



Essex Music Service

the lead organisation in Greater Essex Music Hub
E2, County Hall, Chelmsford, CM1 1QH

Greater Essex Music Hub

Effective Teaching & Learning Framework

1. The language of every session is music

Principle	Observed strategies might include:
<ul style="list-style-type: none"> Students make music throughout every session Musical learning is primarily developed aurally and is supported by use of the voice and the use of notations Students explore a range of different musical styles, genres and traditions, and this is evidenced in planning 	<ul style="list-style-type: none"> Learning is progressed through practical music making rather than solely through lengthy explanations Understanding a new musical concept is approached through practical musical activities such as vocalisation, singing or body percussion, ahead of moving to the instrument Subject specific language and terminology is used to enhance musical learning and musicality Aural proficiency and the ability to internalise music is developed through a range of musical activities Notations (staff notation, grid, tab, rhythm cards, graphic score etc.) are used, where appropriate, to support learning, and sight-reading skills are developed <p>Additionally, in small group, whole class and ensemble learning:</p> <ul style="list-style-type: none"> Students regularly use their voices as an ensemble e.g. songs to support tuning of string instruments etc.

2. Students are fully engaged in learning

Principle	Observed strategies might include:
<ul style="list-style-type: none"> Positive relationships are established and sustained with all students Use of a variety of good quality activities and resources ensure that students are engaged throughout every session Where appropriate, technologies are used effectively to support students' musical learning 	<ul style="list-style-type: none"> Positive reinforcement is used regularly and appropriately A range of resources are used in every session e.g. books, audio examples, projected versions of notations, iPads, apps etc. Good quality accompaniments, such as backing tracks, are used to provide authentic musical contexts for performance <p>Additionally, in small group, whole class and ensemble learning:</p> <ul style="list-style-type: none"> Teachers use appropriate strategies to manage behaviour

3. All students are included in learning

Principle	Observed strategies might include:
<ul style="list-style-type: none"> Teachers support students to overcome barriers to learning Students are always included in learning through suitably differentiated activities, resources and support 	<ul style="list-style-type: none"> Teachers show evidence of knowing each individual student and their learning needs e.g. names, SEND For each session activity, teachers provide individual support to enable all to achieve the learning intentions Resources and activities are differentiated to be appropriate to all needs <p>Additionally, in small group, whole class and ensemble learning:</p> <ul style="list-style-type: none"> Teachers plan for how additional adults can support student learning

4. Creative approaches to teaching and learning allow students to develop holistically as musicians

Principle	Observed strategies might include:
<ul style="list-style-type: none"> In addition to developing instrumental skills, students engage in a range of integrated activities, including performing, composing, improvising and listening critically By adopting creative teaching approaches, teachers provide opportunities for students to experiment and explore and influence their own learning 	<ul style="list-style-type: none"> Teachers employ a range of strategies beyond teacher-led (didactic) approaches Musical features of a new piece are first explored through listening and improvising Students are encouraged to continue learning independently beyond the session e.g. using digital resources, watching YouTube videos, creating their own compositions and improvisations etc. Over time, students have opportunities to play as individuals and within larger groups and ensembles, both formally and informally <p>Additionally, in small group, whole class and ensemble learning:</p> <ul style="list-style-type: none"> Students make musical decisions through discussion and experimentation with their peers Students develop musical understanding through active listening to recordings, demonstrations or parts played by others

5. Students make clear musical progress in every session and over time

Principle	Observed strategies might include:
<ul style="list-style-type: none"> Students' musical learning is enhanced through well planned sessions and sequences of sessions, with clear focus and structure Students understand and achieve planned learning intentions in every session Students' learning is consolidated through clearly related learning episodes 	<ul style="list-style-type: none"> Starter activities are linked to the main learning intentions of the session Teachers communicate the learning intentions of the session to the students <p>Additionally, in small group, whole class and ensemble learning:</p> <ul style="list-style-type: none"> Learning intentions are differentiated to support different rates of student progress Students' musical progress is evidenced in dynamic ways e.g. through audio or video recordings, as appropriate

6. Teachers and students will engage in continual assessment of progress

Principle	Observed strategies might include:
<ul style="list-style-type: none"> Teachers engage in continual assessment to inform future planning and reflection Students are involved in assessing their own learning Summative assessment forms part of formative assessment processes 	<ul style="list-style-type: none"> Teachers provide tangible evidence of student progress Self-assessment features in every session to ensure that students are aware of their own progress <p>Additionally, in small group, whole class and ensemble learning:</p> <ul style="list-style-type: none"> Students are involved in peer assessment