英雄出少年 (1981)	飛利浦	Not Provide			✓	節奏	附點節奏	p.36-37
4. 夢中天使	唐韋琪	曲：周苑雯 詞：簡寧	1992	唐韋琪 (1992)	寶麗金唱片	Provided			✓	旋律	D 大調（音階）	p.52-54
5. 朋友	溫拿樂隊	曲：Randy Sparks 詞：盧國沾	1983	溫拿十週年紀念集 (1983)	寶麗金唱片	Not Provide		✓	✓	旋律	F 大調（音階）	p.55,58
6. 紅日	李克勤	曲：立川俊之 詞：李克勤	1992	紅日 (1992)	寶麗金唱片	Not Provide			✓	旋律	有調性音樂	p.60-62
7. 鼓舞（喝采）	陳百強	曲：陳百強 詞：鄭國江	1980	喝采 (1980)	華納唱片	Not Provide	✓		✓	創作樂團	模進句／模仿句	p.66-68
8. 乘風破浪	楊詩蒂	曲：顧嘉輝 詞：盧國沾	1975	狂潮、心有千千結 (1977)	娛樂唱片	Not Provide	✓		✓	創作樂團	重複句 樂曲的動機	p.68-70
9. 愛是不保留	林志美	曲、詞：盧永亨	2004	天作之盒電影原聲大碟 (2004)	影音使團	Not Provide			✓	創作樂團	曲式： 二段體／三段體	p.74-76
10. 希望	陳慧琳	曲：任世現 詞：鄭櫻綸	2003	Grace And Charm (2005)	環球唱片	Provided			✓	五聲音階	五聲音階	p.100-101

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Hong Kong Music Publishers Limited

Integrated Music (2013)

Book2

Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album(Year)	Company	Song Detail	C	L	P			
11. 眼淺	Cookies	曲：陳光榮 詞：梁芷珊	2004	Cookies 4 Play (2004)	百代唱片	Not Provide		✓	✓	前奏、間奏和尾聲	前奏、間奏和尾聲：出現位置	p.8-9

12. 我的驕傲	容祖兒	曲：陳光榮 詞：黃偉文	2003	我的驕傲 (2003)	連銘唱片	Not Provide			✓	前奏、間奏和尾聲	前奏、間奏和尾聲：作用和來源	p.10-11
13. 給自己的信	鍾舒漫	曲：Anjera Aki 詞：周耀輝	2009	給自己的信 (2009)	英皇娛樂	Not Provide			✓	前奏、間奏和尾聲	前奏、間奏和尾聲：作用和來源	p.12-14
14. 學生哥	許冠傑	曲：Bob Goldstein、David Shire 詞：許冠傑、黎彼德	1978	賣身契 (1978)	寶麗金唱片	Provided	✓		✓	前奏、間奏和尾聲	前奏、間奏和尾聲：作用和來源	p.15-18,21
15. 問我	鄭秀文	曲：黎小田 詞：黃霑	1996	放不低 (1996)	華納唱片	Not Provide	✓		✓	前奏、間奏和尾聲	前奏、間奏和尾聲：作用和來源 模進句 切分音	p.19-22
16. 獅子山下	羅文	曲：顧嘉輝 詞：黃霑	1979	好歌獻給你 (1979)	百代唱片	Provided			✓	大調與小調	調性（結束音／主音）	p.48-49,52
17. 憑著愛	蘇芮	曲：盧冠廷 詞：潘源良	1989	憑著愛 (1989)	華納唱片	Not Provide			✓	舊曲新詞	粵語九聲與相對旋律音	p.74-76
18. 每一個晚上	林子祥	曲：Thomas Stearns Eliot、Andrew Lloyd Webber、黃自 詞：林振強	1984	林子祥創作歌集 (1984)	華納唱片	Provided			✓	舊曲新詞	押韻	p.78-79
19. 單車	陳奕迅	曲：柳重言 詞：黃偉文	2001	Shall We Dance[Shall We Talk] (2001)	英皇娛樂	Not Provide		✓	✓	舊曲新詞	歌詞與旋律音高的配合	p.82-84
20. 摘星	陳百強	曲：顧嘉輝 詞：林振強	1984	85 精選 (1985)	華納唱片	Provided			✓	音樂的社會功能	歌曲訊息	p.119-121
21. 分分鐘需要你	林子祥	曲：林子祥 詞：鄭國江	1980	摩登土佬 (1980)	百代唱片	Not Provide			✓	音樂的社會功能	—	p.129

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Hong Kong Music Publishers Limited

Integrated Music (2013)

Book3

Teaching Materials							*Types of Activities			Unit	Learning Focus	Page
Song	Singer	Composer	Year of Release	Album(Year)	Company	Song Detail	C	L	P			
22. 莫再悲	林子祥	曲：中島美雪 詞：鄭國江	1983	愛情故事 (1983)	華納唱片	Not Provide			✓	創作和弦伴奏 (2)	小調音階：自然小調音階 和弦(I/iv/V/	p.14-16

											V ⁷) 和弦伴奏形式：三和弦／分解和弦	
23. 告別校園時	李克勤	曲：小栗昌彥 詞：潘源良、盧東尼	1991	雨中街頭劇 (1991)	寶麗金唱片	Not Provide			✓	音樂元素	切分音 模仿句	p.50-53
24. 海闊天空	Beyond	曲、詞：黃家駒	1993	樂與怒 (1993)	華納唱片	Not Provide			✓	音樂元素	曲式：二段體／三段體 重複、對比和變奏	p.54-55,59
25. 倚天屠龍記	鄭少秋	曲：顧嘉輝 詞：黃霑	1978	倚天屠龍記 (1978)	娛樂唱片	Provided		✓		電影音樂	主題曲的功用：宣傳 歌曲氣氛	p.70
26. 一枝竹仔	周聰、梁靜	曲：詞：周聰	1956	家和萬事興 (1956)	和聲唱片	Provided		✓		粵語流行曲	五十年代粵語流行曲的歷史及發展 五十年代粵語流行曲的特色	p.104-105
27. 高歌起舞	周聰、呂紅	曲：Belafonte、Burgess、Attaway 詞：周聰	1959	多多福 (1959)	和聲唱片	Provided		✓		粵語流行曲	五十年代粵語流行曲的歷史及發展 五十年代粵語流行曲的特色	p.104-105
28. 勁草嬌花	莫佩文	曲：鄺天培 詞：周聰	1969	商台歌集第一輯 (1969)	商台	Provided		✓		粵語流行曲	五十年代粵語流行曲的歷史及發展	p.104-105
29. 荷花香	麗莎	曲：王粵生 詞：唐滌生	1951	王昭君 (1974)	群星	Provided		✓		粵語流行曲	五十年代粵語流行曲的歷史及發展	p.104-105
30. 飛哥跌落坑渠	鄭君綿、鄧寄塵、李寶瑩	曲：J. Styne、S. Cahn 詞：胡文森	1958	兩傻遊地獄 (1958)	娛樂唱片	Provided		✓		粵語流行曲	五十年代粵語流行曲的歷史及發展 五十年代粵語流行曲的特色	p.104-105
31. 女殺手	陳寶珠	曲、詞：龐秋華	1966	女殺手 (1966)	寶麗金唱片	Provided		✓		粵語流行曲	六十年代香港流行樂壇的現象：陳寶珠／蕭芳芳大受歡迎	P.106-107
32. Ha La Ha La	蕭芳芳	曲：Hank Williams 詞：佚名	1967	甜甜蜜蜜的姑娘 (1967)	百代唱片	Provided		✓		粵語流行曲	六十年代香港流行樂壇的現象：陳寶珠／蕭芳芳大受歡迎	P.106-107
33. 相思淚	麗莎	曲：姚敏 詞：郭炳堅	1972	相思淚 (1972)	群星	Provided		✓		粵語流行曲	六十年代香港流行樂壇的現象：粵劇小曲的風格	P.106-107
34. (新) 禪	鄭錦昌	曲：楊道火	1970	不得了	藝風唱片	Provided		✓		粵語流行曲	六十年代香港流行	P.106-107

