

**A P Associates**  
educational consultants

# Music Subject Leaders Resource Pack





## Music SL Resource Pack

This, and subsequent resource packs, have been designed specifically to support the work of subject leaders for the foundation subjects (Art & Design; Computing; Design & Technology; Geography; History; MfL; Music; PE; RE) as well as for Science and PSHE, in primary schools.

The structure of each resource pack follows the same format:

### ***Part A: Resources & NC Requirements***

This includes:

- a list of key websites, including those of the professional subject association;
- key publications to support the subject leader, and
- a brief statement of curriculum intent

### ***Part B: Music - Good (in 'old' money)***

This outlines, albeit from 6 years ago, the last time that Ofsted wrote a set of subject specific criteria to complement the 'generic' whole school criteria in the then Inspection Framework. Whilst there is now a new Inspection Framework (May 2019) what was 'good' learning & teaching in music (in this instance) in 2013 is clearly still 'good' music learning & teaching today.

I have taken the criteria for 'good' as a starting point, not as a deficit model, i.e. not using 'outstanding' but, because I make the assumption that all teachers and pupils want to have a good days learning & teaching. If both a subject and senior leaders' evaluation is that provision meets the criteria for 'good' then there is every good reason to refer to the criteria for 'outstanding'. The subject specific criteria for Outstanding (from Dec 2013) are included in Annex 1.

### **Part C: Music: Quality of Education**

This template includes the current 'good' criteria for the Quality of Education judgement along black columns for the SL / SLT to insert where they perceive is a best-fit with the 'old' subject specific criteria along with their own internal evidence.

As such it serves two purposes, one as a CPD activity to consider the match between the 'old' subject specific criteria and then 'new' criteria and secondly to benchmark / evaluate the school's provision against this.

***Part D (exemplar)*** is my initial interpretation of a best-fit between the old and the new.

### **Annex 1: Music – Outstanding (in 'old' money)**



## **Part A: Resources & NC Requirements**

### **Links:**

- UK Association for Music Education

<https://www.musicmark.org.uk/>

*(Membership: School £50 / annum)*

- Music Teachers

<https://www.musicteachers.co.uk/resources/4>

- Music Education Solutions

<https://musiceducationsolutions.co.uk/>

- Arts Council: Music Hubs

<https://www.artscouncil.org.uk/music-education/music-education-hubs>

### **Resources**

- Mastering Primary Music (Bloomsbury Academics)
- Primary Music Magazine

<https://musiceducationsolutions.co.uk/primary-music-magazine/>

- Music Mark: Self-Evaluation Toolkit

<https://www.musicmark.org.uk/marketplace/self-evaluation-audit-tool-for-music-in-schools/>

- Coordinating Music Across The Primary School (Routledge)

- Music Education: a guide for Governors

<https://www.artscouncil.org.uk/sites/default/files/download-file/ACE172%20Music%20Education%20for%20Governors%20-%20WEB.pdf>

*Music education is not intended to cater only for the needs of the talented; all pupils derive considerable fulfillment and enjoyment from the study and practice of music - at whatever level or in whatever form best suits their particular needs.*

*Music is essentially a practical subject, and those who, however modestly, perform and compose music are more likely to respond to it with a greater understanding. As such all pupils will have numerous opportunities to be involved with first-hand musical experiences.*

*Learning music involves singing and playing instruments. It also is similar to learning a language. The early stages are largely intuitive, depending much upon the ear and involving a great deal of memorising, imitation and experimentation. As one experience builds upon another, musical skills and concepts are acquired in a logical progression.*

## Music Programmes of Study for KS1 & 2

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/239037/PRIMARY\\_national\\_curriculum\\_-\\_Music.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/239037/PRIMARY_national_curriculum_-_Music.pdf)

### ***Purpose of study***

Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

### ***Aims***

The national curriculum for music aims to ensure that all pupils:

- ♣ 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 inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

### ***Subject content***

#### ***Key stage 1***

Pupils should be taught to:

- ♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes
- ♣ play tuned and untuned instruments musically
- ♣ listen with concentration and understanding to a range of high-quality live and recorded music
- ♣ experiment with, create, select and combine sounds using the inter-related dimensions of music.

#### ***Key stage 2***

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- ♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- ♣ improvise and compose music for a range of purposes using the inter-related dimensions of music
- ♣ listen with attention to detail and recall sounds with increasing aural memory
- ♣ use and understand staff and other musical notations
- ♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- ♣ develop an understanding of the history of music.





