

Music Feedback Prompts

Please refer to the Music section of Birmingham City University’s Subject Specific Development Journal for specific details of what the Associate Teacher has learned prior to their school-based training.

National Curriculum: Reference should be made to the three aims of the National Curriculum

- Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations,

Associate Teachers should demonstrate their understanding of the requirements for each of these.

Music Subject Knowledge: Associate Teachers should be demonstrating accurate subject knowledge and their understanding of effective teaching and learning by planning, delivering and assessing their music lessons using a creative approach underpinned by fundamental skills acquisition and progression. (See Pillars of Progression)

Procedural knowledge – ‘I know how to’ Procedural knowledge is the knowledge exercised in the performance of a task.

- Enable their pupils to confidently listen, appraise, play tuned and untuned instruments, improvise and compose from musical and non-musical stimuli.
- Be able to explain; note names, dynamics and the link between the written note and the played note,
- Provide pupils with opportunities to work collaboratively
- Be able to develop the pupils understanding that tempo is fundamental to rhythmic activities and that the embedding of tempo is central to musical development.

Declarative knowledge – ‘I know that’ Declarative knowledge refers to facts or information stored in the memory.

- Be able to use standard and non-standard notations
- Have a growing understanding that pitched music is founded on important notes and is classed in keys
- Have a growing understanding that a knowledge of shared and historical musical culture has an important role to play in offering a broad and balanced education that supports cultural literacy

Tacit Knowledge – ‘I have learned through experience that’ Tacit knowledge refers to the knowledge gained through experience that is often difficult to put into words.

- members of a culture gain some tacit knowledge of the workings of the main musical systems they hear, usually from a very early age.
- Pupils engaging with music move from this undeclared and highly abstract knowledge – a ‘receptive expertise’ – to the more concrete forms that start the path to productive expertise.

Consideration should also be given to opportunities for pupils to develop their technical, constructive and expressive musical skills through the regular and progressive acquisition and practicing of fundamental skills.

As described in the Ofsted Research Review Series: Music (DfE, 2021) the 3 Pillars for Progression in Music are:

Technical	Competence in controlling sound (instrumental, vocal or with music technology) Use of a communication system, such as staff notation or graphic notation
Constructive	Knowledge of the musical elements/interrelated dimensions of music Knowledge of the components of composition
Expressive	Musical quality and Musical creativity Knowledge of musical meaning across the world and time

The following prompts are designed to support in giving subject-specific music feedback in relation to the 3 Pillars of Progression.

Key Idea:	What to look for
Warm Up	<ul style="list-style-type: none"> ➤ Does the warm up enable pupils to revisit prior learning or explore instruments or movement that will be the focus of the learning in the lesson? ➤ Does the warm up activity further embed duration (rhythm) and tempo in the pupils. ➤ Does the warm up extend the pupils experience of music and culture
Introduction of New learning	<ul style="list-style-type: none"> ➤ How does the warm up link with this activity? ➤ Was the success criteria for the lesson shared with the children? ➤ What musical strands (Listen, play sing, improvise, compose perform) is the associate teacher teaching, and how are they being developed? ➤ How were the children given opportunities to independently explore their instruments, timbres, before being encouraged to compose? ➤ Were they encouraged to be creative? ➤ How did the Associate Teacher organise the children so that they could practise new musical skills? ➤ How engaged in the activity were the pupils? Were there periods of off-task behaviour?
Development of Learning	<ul style="list-style-type: none"> ➤ Were the success criteria and teaching points referred to throughout the lesson? ➤ How does the associate teacher approach the 3 pillars of progression; technical, constructive and expressive? What are they doing in this lesson? ➤ Did the Associate Teacher model/demonstrate any key fundamental musical skills – if so, how was this done? (Teacher modelling/video/audio demonstration etc) ➤ If modelling/demonstrations were used, what impact did this have on the skill progression of the children? ➤ Were teaching points for specific skill development used to enable the children to know how to develop a particular skill? ➤ How did the children collaborate with each other to develop their improvisatory/compositional skill competencies? ➤ What adaptive teaching strategies were used for all children? ➤ How effective were the adaptations in supporting the development of skills? ➤ What assessment for learning strategies did the teacher use to understand and correct misconceptions and to further develop the learning? ➤ What key questions were used to develop the learning? Were the children challenged cognitively to reflect on their progress and set goals for their learning within and beyond the lesson?
Application of Learning	<ul style="list-style-type: none"> ➤ How does the Associate Teacher structure the tasks to enable the children to apply their musical skills? ➤ How does the Associate Teacher organise the children and what impact did that have on their skill progression? ➤ Are the children given opportunities to make decisions about interpretation, direction, combination of sounds? ➤ How does the Associate Teacher assess the progression? What interventions and feedback are given to support individuals or groups? ➤ How do the children assess their own learning and progression, setting goals for next steps? ➤ How does the Associate Teacher use other adults within the lesson effectively?
<p>Target Setting: At least one subject specific target should be set following an observation. This should include what is the next step (to support Associate Teacher progress) why is this important (impact on pupil progress) and how will this be achieved (what actions are needed?) EG Teach how to support your voice with good breath control, so that the children can sing to the end of a musical phrase, by modelling good breath control techniques.</p>	