院鐘聲		詞：蘇翁		(1970)	／鹿標唱片						樂壇的現象：粵劇小曲的風格	
35. 行快啲啦	上官流雲	曲：John Lennon、Paul McCartney 詞：劉大道	1965	行快的啦 (1965)	馬標唱片	Provided		✓		粵語流行曲	六十年代香港流行樂壇的現象：披頭四的歌曲改編成粵語流行曲	P.106-107
36. 一心想玉人	上官流雲	曲：John Lennon、Paul McCartney 詞：劉大道	1965	行快的啦 (1965)	馬標唱片	Provided		✓		粵語流行曲	六十年代香港流行樂壇的現象：披頭四的歌曲改編成粵語流行曲	P.106-107
37. 奮鬥	甄妮	曲：顧嘉輝 詞：黃霑	1978	奮鬥 (1978)	新興全音	Provided			✓	粵語流行曲	歌詞排比／押韻 前奏動機的發展手法：重複／模仿／模進／伸展 七十年代粵語流行曲的歷史及發展 七十年代粵語流行曲的特色	p.108-109,114
38. 人在旅途灑淚時	關正傑、雷安娜	曲：黎小田 詞：盧國沾	1980	人在江湖 (1980)	飛利浦	Provided			✓	粵語流行曲	一字一音／一字兩多音 曲式 轉調 樂曲氣氛 七十年代粵語流行曲的歷史及發展 七十年代粵語流行曲的特色	p.110-111,114
39. 沉默是金	張國榮	曲：張國榮 詞：許冠傑	1988	Hot Summer (1988)	新藝寶唱片	Provided			✓	粵語流行曲	歌詞押韻 調性 樂器組合 歌詞內容剖釋 七十年代粵語流行曲的歷史及發展 七十年代粵語流行曲的特色	p.112-114
40. 上海灘	葉麗儀	曲：顧嘉輝 詞：黃霑	1980	上海灘 (1980)	百代唱片	Provided			✓	粵語流行曲	創作旋律的手法：模進／旋律答句／動機重複／動機變化／動機伸展 曲式	p.115-117

											八十年代粵語流行曲的歷史及發展 八十年代粵語流行曲的特色	
41. 勇敢的中國人	注明荃	曲：顧嘉輝 詞：黃霑	1982	歸晚、勇敢的中國人 (1982)	娛樂唱片	Provided			✓	粵語流行曲	不同時期粵語流行曲比較 八十年代粵語流行曲的歷史及發展 八十年代粵語流行曲的特色	p.118-119
42. 皇后大道東	羅大佑、蔣志光	曲：羅大佑 詞：林夕	1991	皇后大道東 (1991)	音樂工廠	Provided			✓	粵語流行曲	九十年代粵語流行曲的歷史及發展 九十年代粵語流行曲的特色 歌詞內容剖釋	p.120-124
43. 孩兒	譚詠麟	曲：Freddie Aguilar 詞：鄭國江	1979	反斗星 (1979)	飛利浦	Not Provide		✓	✓	如何創作流行音樂	流行曲伴奏	p.131-133

*Remark: For Type of Activities, C for Creating, L for Listening and P for Performance.

Appendix 5 - Table of Cantopop in different period of Cantopop in selected music textbook series for junior secondary school

Period of Cantopop in selected music textbook series for junior secondary school

Excellence Publication Company Limited New Trend in Music (2012)		
Period	Songs	Overall %
1947-1959 (五十年代)	—	0/34 = 0%
1960-1969 (六十年代)	—	0/34 = 0%
1970-1979 (七十年代)	父母恩 獅子山下 乖風破浪	3/34 = 8.8%
1980-1989 (八十年代)	中國夢 真的愛你 這是我家 滿江紅 千載不變 親情 憑著愛 莫再悲	8/34 = 23.5%
1990-1999 (九十年代)	問我 生命有價 男兒當自強 強 海闊天空 Today 每一個明天 在晴朗的天空下 我愛大自然 光輝歲月 愛是永恆 壯志驕陽	12/34 = 35.3%
2000-2009 (二十一世紀)	希望 終身美麗 我的驕傲 世上只有 明日恩典 不要驚動愛情 眼淺 我信愛是恆久 Shall We Talk 不死的真愛 就算世界無童話	11/34=32.4
2010-Now (二十一世紀)	—	0/34 = 0%

Hong Kong Music Publishers Limited Integrated Music (2013)		
Period	Songs	Overall %
1947-1959 (五十年代)	一枝竹仔 高歌起舞 飛哥跌落坑渠	3/43 = 7.0%
1960-1969 (六十年代)	勁草驕花 女殺手 Ha La Ha La 行快啲啦 一心想玉人	5/43 = 11.6%
1970-1979 (七十年代)	乘風破浪 學生哥 獅子山下 倚天屠龍記 荷花香 相思淚 (新) 禪院鐘聲 奮鬥 孩兒	9/43 = 20.9%
1980-1989 (八十年代)	真的愛你 一點燭光 朋友 鼓舞 (喝采) 憑著愛 每一個晚上 摘星 分分鐘需要你 莫再悲 人在旅途灑淚時 沉默是金 上海灘 勇敢的中國人	13/43 = 30.2%
1990-1999 (九十年代)	在晴朗的天空下 夢中天使 紅日 問我 告別校園時 海闊天空 皇后大道東	7/43 = 16.3%
2000-2009 (二十一世紀)	愛是不保留 希望 眼淺 我的驕傲 給自己的信 單車	6/43 = 14.0%
2010-Now (二十一世紀)	—	0/43 = 0%