**Part B: Best practice as identified by Ofsted**

The last time Ofsted reported specifically on Music (2011)<sup>1</sup> they stated that:

Schools should:

challenge inequalities in musical opportunities and participation among pupils and between schools by:

- regularly monitoring the participation and retention of pupils from different groups in musical activities
- developing strategies that lead to increased participation in musical activities by under-represented groups of pupils, particularly boys, pupils with special educational needs, pupils known to be in receipt of free school meals, and children who are looked after
- ensuring that additional funding and opportunities reach the schools and pupils in most need.

promote teachers' use of musical sound as the dominant language of musical teaching and learning by:

- ensuring that lesson planning includes a strong focus on the teacher's musical preparation as well as defining lesson structures and procedures
- establishing musical sound as the 'target language' of teaching and learning, with talking and writing about music supporting, rather than driving, the development of pupils' musical understanding
- developing and refining teachers' listening and musical modelling skills, so that they can more accurately interpret and respond to pupils' musicmaking and show more effectively how to improve the musical quality of their work.

plan for pupils' good musical progression through and across the curriculum by:

- giving sufficient and regular curriculum time for the thorough and progressive development of pupils' aural awareness and musical understanding
- providing robust curriculum plans that identify the landmarks of musical understanding pupils are expected to achieve, in addition to the range of musical styles and traditions that they are to experience
- ensuring that different initiatives, including whole-class instrumental and vocal programmes, are planned as part of an overall curriculum vision for music for the school.

improve pupils' internalisation of music through high-quality singing and listening by:

- taking every opportunity to raise standards of singing work in primary schools, including in class lessons and in whole-school singing sessions, by more effectively challenging the musical quality of pupils' vocal responses
- significantly improving the quantity, quality and diversity of singing work in secondary schools, particularly in curriculum lessons
- making more effective use of vocal work in all aspects of music education, including to help pupils better listen to and analyse music.

---

<sup>1</sup> Music in schools: wider still, and wider (2012)

- use technology to promote creativity, widen inclusion, and make assessment more musical by: significantly improving the use of music technology to record, store, listen to and assess pupils' work
- placing greater emphasis on pupils' musical development through the use of technology – with the acquisition of technical skills and knowledge supporting, rather than driving, musical learning
- making more creative and effective use of music technology to support performing and listening work.

strengthen senior leadership of music in schools by:

- increasing headteachers' and senior leaders' knowledge and understanding about the key characteristics of effective music provision, including the appropriate use of musical assessment and the importance of teachers' musical preparation, so that they can more effectively observe and support music in their schools.

### **Best practice examples:**

**A:** The whole-school assembly started with the deputy headteacher leading activities that challenged pupils' posture, diction, intonation and tone. These were much more than just 'warm-ups'; the deputy headteacher modelled exactly what she wanted the pupils to produce, listened carefully, and corrected and re-corrected until they had got it exactly right. This was excellent preparation for what followed: confident and musically assured performances of 'Amazing Grace' and 'Be still, for the presence of the Lord', with secure part-singing by older pupils. A superb accompaniment was provided by the music teacher, who added his own vocal descant for the final verse to give the performance a further lift. The pupils' diction and phrasing throughout was good which was impressive, given that over two thirds spoke English as an additional language and a significant number joined the school with developmental levels well below age-related expectations. From these starting points, the quality of singing was thoroughly musical, with rapidly increasing confidence and technical control. Participation and musical inclusion were both excellent with all pupils involved and older pupils taking more musically challenging roles. As a result, music was playing a central role in building pupils' general confidence and contribution to their community, and in promoting a positive school ethos.

**B:** In a Junior school choir rehearsal, pupils were performing 'Supercalifragilisticexpialidocious', using a backing track from the Sing Up song bank. They were enthusiastic, but because pupils were not listening carefully, they were not keeping in time and before long were noticeably ahead of the beat. Furthermore, vocal quality was insecure because some pupils were shouting rather than singing. The teacher correctly spotted these problems and commented, 'We must work on keeping in time' and 'Try to use your posh voices rather than your playground voices'. However, rather than rehearsing individual sections of the music, the whole song was simply sung through again with the backing track. At no stage was the expected vocal quality modelled to the pupils, nor were they engaged in exercises to help them listen and keep to the beat. While this was a positive experience in that it provided the pupils with an opportunity to perform in public and thus improve their confidence, significant opportunities were missed to help them become better musicians.

**C:** Year 6 saxophonists were learning a piece of riff-based 'swing' music. The music was notated 'straight', with a written instruction indicating how the rhythms should be played. The teacher started by ensuring that the pupils could play the notes of the riff accurately with correct fingering, embouchure, and breathing. She then took them through a series of short exercises –

all taught aurally, and without reference to the notation – that had them playing the riff in different rhythms and also improvising their own riff patterns over a swung beat. As a result of this skilful teaching, when pupils came to play the piece, they did so with appropriate rhythmic freedom and good phrasing.