Pilot Publishing Company Limited Life with Music (2012)		
Period	Songs	Overall %
1947-1959 (五十年代)	哥仔靚	1/52 1.9%
1960-1969 (六十年代)	一水隔天涯 青青河邊草 行快啲啦 女殺手	4/52 = 7.7%
1970-1979 (七十年代)	加價熱潮 客從何處來 田園春夢 啼笑姻緣 陸小鳳 鐵塔凌雲 浪子心聲 學生哥 相思淚 鬼馬雙星 家變	11/52 = 21.2%
1980-1989 (八十年代)	喝采 美滿前途全力創 倆忘煙水裏 忘盡心中情 上海灘 萬水千山總是情 搭通音樂線 公益心 親情 詠梅 我愛大自然 莫再悲 滿江紅 心裏有個謎 朋友 石頭記 似水流年 中國夢 每一個晚上 摘星	20/52 = 38.5%
1990-1999 (九十年代)	朋友 紅日 在晴朗的天空下 希望 三國演義 不死的真愛 新的世界 凝聚每分光 皇后大道東 強	10/52 = 19.2%
2000-2009 (二十一世紀)	Make a Wish 我信愛是恆久 世上只有 總有一站愛上你 我的驕傲 陪我長大	6/52 = 11.5%
2010-Now (二十一世紀)	—	0/52 = 0%

Appendix 6 - Table of the theme of Cantopop in selected music textbook series for junior secondary school

Theme of Cantopop

Excellence Publication Company Limited New Trend in Music (2012)		
Theme	Songs	Overall %
親情	父母恩 真的愛你 世上只有 Shall We Talk 親情	5/34 = 14.7%
友情	Today 眼淺 千載不變	3/34 = 8.9%
愛情	愛情 每一個明天 不要驚動愛情 不死的真愛 憑著愛 愛是永恆	6/34 = 17.6%
勵志	希望 我的驕傲 強 海闊天空 在晴朗的天空下 乘風破浪 壯志驕陽 生命有價	8/34 = 23.5%
武俠	男兒當自強	1/34 = 2.9%
人生哲理	問我 明日恩典 莫再悲	3/34 = 8.9%
反映社會	—	0/34 = 0%
家國情懷	中國夢 這是我家 滿江紅 獅子山下	4/34 = 11.8%
歌頌自然	我愛大自然	1/34 = 2.9%
歌頌和平	光輝歲月 就算世界無童話	2/34 = 5.9%
宣傳歌曲	—	0/34 = 0%
其他	我信愛是恆久	1/34 = 2.9%

Hong Kong Music Publishers Limited Integrated Music (2013)		
Theme	Songs	Overall %
親情	真的愛你 單車 孩兒 夢中天使	4/43 = 9.3%
友情	朋友 眼淺 每一個晚上 告別校園時	4/43 = 9.3%
愛情	憑著愛 分分鐘需要你 荷花香 相思淚 一心想玉人 人在旅途灑淚時	6/43 = 13.9%
勵志	在晴朗的天空下 紅日 鼓舞（喝采） 乘風破浪 希望 我的驕傲 海闊天空 奮鬥	8/43 = 18.6%
武俠	倚天屠龍記 女殺手 （新）禪院鐘聲	3/43 = 7.0%
人生哲理	一點燭光 給自己的信 問我 莫再悲 沉默是金 上海灘 一枝竹仔	7/43 = 16.3%
反映社會	行快啲啦 皇后大道東	2/43 = 4.7%
家國情懷	獅子山下 勇敢的中國人	2/43 = 4.7%
歌頌自然	—	0/43 = 0%
歌頌和平	—	0/43 = 0%
宣傳歌曲	摘星	1/43 = 2.3%
其他	我信愛是恆久 學生哥 高歌起舞 勁草嬌花 Ha La Ha La 飛哥跌落坑渠	6/43 = 13.9%

Pilot Publishing Company Limited Life with Music (2012)		
Theme	Songs	Overall %
親情	世上只有 親情	2/52 = 3.8%
友情	朋友(Today) 朋友 每一個晚上	3/52 = 5.8%
愛情	倆忘煙水裏 田園春夢 啼笑姻緣 忘盡心中情 萬水千山總是情 心裏有個謎 不死的真愛 新的世界 一水隔天涯 相思淚 青青河邊草 哥仔靚 總有一站愛上你	13/52 = 25%
勵志	Make a Wish 紅日 喝采 美滿前途全力創 在晴朗的天空下 希望 強 我的驕傲	8/52 = 15.3%
武俠	陸小鳳 三國演義 女殺手	3/52 = 5.8%
人生哲理	上海灘 詠梅 莫再悲 浪子心聲 石頭記 似水流年 家變	7/52 = 13.5%
反映社會	加價熱潮 行快啲啦 鬼馬雙星 皇后大道東	4/52 = 7.7%
家國情懷	客從何處來 鐵塔凌雲 滿江紅 凝聚每分光 中國夢	5/52 = 9.6%
歌頌自然	我愛大自然	1/52 = 1.9%
歌頌和平	—	0/52 = 0%
宣傳歌曲	公益心 陪我長大 摘星	3/52 = 5.8%
其他	我信愛是恆久 搭通音樂線 學生哥	3/52 = 5.8%

Appendix 7 - Tables of learning objectives and learning target of the Cantopop in “New Trend in Music” (Excellence Publication Company Limited, 2012)

Excellence Publication Company Limited New Trend in Music (2012)										
Song	Learning Focus	Music Elements & Knowledge	Music Activities			Learning Objective	Learning Target			
			C	L	P		CI	SP	CR	MC
35. 希望	拍子 強弱拍	Duration/Rhythm		✓	✓	<ul style="list-style-type: none">唱出歌曲《希望》從聆聽中辨析出《希望》的拍子和強弱拍從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
36. 終身美麗	拍子 強弱拍 節奏型	Duration/Rhythm			✓	<ul style="list-style-type: none">唱出歌曲《終身美麗》辨析《終身美麗》的拍子、強弱拍及節奏型從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
37. 問我	C 大調（音階）	Tonality			✓	<ul style="list-style-type: none">唱出歌曲《問我》辨析《問我》的結束音及調性從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
38. 我的驕傲	旋律動向： 上行級進／下行級進	Duration/Rhythm			✓	<ul style="list-style-type: none">唱出歌曲《我的驕傲》辨析《我的驕傲》的旋律動向		✓	✓	
39. 生命有價	旋律動向： 級進／跳進	Pitch			✓	<ul style="list-style-type: none">唱出歌曲《生命有價》辨識《生命有價》的旋律中的級進和跳進		✓	✓	
40. 中國夢	分句線 圓滑線	Expressions and articulations			✓	<ul style="list-style-type: none">唱出歌曲《中國夢》辨析《中國夢》中的分句及圓滑線的用途		✓	✓	
41. 父母恩	裝飾音： 上波音／下波音／ 倚音／碎音／迴音	Expressions and articulations		✓	✓	<ul style="list-style-type: none">唱出歌曲《父母恩》辨析牧童笛唱奏的《父母恩》與原版樂曲的分別－加入了裝飾音從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
42. 男兒當自強	樂曲改編的方法： 配器（樂器音色）／ 力度／速度／發音法	Timbre Dynamics Tempo Expressions and articulations			✓	<ul style="list-style-type: none">以牧童笛吹奏出樂曲《男先當自強》唱出歌曲《男先當自強》從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
43. 真的愛你	改編樂曲	Timbre Dynamics Tempo Expressions and articulations	✓		✓	<ul style="list-style-type: none">以牧童笛吹奏出樂曲《真的愛你》唱出歌曲《真的愛你》為《真的愛你》重新編排速度、力度及發音法或重新編配樂器及創作節奏頻現句按既定準則評估自己及其他同學的作品及演出	✓	✓	✓	✓
44. 世上只有	曲式：二段體	Structure/Form			✓	<ul style="list-style-type: none">唱出歌曲《世上只有》辨析《世上只有》的曲式		✓	✓	

45. 這是我家	曲式：三段體	Structure/Form			✓	• 唱出歌曲《這是的家》 • 辨析《這是的家》的曲式		✓	✓	
46. 強	舊曲新詞	Pitch Non-musical elements	✓		✓	• 唱出歌曲《強》 • 為《強》某一至兩個樂句改編歌詞	✓	✓	✓	✓
47. 海闊天空	樂曲改編的方法：舊曲新詞	Pitch Non-musical elements Style		✓	✓	• 唱出歌曲《海闊天空》 • 辨析《海闊天空》和《承諾》的異同 • 從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
48. Today	樂曲改編的方法：加入自創旋律或樂段	Structure/Form			✓	• 唱出歌曲《Today》 • 辨析《Today》的改編版本和原版本的異同		✓	✓	
49. 明日恩典	樂曲改編的方法：加入自創旋律或樂段	Structure/Form		✓	✓	• 唱出歌曲《明日恩典》		✓	✓	
50. 滿江紅	五聲音階	Tonality			✓	• 唱出歌曲《滿江紅》 • 辨析《滿江紅》的調性 • 比較粵語版及普通話版本的《滿江紅》的調性		✓	✓	
51. 每一個明天	樂曲的歌唱形式：獨唱／齊唱	Timbre			✓	• 唱出歌曲《每一個明天》 • 指出以獨唱及齊唱形式來表達《每一個明天》的效果		✓	✓	
52. 不要驚動愛情	音樂氣氛	Dynamics Tempo Non-musical elements			✓	• 唱出歌曲《不要驚動愛情》 • 辨析《不要驚動愛情》的音樂氣氛		✓	✓	
53. 眼淺	音樂氣氛	Dynamics Tempo Non-musical elements			✓	• 唱出歌曲《眼淺》 • 辨析《眼淺》的音樂氣氛		✓	✓	
54. 我信愛是恆久	音樂氣氛	Dynamics Tempo Non-musical elements			✓	• 唱出歌曲《我信愛是恆久》		✓	✓	
55. Shall We Talk	音樂氣氛	Dynamics Tempo Non-musical elements			✓	• 唱出歌曲《Shall We Talk》 • 寫出對《Shall We Talk》的感受		✓	✓	
56. 千載不變	音樂功能：廣告歌用作宣傳	Style			✓	• 唱出歌曲《千載不變》 • 描述《千載不變》的音樂特質及歌詞內容 • 指出廣告歌的用途		✓	✓	✓
57. 不死的真愛	以音樂表達信息 樂曲拍子 樂曲曲式	Style Duration/Rhythm Structure/Form			✓	• 唱出歌曲《不死的真愛》 • 辨析《不死的真愛》的拍子及曲式 • 辨析《不死的真愛》的歌詞內容 • 從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
58. 親情	以音樂表達信息 樂曲拍子 樂曲曲式	Style Duration/Rhythm Structure/Form			✓	• 唱出歌曲《親情》 • 辨析《親情》的拍子及曲式 • 辨析《親情》的歌詞內容		✓	✓	✓
59. 在晴朗的天	以音樂表達信息	Style			✓	• 唱出歌曲《在晴朗的天空下》		✓	✓	✓

空下	樂曲拍子 樂曲曲式	Duration/Rhythm Structure/Form				<ul style="list-style-type: none"> • 辨析《在晴朗的天空下》的拍子及曲式 • 說出《在晴朗的天空下》的歌詞內容主題及分享感受 • 從歌曲介紹中了解歌曲的創作背景及內容 				
60. 我愛大自然	音樂氣氛	Dynamics Tempo Timbre Non-musical elements			✓	<ul style="list-style-type: none"> • 唱出歌曲《我愛大自然》 • 辨析《我愛大自然》的音樂氣氛 		✓	✓	
61. 光輝歲月	正和弦(I/IV/V) 副和弦(ii/iii/vi)	Harmony			✓	<ul style="list-style-type: none"> • 唱出歌曲《光輝歲月》 • 辨析《光輝歲月》副歌所用的和弦 • 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
62. 就算世界無童話	正和弦(I/IV/V) 副和弦(ii/iii/vi)	Harmony			✓	<ul style="list-style-type: none"> • 唱出樂曲《就算世界無童話》 • 辨析《就算世界無童話》副歌所用的和弦 		✓	✓	
63. 憑著愛	和弦進程	Harmony			✓	<ul style="list-style-type: none"> • 唱出歌曲《憑著愛》 • 辨析《憑著愛》副歌所用的和弦 		✓	✓	
64. 獅子山下	曲式 歌曲內容 填詞	Structure/Form Non-musical elements			✓	<ul style="list-style-type: none"> • 唱出歌曲《獅子山下》 • 辨析《獅子山下》的曲式及歌詞內容 • 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
65. 愛是永恆	曲式 拍子	Structure/Form Duration/Rhythm			✓	<ul style="list-style-type: none"> • 唱出歌曲《愛是永恆》 • 辨析《愛是永恆》的拍子和曲式 • 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
66. 莫再悲	調性	Tonality			✓	<ul style="list-style-type: none"> • 唱出歌曲《莫再悲》 		✓	✓	
67. 乘風破浪	曲式 音樂元素	Form Dynamics Tempo		✓		<ul style="list-style-type: none"> • 從聆聽辨析歌曲《乘風破浪》的調性和曲式 		✓	✓	
68. 壯志驕陽	轉調	Tonality			✓	<ul style="list-style-type: none"> • 唱出歌曲《壯志驕陽》 • 辨析《壯志驕陽》樂段的轉調和其好處 		✓	✓	

*Remark:

Type of Activities – Creating(C); Listening (L) and Performance (P)

Learning Target –

1.Developing Creativity and Imagination (CI) 2.Developing Music Skills and Processes (SP) 3.Cultivating Critical Responses in Music (CR) 4.Understanding Music in Context (MC)

Appendix 8 - Tables of learning objectives and learning target of the Cantopop in “Life with Music” (Pilot Publishing Company Limited, 2012)