**D:** A class of Year 4 pupils were learning to play a simple version of ‘The Grand Old Duke of York’. Before pupils played on their violins, there were several very appropriate singing and rhythm activities. These included learning the bowing rhythms, patterns and speeds (particularly for the dotted minim–crotchet motif) by moving their right hands up and down their outstretched left arms, in time to the song which they also sang, simultaneously, thus internalising the essential musical knowledge needed. Care had been taken to establish the correct posture, with feet well placed and proper arm positions; the music had been internalised through singing and listening. Learning had been led firmly, by ear and through expert modelling, with graphic notation and rhythmic mnemonics on the whiteboard as an aide-memoire. Consequently, when the pupils eventually took up their violins they did so with understanding, confidence, and with a musical response. Bows were placed correctly on the strings, bow holds were good, and the sound produced had a full tone. Before playing the piece, the pupils practised playing the rhythms of the song on a single open string, to ensure that both the bowing and the rhythms were correct. Then, with this secure, they moved on to crossing strings. Throughout all of this, the class were standing in a circle, with the lead teacher on the inside and the supporting teacher on the outside of the circle. This arrangement meant that teachers had close musical contact with every pupil, and that any difficulties or misconceptions were picked up quickly. Both teachers modelled and sang constantly, including routine instructions (‘Get ready to play’ and ‘Put your instruments down to rest’), which were always sung with vocal responses from the pupils.

**E:** As pupils entered the classroom, ‘Dance of the Knights’ was playing. Instead of greeting the pupils verbally, the teacher quietly clapped the distinctive dotted rhythm along to the music. As they sat down, the pupils joined in clapping the rhythm, spontaneously. When the recording finished, the teacher explained that they would be using this rhythm as the basis for their composing work, and she showed them a simple notation for the rhythm as she talked. She then played the rhythm in improvised arpeggio patterns on chime bars, and only after this did she explain to the pupils that they too would be using arpeggios to create their work. Hence, before they started their group compositions, pupils already had a good aural understanding of the music ideas that they would be working with. Consequently, all pupils participated well. The resultant compositions were imaginative, varied, and performed confidently. At the same time, the compositions revealed that all had developed a good understanding about dotted rhythms and arpeggios.

**F:** In this lesson, Year 3 pupils were continuing to rehearse a class performance of music inspired by their exploration of drones and pentatonic ragas in Indian music. Before they started, one pupil was asked to read out a message that had been left in the middle of the performance area. The message said that if they played their music particularly well today and created the right atmosphere something special would happen. The class was completely captivated by the message, and there was a great sense of excitement and anticipation. The class then started to practise the raga starting with the drone and adding other parts. After the first run-through the teacher asked if it was good enough for the ‘something special’ to happen, asking, ‘Did the music create a feeling of beauty and power?’ The children agreed that it did not, and the teacher asked them to suggest what they could do, musically, to make it more special. The children offered suggestions freely, including making dynamic changes. The piece was played several times again, with the children continuing to suggest ideas. All pupils gave of their best and were

keen to improve their own contribution. After the final performance the children were asked to cover their eyes and wait to see what would happen. While all eyes were closed an older pupil crept into the centre of the circle dressed in traditional Indian costume and mask. When the class opened their eyes and saw this figure they were spellbound. On the teacher's bidding, and with some reverence, they played the piece again while the figure danced in the middle of their circle. The class had experienced music as it had been originally created – to evoke a spiritual and contemplative response. Learning was effective precisely because the pupils had not been told what to expect at the start of the lesson and therefore the experience was unexpected.

**G: (not so good / very good)**

*(-) During two different primary school music inspections, the same published resource – a simple song featuring the notes B, A and G – was seen being used for teaching the recorder. In the first school, the notated song was projected on to the whiteboard and pupils were asked to listen to a recording, with the notation traced on the screen as the music played. The children were reminded about the hand positions for the three notes and then asked to rehearse the fingering in time to the recording and following the score, but without blowing into the recorders. When this was completed, the pupils were told to play along with the backing track, again following the notation on the whiteboard. The task was not deconstructed any more than this. Consequently, many pupils struggled to keep up.*