Pilot Publishing Company Limited Life with Music (2012)										
Song	Learning Focus	Music Elements & Knowledge	Music Activities			Learning Objective	Learning Target			
			C	L	P		CI	SP	CR	MC
69. Make a Wish	G 大調	Tonality			✓	<ul style="list-style-type: none"> 唱出歌曲《Make a Wish》 辨析《Make a Wish》的結尾音和調性 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
70. 加價熱潮	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／力度 歌曲表達的情感	Pitch Tempo Dynamics Expression and articulations			✓	<ul style="list-style-type: none"> 唱出歌曲《加價熱潮》 辨析《加價熱潮》的旋律進行方式和表達的情感 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
71. 朋友 (Today)	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／力度 歌曲表達的情感	Pitch Tempo Dynamics Expression and articulations			✓	<ul style="list-style-type: none"> 唱出歌曲《朋友 (Today)》 辨析《朋友 (Today)》的旋律進行方式和表達的情感 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
72. 紅日	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／力度 歌曲表達的情感	Pitch Tempo Dynamics Expression and articulations			✓	<ul style="list-style-type: none"> 唱出歌曲《紅日》 辨析《紅日》的旋律進行方式和表達的情感 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
73. 我信愛是恆久	旋律進行方式： 重複音、級進、跳進 音樂元素：速度／力度 歌曲表達的情感	Pitch Tempo Dynamics Expression and articulations			✓	<ul style="list-style-type: none"> 唱出歌曲《我信愛是恆久》 辨析《我信愛是恆久》的旋律進行方式和表達的情感 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
74. 客從何處來	重現句／模仿句／模進句	Pitch			✓	<ul style="list-style-type: none"> 唱出歌曲《客從何處來》 辨析《客從何處來》中的重現句、模仿句及模進句 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
75. 喝采	重現句 模仿句：向上模進／向下模進 創作伴奏	Pitch Harmony	✓		✓	<ul style="list-style-type: none"> 唱出歌曲《喝采》 辨析《喝采》中樂句的發展模式 從歌曲介紹中了解歌曲的創作背景及內容 為《喝采》創作前奏、間奏和尾聲 按既定準則自評及評估他人作品 	✓	✓	✓	✓
76. 美滿前途全力創	重現句 模仿句：向上模進／向下模進	Pitch Harmony			✓	<ul style="list-style-type: none"> 唱出歌曲《美滿前途全力創》 辨析《美滿前途全力創》中樂句的發展模式 		✓	✓	✓

						<ul style="list-style-type: none"> 從歌曲介紹中了解歌曲的創作背景及內容 				
77. 倆忘煙水裏	五聲音階 七十至八十年代電視劇主題曲主要以五聲音階創作	Tonality Style Cantopop History			✓	<ul style="list-style-type: none"> 唱出歌曲《倆忘煙水裏》 辨析《倆忘煙水裏》使用了五聲音階 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
78. 田園春夢	五聲音階 七十至八十年代電視劇主題曲主要以五聲音階創作	Tonality Style Cantopop History			✓	<ul style="list-style-type: none"> 唱出歌曲《田園春夢》 辨析《田園春夢》使用了五聲音階 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
79. 啼笑姻緣	七十至八十年代電視劇主題曲特色	Style Cantopop History		✓		<ul style="list-style-type: none"> 從聆聽《啼笑姻緣》分析七十至八十年代電視劇主題曲特色 從歌曲介紹中了解歌曲的創作背景及內容 			✓	✓
80. 陸小鳳	七十至八十年代電視劇主題曲特色	Style Cantopop History		✓		<ul style="list-style-type: none"> 從聆聽《陸小鳳》分析七十至八十年代電視劇主題曲特色 從歌曲介紹中了解歌曲的創作背景及內容 			✓	✓
81. 忘盡心中情	七十至八十年代電視劇主題曲分析： 旋律或節奏／ 歌詞富中國文學色彩／ 歌詞內容	Style Cantopop History			✓	<ul style="list-style-type: none"> 唱出歌曲《忘盡心中情》 辨析《忘盡心中情》的特色 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
82. 上海灘	七十至八十年代電視劇主題曲分析： 旋律或節奏／ 歌詞富中國文學色彩／ 歌詞內容 創作伴奏	Style Cantopop History	✓		✓	<ul style="list-style-type: none"> 唱出歌曲《上海灘》 辨析《上海灘》的特色 從歌曲介紹中了解歌曲的創作背景及內容 為《上海灘》創作伴奏 按既定準則自評及評估他人作品 	✓	✓	✓	✓
83. 萬水千山總是情	七十至八十年代電視劇主題曲分析： 旋律或節奏／ 歌詞富中國文學色彩／ 歌詞內容	Style Cantopop History			✓	<ul style="list-style-type: none"> 唱出歌曲《萬水千山總是情》 辨析《萬水千山總是情》的特色 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
84. 搭通音樂線	比較樂段：分句／旋律／節奏 二段曲式	Pitch Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《搭通音樂線》 為《搭通音樂線》分出樂段 辨析《搭通音樂線》的曲式 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
85. 公益心	比較樂段：分句／旋律／節奏 三段曲式	Pitch Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《公益心》 為《公益心》分出樂段 辨析《公益心》的曲式 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
86. 親情	比較樂段：分句／旋律／節奏 三段曲式	Pitch Structure/Form		✓		<ul style="list-style-type: none"> 從聆聽《親情》分析歌曲 A、B 段在旋律進行方式和音域上的特色 從聆聽《親情》辨析歌曲曲式 			✓	✓

						<ul style="list-style-type: none"> 從歌曲介紹中了解歌曲的創作背景及內容 				
87. 詠梅	比較樂段：力度／分句／旋律／節奏三段曲式	Pitch Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《詠梅》 為《詠梅》分出樂段並分析出其音樂特色 辨析《詠梅》的曲式 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
88. 我愛大自然	創作聲響設計	Timbre	✓		✓	<ul style="list-style-type: none"> 唱出歌曲《我愛大自然》 從歌曲介紹中了解歌曲的創作背景及內容 就著《我愛大自然》的歌詞內容和歌曲氣氛為《我愛大自然》作聲響設計 	✓	✓	✓	✓
89. 在晴朗的天空下	強弱拍	Duration/Rhythm			✓	<ul style="list-style-type: none"> 唱出歌曲《在晴朗的天空下》 辨析《在晴朗的天空下》的強弱拍 以手鼓及響板為《在晴朗的天空下》作伴奏 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
90. 希望	自然小調音階和聲小調音階	Tonality			✓	<ul style="list-style-type: none"> 唱出歌曲《希望》 辨析《希望》使用的音階 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
91. 莫再悲	小調音階	Tonality			✓	<ul style="list-style-type: none"> 唱出歌曲《莫再悲》 辨析《莫再悲》使用的音階 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
92. 鐵塔凌雲	旋律與歌詞聲調	Pitch Non-musical elements			✓	<ul style="list-style-type: none"> 唱出歌曲《鐵塔凌雲》 辨析《鐵塔凌雲》中旋律與歌詞聲調的配合 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
93. 三國演義	音樂特點配合歌詞	Pitch Non-musical elements		✓		<ul style="list-style-type: none"> 從聆聽《三國演義》辨析其音樂特點和歌詞內容的配合 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
94. 滿江紅	速度／力度節奏型歌詞分析	Dynamics Tempo Non-musical elements			✓	<ul style="list-style-type: none"> 唱出歌曲《滿江紅》 辨析《滿江紅》的音樂特點和歌詞內容的配合 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
95. 心裏有個謎	曲式：二段／三段	Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《心裏有個謎》 辨析《心裏有個謎》的曲式 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
96. 世上只有	迴旋曲式	Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《世上只有》 辨析《世上只有》的曲式 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
97. 浪子心聲	迴旋曲式	Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《浪子心聲》 辨析《浪子心聲》的曲式 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓

98. 不死的真愛	歌曲氣氛 歌詞內容分析	Dynamics Tempo Non-musical elements			✓	<ul style="list-style-type: none"> 唱出歌曲《不死的真愛》 辨析《不死的真愛》的歌曲氣氛和歌詞內容 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
99. 新的世界	歌曲氣氛 歌詞內容分析	Dynamics Tempo Non-musical elements			✓	<ul style="list-style-type: none"> 唱出歌曲《新的世界》 辨析《新的世界》的歌曲氣氛和歌詞內容 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
100. 學生哥	節奏特色 歌詞風格	Duration/Rhythm Style Non-musical elements			✓	<ul style="list-style-type: none"> 唱出歌曲《學生哥》 辨析《學生哥》的節奏特色和歌詞風格 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
101. 朋友	節奏特色 歌詞風格	Duration/Rhythm Style Non-musical elements		✓	✓	<ul style="list-style-type: none"> 唱出歌曲《朋友》 辨析《朋友》的節奏特色和歌詞風格 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
102. 凝聚每分光	節奏特色 歌詞風格	Duration/Rhythm Style Non-musical elements		✓	✓	<ul style="list-style-type: none"> 唱出歌曲《凝聚每分光》 辨析《凝聚每分光》的節奏特色和歌詞風格 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
103. 一水隔天涯	節奏特色 歌曲中運用的樂器或其他效果	Duration/Rhythm Timbre		✓		<ul style="list-style-type: none"> 從聆聽《一水隔天涯》辨析其節奏及伴奏特點 			✓	
104. 相思淚	節奏特色 歌曲中運用的樂器或其他效果	Duration/Rhythm Timbre		✓		<ul style="list-style-type: none"> 從聆聽《相思淚》辨析其節奏及伴奏特點 			✓	
105. 石頭記	節奏特色 歌曲中運用的樂器或其他效果	Duration/Rhythm Timbre		✓		<ul style="list-style-type: none"> 從聆聽《石頭記》辨析其節奏及伴奏特點 			✓	
106. 青青河邊草	早期粵語流行曲歌詞特色	Style Cantopop History		✓		<ul style="list-style-type: none"> 從聆聽《青青河邊草》辨析歌詞風格 從聆聽《青青河邊草》的歌詞風格得出早期粵語流行曲歌詞特色 從歌曲介紹中了解歌曲的創作背景及內容 			✓	✓
107. 哥仔靚	早期粵語流行曲歌詞特色	Style Cantopop History		✓		<ul style="list-style-type: none"> 從聆聽《哥仔靚》辨析歌詞風格 從聆聽《哥仔靚》的歌詞風格得出早期粵語流行曲歌詞特色 從歌曲介紹中了解歌曲的創作背景及內容 			✓	✓
108. 行快啲啦	早期粵語流行曲歌詞特色	Style Cantopop History		✓		<ul style="list-style-type: none"> 從聆聽《行快啲啦》辨析歌詞風格 從聆聽《行快啲啦》的歌詞風格得出早期粵語流行曲歌詞特色 			✓	✓

						<ul style="list-style-type: none">從歌曲介紹中了解歌曲的創作背景及內容				
109.女殺手	六十至七十年代粵語流行曲歌詞特色	Style Cantopop History			✓	<ul style="list-style-type: none">唱出歌曲《女殺手》辨析《女殺手》的歌詞內容和特色從歌曲中分析六十至七十年代粵語流行曲歌詞特色從歌曲介紹中了解歌曲的創作背景及內容	✓	✓	✓	
110.鬼馬雙星	六十至七十年代粵語流行曲歌詞特色	Style Cantopop History			✓	<ul style="list-style-type: none">唱出歌曲《鬼馬雙星》辨析《鬼馬雙星》的歌詞內容和特色從歌曲中分析六十至七十年代粵語流行曲歌詞特色從歌曲介紹中了解歌曲的創作背景及內容	✓	✓	✓	
111.家變	六十至七十年代粵語流行曲歌詞特色	Style Cantopop History			✓	<ul style="list-style-type: none">唱出歌曲《家變》辨析《家變》的歌詞內容和特色從歌曲中分析六十至七十年代粵語流行曲歌詞特色從歌曲介紹中了解歌曲的創作背景及內容	✓	✓	✓	
112.似水流年	粵語流行曲的題材	Style		✓		<ul style="list-style-type: none">從聆聽《似水流年》辨析歌詞的題材從歌曲介紹中了解歌曲的創作背景及內容			✓	✓
113.中國夢	粵語流行曲的題材	Style		✓		<ul style="list-style-type: none">從聆聽《中國夢》辨析歌詞的題材從歌曲介紹中了解歌曲的創作背景及內容			✓	✓
114.皇后大道東	粵語流行曲的題材	Style		✓		<ul style="list-style-type: none">從聆聽《皇后大道東》辨析歌詞反映的社會情況從歌曲介紹中了解歌曲的創作背景及內容			✓	✓
115.強	歌曲旋律、節奏和伴奏特色 歌詞題材	Pitch Harmony Style	✓	✓	✓	<ul style="list-style-type: none">唱出歌曲《強》辨析《強》的音樂及歌詞特色從歌曲介紹中了解歌曲的創作背景及內容為《強》副歌旋律重新填上歌詞	✓	✓	✓	✓
116.總有一站愛上你	歌曲旋律、節奏和伴奏特色 歌詞題材	Pitch Harmony Style			✓	<ul style="list-style-type: none">唱出歌曲《總有一站愛上你》辨析《總有一站愛上你》的音樂及歌詞特色從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
117.我的驕傲	和弦 終止式	Harmony		✓	✓	<ul style="list-style-type: none">唱出歌曲《我的驕傲》辨析《我的驕傲》的和弦及終止式從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
118.每一個晚上	和弦 終止式	Harmony		✓	✓	<ul style="list-style-type: none">唱出歌曲《每一個晚上》辨析《每一個晚上》的和弦及終止式從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
119.陪我長大	歌曲中音樂元素與宣傳目的的關係	Pitch Duration/Rhythm			✓	<ul style="list-style-type: none">唱出歌曲《陪我長大》辨析《陪我長大》音樂元素與宣傳目的的關係從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓

		Style								
120. 摘星	歌曲中音樂元素與傳達的信息	Pitch Duration/Rhythm Style			✓	<ul style="list-style-type: none"> • 唱出歌曲《摘星》 • 辨析《摘星》音樂元素與傳達信息的關係 • 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓

*Remark:

Type of Activities – Creating(C); Listening (L) and Performance (P)

Learning Target –

1.Developing Creativity and Imagination (CI) 2.Developing Music Skills and Processes (SP) 3.Cultivating Critical Responses in Music (CR) 4.Understanding Music in Context (MC)

Appendix 9 - Tables of learning objectives and learning target of the Cantopop in “Integrated Music” (Hong Kong Music Publisher, 2013)

Hong Kong Music Publishers Limited Integrated Music (2013)										
Song	Learning Focus	Music Elements & Knowledge	Music Activities			Learning Objective	Learning Target			
			C	L	P		CI	SP	CR	MC
121. 在晴朗的天空下	拍子：複二拍子	Duration/Rhythm		✓	✓	<ul style="list-style-type: none">唱出歌曲《在晴朗的天空下》從聆聽中辨析《在晴朗的天空下》前奏的節奏辨析《在晴朗的天空下》的拍子		✓	✓	
122. 真的愛你	節奏頻現句	Pitch			✓	<ul style="list-style-type: none">唱出歌曲《真的愛你》以鈴鼓奏出節奏頻現句為《真的愛你》伴奏		✓	✓	
123. 一點燭光	附點節奏	Duration/Rhythm			✓	<ul style="list-style-type: none">唱出歌曲《一點燭光》辨析《一點燭光》中的附點節奏		✓	✓	
124. 夢中天使	D 大調（音階）	Tonality			✓	<ul style="list-style-type: none">唱出歌曲《夢中天使》辨析《夢中天使》的調性和找出旋律各音唱名從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
125. 朋友	F 大調（音階）	Tonality		✓	✓	<ul style="list-style-type: none">唱出歌曲《朋友》辨析《朋友》的調性和找出旋律各音唱名		✓	✓	
126. 紅日	有調性音樂	Tonality			✓	<ul style="list-style-type: none">唱出歌曲《紅日》		✓	✓	
127. 鼓舞（喝采）	模進句／模仿句	Pitch	✓		✓	<ul style="list-style-type: none">唱出歌曲《鼓舞（喝采）》辨析《鼓舞（喝采）》中的模進句及模仿句為特定句子創作模進句及模仿句	✓	✓	✓	
128. 乘風破浪	重複句 樂曲的動機	Pitch	✓		✓	<ul style="list-style-type: none">唱出歌曲《乘風破浪》辨析《乘風破浪》中的重複句及模仿句以重複句及模仿句發展動機	✓	✓	✓	
129. 愛是不保留	曲式： 二段體／三段體	Structure/Form			✓	<ul style="list-style-type: none">唱出歌曲《愛是不保留》辨析《愛是不保留》的曲式		✓	✓	
130. 希望	五聲音階	Tonality			✓	<ul style="list-style-type: none">唱出歌曲《希望》辨析《希望》使用了五聲音階從歌曲介紹中了解歌曲的創作背景及內容		✓	✓	✓
131. 眼淺	前奏、間奏和尾聲：出現位置	Structure/Form		✓	✓	<ul style="list-style-type: none">唱出歌曲《眼淺》從聆聽中辨析《眼淺》中前奏、間奏和尾聲出現的位置以有固定音高的樂器為《眼淺》作伴奏		✓	✓	
132. 我的驕傲	前奏、間奏和尾聲：作用和來源	Structure/Form			✓	<ul style="list-style-type: none">唱出歌曲《我的驕傲》辨析《我的驕傲》中前奏、間奏和尾聲出現的		✓	✓	

						位置及其作用				
133. 給自己的信	前奏、間奏和尾聲：作用和來源	Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《給自己的信》 辨析《給自己的信》中前奏、間奏和尾聲出現的位置及其作用 		✓	✓	
134. 學生哥	前奏、間奏和尾聲：作用和來源	Structure/Form	✓		✓	<ul style="list-style-type: none"> 唱出歌曲《學生哥》 辨析《學生哥》中前奏、間奏和尾聲出現的位置及其作用 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
135. 問我	前奏、間奏和尾聲：作用和來源 模進句 切分音	Structure/Form Pitch Duration/Rhythm	✓		✓	<ul style="list-style-type: none"> 唱出歌曲《問我》 辨析《問我》中前奏、間奏和尾聲出現的位置及其作用 辨析《問我》中的模進句和切分音 運作切分音改編《問我》 	✓	✓	✓	
136. 獅子山下	調性（結束音／主音）	Tonality			✓	<ul style="list-style-type: none"> 唱出歌曲《獅子山下》 辨析《獅子山下》的結束音和調性 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
137. 憑著愛	粵語九聲與相對旋律音	Pitch Non-musical element			✓	<ul style="list-style-type: none"> 唱出歌曲《憑著愛》 辨析粵語九聲和相對旋律音 		✓	✓	
138. 每一個晚上	押韻	Non-musical element			✓	<ul style="list-style-type: none"> 唱出歌曲《每一個晚上》 辨析《每一個晚上》中押韻的句子 		✓	✓	
139. 單車	歌詞與旋律音高的配合	Pitch Non-musical element		✓	✓	<ul style="list-style-type: none"> 唱出歌曲《單車》 按既定準則評賞《單車》的歌詞 		✓	✓	
140. 摘星	歌曲訊息	Non-musical element			✓	<ul style="list-style-type: none"> 唱出歌曲《摘星》 辨析《摘星》帶出的訊息 從歌曲介紹中了解歌曲的創作背景及內容 		✓	✓	✓
141. 分分鐘需要你	—	—			✓	<ul style="list-style-type: none"> 唱出歌曲《分分鐘需要你》 		✓	✓	
142. 莫再悲	小調音階：自然小調音階 和弦(I/iv/V/V ⁷) 和弦伴奏形式：三和弦／分解和弦	Tonality Harmony			✓	<ul style="list-style-type: none"> 唱出歌曲《莫再悲》 以無固定音高敲擊樂器為《莫再悲》作伴奏 辨析《莫再悲》使用的音階及和弦伴奏形式 		✓	✓	
143. 告別校園時	切分音 模仿句	Duration/Rhythm Pitch			✓	<ul style="list-style-type: none"> 唱出歌曲《告別校園時》 辨析《告別校園時》中的切分音及模仿句 		✓	✓	
144. 海闊天空	曲式：二段體／三段體 重複、對比和變奏	Structure/Form			✓	<ul style="list-style-type: none"> 唱出歌曲《海闊天空》 辨析《海闊天空》的曲式的基本技巧及所屬曲式 		✓	✓	
145. 倚天屠龍記	主題曲的功用：宣傳 歌曲氣氛	Style Dynamics Tempo		✓		<ul style="list-style-type: none"> 從聆聽《倚天屠龍記》中辨析歌詞內容及歌曲氣氛 			✓	✓