*(+) In contrast, the teacher in the second school started by playing the class the backing track and asking them to move and clap in time with the beat and rhythm. He then taught them the song, which they all sang along to the backing track. Then, the children were reminded of the fingerings for B, A and G, slowly and through good modelling and active participation. Next, the children learnt to play the final phrase of the song, first by playing the minim-minim-semibreve rhythm on a G monotone, and then by playing the correct notes B, A, G. Finally, the song was sung with the backing track, with the final phrase played on the recorders. This lesson took longer than the first but, because the children had learnt in small musical steps, their understanding was much more secure and their greater enjoyment of the lesson was clear to see.*



### ***Part B: Music - Good (in 'old' money<sup>2</sup>)***

#### **Achievement**

- Pupils enjoy their musical experiences and make good progress in their musical understanding, including of musical theory, as a result of high expectations for good-quality music-making.
- Pupils demonstrate readiness to engage positively with different and diverse musical traditions and styles from a range of historic, social and cultural contexts, including classical music. They listen well and consequently make good musical responses.
- Singing is confident and controlled, instrumental techniques are accurate and secure, and pupils are able to create their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together.
- Attainment is good in relation to pupils' capability and starting points, particularly with regard to their previous musical interests and experiences.
- Music is a popular subject and pupils from all groups participate actively and enthusiastically in curriculum lessons and extra-curricular activities. Retention rates are good in all forms of musical activity, in and out of the curriculum.

#### **Teaching**

- Pupils make good progress because teaching places strong emphasis on aural development and practical music-making, linked well to musical theory, helping pupils to respond musically.
- Teachers make good use of music notation where this helps pupils to improve their practical work or where it enhances pupils' musical understanding.
- Performing is at the heart of much musical activity and learners are given every opportunity to experiment with instruments and voices, and to experience making music with others.
- Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge and understanding to be learnt by pupils rather than the activity to be completed.
- Pupils make connections between their work and the work of others (including established composers and performers), with the aid of teachers, so their work is informed by an increasing range of musical traditions, aspects of theory, genres and styles. Work is made relevant so that tasks are put into context and related to 'real' practice.
- Assessment is accurate and gives good consideration to the development of pupils' holistic understanding across all areas of musical activity over time. Teachers listen accurately to pupils' musical responses and correct any errors or misconceptions through good modelling and precise explanation. Frequent recordings are used to develop pupils' listening skills and self-assessment of their work.

---

<sup>2</sup> Dec 2013, Ofsted

## Curriculum

- Pupils are offered opportunities to develop a good appreciation and understanding of music through active involvement as creators and performers of, and listeners to, music from a diverse range of styles, traditions and cultures, including classical music. Practical work is well linked to, and supported by, musical theory and pupils are shown how music from different cultures and traditions may have many similar features.
- The curriculum is broad, balanced and well informed by current initiatives in the subject. The curriculum provides a clear sense of progression, overall and within individual programmes; steps of learning are identified so that teachers and pupils are clear what is expected and understand how to improve the quality of work.
- ICT is used effectively and relevantly in all forms of musical activity.
- Vocal work is regular and used effectively in all forms of musical activity.
- In primary schools, a good classroom music curriculum throughout Key Stages 1 and 2 is augmented and supported by pupils' learning a musical instrument and singing, as detailed in the National Plan for Music Education.
- In secondary schools, opportunities are provided and promoted for all pupils to progress to continue studying music after Key Stage 3, including at GCSE and A level. The broad aims of the National Plan for Music Education are met.
- Popular and successful extra-curricular activities extend pupils' musical experiences across a good range of styles that meet the diverse needs and interests of pupils. Music plays an important role in school life; there are also good opportunities for school groups to perform in the wider community and with community music groups.
- As a result, the subject makes a good contribution to pupils' spiritual, moral, social and cultural development.

## Leadership & Management

- Leadership of music is well informed by current developments in the subject, and there is a clear vision for the development of the music provision in the school. Senior leaders show a good understanding of the key features of good teaching and learning in music, including through lesson observations and subject reviews.
- There is a good understanding of the school's musical strengths and weaknesses through effective self-evaluation, which takes into account the needs and interests of all groups of pupils.
- There is a shared common purpose among those teaching the subject, with good opportunities to share practice and access subject training.
- There is thorough attention to safety, including the management of extra-curricular activities, appropriate arrangements for visiting staff, and the provision of suitable accommodation for individual and small-group tuition.
- The music provision includes all pupils in a good range of musical activities. Regular partnerships are well established, benefiting all pupils. Instrumental/vocal programmes and lessons are an integral part of music provision.
- Pupils are encouraged to attend regional and community musical activities and pupils' musical interests outside school are taken good account of in curriculum lessons.
- Resources are used well, including any extended services, to improve outcomes and secure good value for money. There is regular challenging dialogue with partner organisations, including within the music hub, and this work is regularly evaluated to ensure good value for money. There is good awareness of national music initiatives, including the National Plan for Music Education.
- The subject makes a good and appropriate contribution to whole-school priorities including literacy and numeracy policies.