146. 一枝竹仔	五十年代粵語流行曲的歷史及發展 五十年代粵語流行曲的特色	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《一枝竹仔》中辨析五十年代粵語流行曲的唱腔和來源 從介紹中了解五十年代粵語流行曲的歷史、發展及特色 		✓	✓
147. 高歌起舞	五十年代粵語流行曲的歷史及發展 五十年代粵語流行曲的特色	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《高歌起舞》中辨析五十年代粵語流行曲的唱腔和來源 從介紹中了解五十年代粵語流行曲的歷史、發展及特色 		✓	✓
148. 勁草嬌花	五十年代粵語流行曲的歷史及發展	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《勁草嬌花》中辨析五十年代粵語流行曲的唱腔和來源 從介紹中了解五十年代粵語流行曲的歷史、發展及特色 		✓	✓
149. 荷花香	五十年代粵語流行曲的歷史及發展	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《荷花香》中辨析五十年代粵語流行曲的唱腔和來源 從介紹中了解五十年代粵語流行曲的歷史、發展及特色 		✓	✓
150. 飛哥跌落坑渠	五十年代粵語流行曲的歷史及發展 五十年代粵語流行曲的特色	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《飛哥跌落坑渠》中辨析五十年代粵語流行曲的唱腔和來源 從介紹中了解五十年代粵語流行曲的歷史、發展及特色 		✓	✓
151. 女殺手	六十年代香港流行樂壇的現象：陳寶珠／蕭芳芳大受歡迎	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《女殺手》中辨析六十年代香港流行樂壇的現象 從介紹中了解六十年代香港流行樂壇的現象 		✓	✓
152. Ha La Ha La	六十年代香港流行樂壇的現象：陳寶珠／蕭芳芳大受歡迎	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《Ha La Ha La》中辨析六十年代香港流行樂壇的現象 從介紹中了解六十年代香港流行樂壇的現象 		✓	✓
153. 相思淚	六十年代香港流行樂壇的現象：粵劇小曲的風格	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《相思淚》中辨析六十年代香港流行樂壇的現象 從介紹中了解六十年代香港流行樂壇的現象 		✓	✓
154. (新) 禪院鐘聲	六十年代香港流行樂壇的現象：粵劇小曲的風格	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《(新) 禪院鐘聲》中辨析六十年代香港流行樂壇的現象 從介紹中了解六十年代香港流行樂壇的現象 		✓	✓
155. 行快啲啦	六十年代香港流行樂壇的現象：披頭四的歌曲改編成粵語流行曲	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《行快啲啦》中辨析六十年代香港流行樂壇的現象 從介紹中了解六十年代香港流行樂壇的現象 		✓	✓
156. 一心想玉人	六十年代香港流行樂壇的現象：披頭四的歌曲改編成粵語流行曲	Cantopop History Style		✓		<ul style="list-style-type: none"> 從聆聽《一心想玉人》中辨析六十年代香港流行樂壇的現象 從介紹中了解六十年代香港流行樂壇的現象 		✓	✓
157. 奮鬥	歌詞排比／押韻	Non-musical			✓	<ul style="list-style-type: none"> 唱出歌曲《奮鬥》 	✓	✓	✓

	前奏動機的發展手法：重複／模仿／模進／伸展 七十年代粵語流行曲的歷史及發展 七十年代粵語流行曲的特色	elements Pitch Structure/Form Cantopop History Style				<ul style="list-style-type: none"> • 辨析《奮鬥》中歌詞運用的排法和押韻 • 辨析《奮鬥》前奏動機的發展手法 • 從介紹中了解七十年代粵語流行曲的歷史、發展及特色 				
158. 人在旅途 灑淚時	一字一音／一字兩多音 曲式 轉調 樂曲氣氛 七十年代粵語流行曲的歷史及發展 七十年代粵語流行曲的特色	Non-musical elements Pitch Structure/Form Tonality Dynamics Tempo Cantopop History Style			✓	<ul style="list-style-type: none"> • 唱出歌曲《人在旅途灑淚時》 • 辨析《人在旅途灑淚時》中的一字多音 • 辨析《人在旅途灑淚時》的曲式和調性 • 辨析《人在旅途灑淚時》的音樂氣氛 • 從介紹中了解七十年代粵語流行曲的歷史、發展及特色 	✓	✓	✓	
159. 沉默是金	歌詞押韻 調性 樂器組合 歌詞內容剖釋 七十年代粵語流行曲的歷史及發展 七十年代粵語流行曲的特色	Non-musical elements Tonality Timbre Cantopop History Style			✓	<ul style="list-style-type: none"> • 唱出歌曲《沉默是金》 • 辨析《沉默是金》中歌詞押韻的方法 • 辨析《沉默是金》的調性及配器 • 剖釋《沉默是金》的歌詞是否受時代局限 • 從介紹中了解七十年代粵語流行曲的歷史、發展及特色 	✓	✓	✓	
160. 上海灘	創作旋律的手法：模進／旋律答句／動機重複／動機變化／動機伸展 曲式 八十年代粵語流行曲的歷史及發展 八十年代粵語流行曲的特色	Structure/Form Pitch Cantopop History Style			✓	<ul style="list-style-type: none"> • 唱出歌曲《上海灘》 • 辨析《上海灘》中創作旋律的手法及曲式 • 從介紹中了解八十年代粵語流行曲的歷史、發展及特色 	✓	✓	✓	
161. 勇敢的中國人	不同時期粵語流行曲比較 八十年代粵語流行曲的歷史及發展 八十年代粵語流行曲的特色	Non-musical elements Cantopop History Style			✓	<ul style="list-style-type: none"> • 唱出歌曲《勇敢的中國人》 • 以有固定音高的樂器為《勇敢的中國人》作伴奏 • 從介紹中了解八十年代粵語流行曲的歷史、發展及特色 • 與《皇后大道東》作比較 	✓	✓	✓	
162. 皇后大道東	九十年代粵語流行曲的歷史及發展 九十年代粵語流行曲的特色 歌詞內容剖釋	Non-musical elements Cantopop History Style			✓	<ul style="list-style-type: none"> • 從聆聽《皇后大道東》辨析歌曲內容 • 從介紹中了解九十年代粵語流行曲的歷史、發展及特色 		✓	✓	
163. 孩兒	流行曲伴奏	Harmony		✓	✓	<ul style="list-style-type: none"> • 唱出歌曲《孩兒》 • 辨析《孩兒》的伴奏風格 	✓	✓		

*Remark:

Type of Activities – Creating(C); Listening (L) and Performance (P)

Learning Target –

1.Developing Creativity and Imagination (CI) 2.Developing Music Skills and Processes (SP) 3.Cultivating Critical Responses in Music (CR) 4.Understanding Music in Context (MC)