### Part C: Music: Quality of Education

<b>INTENT</b>		
<b>NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
<p>Leaders adopt or construct a curriculum that is ambitious and designed to give all pupils, particularly disadvantaged pupils and including pupils with SEND, the knowledge and cultural capital they need to succeed in life. This is either the national curriculum or a curriculum of comparable breadth and ambition. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		
<p>The school's curriculum is coherently planned and sequenced towards cumulatively sufficient knowledge and skills for future learning and employment. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		
<p>The curriculum is successfully adapted, designed or developed to be ambitious and meet the needs of pupils with SEND, developing their knowledge, skills and abilities to apply what they know and can do with increasing fluency and independence. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		

<b>IMPLEMENTATION NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
Teachers have good knowledge of the subject(s) and courses they teach. Leaders provide effective support for those teaching outside their main areas of expertise.		
Teachers present subject matter clearly, promoting appropriate discussion about the subject matter being taught. They check pupils' understanding systematically, identify misconceptions accurately and provide clear, direct feedback. In so doing, they respond and adapt their teaching as necessary without unnecessarily elaborate or individualised approaches.		
Over the course of study, teaching is designed to help pupils to remember long term the content they have been taught and to integrate new knowledge into larger ideas.		
Teachers and leaders use assessment well, for example to help pupils embed and use knowledge fluently, or to check understanding and inform teaching. Leaders understand the limitations of assessment and do not use it in a way that creates unnecessary burdens on staff or pupils.		
Teachers create an environment that focuses on pupils. The textbooks and other teaching materials that teachers select – in a way that does not create unnecessary workload for staff – reflect the school's ambitious intentions for the course of study. These		

materials clearly support the intent of a coherently planned curriculum, sequenced towards cumulatively sufficient knowledge and skills for future learning and employment.		
The work given to pupils is demanding and matches the aims of the curriculum in being coherently planned and sequenced towards cumulatively sufficient knowledge.		
Reading is prioritised to allow pupils to access the full curriculum offer.		
A rigorous and sequential approach to the reading curriculum develops pupils' fluency, confidence and enjoyment in reading. At all stages, reading attainment is assessed and gaps are addressed quickly and effectively for all pupils. Reading books connect closely to the phonics knowledge pupils are taught when they are learning to read.		
The sharp focus on ensuring that younger children gain phonics knowledge and language comprehension necessary to read, and the skills to communicate, gives them the foundations for future learning.		
Teachers ensure that their own speaking, listening, writing and reading of English support pupils in developing their language and vocabulary well.		

<b>IMPACT</b>		
<b>NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
<p>Pupils develop detailed knowledge and skills across the curriculum and, as a result, achieve well. This is reflected in results from national tests and examinations that meet government expectations, or in the qualifications obtained.</p>		
<p>Pupils are ready for the next stage of education, employment or training. They have the knowledge and skills they need and, where relevant, they gain qualifications that allow them to go on to destinations that meet their interests and aspirations and the intention of their course of study. Pupils with SEND achieve the best possible outcomes.</p>		
<p>Pupils' work across the curriculum is of good quality.</p>		
<p>Pupils read widely and often, with fluency and comprehension appropriate to their age. They are able to apply mathematical knowledge, concepts and procedures appropriately for their age.</p>		



### Part D: Music: Quality of Education (exemplar)

<b>INTENT</b>		
<b>NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
<p>Leaders adopt or construct a curriculum that is ambitious and designed to give all pupils, particularly disadvantaged pupils and including pupils with SEND, the knowledge and cultural capital they need to succeed in life. This is either the national curriculum or a curriculum of comparable breadth and ambition. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		<p>Leadership of music is well informed by current developments in the subject, and there is a clear vision for the development of the music provision in the school. Senior leaders show a good understanding of the key features of good teaching and learning in music, including through lesson observations and subject reviews.</p> <p>There is a shared common purpose among those teaching the subject, with good opportunities to share practice and access subject training. Pupils are offered opportunities to develop a good appreciation and understanding of music through active involvement as creators and performers of, and listeners to, music from a diverse range of styles, traditions and cultures, including classical music. Practical work is well linked to, and supported by, musical theory and pupils are shown how music from different cultures and traditions may have many similar features.</p> <p>The music provision includes all pupils in a good range of musical activities. Regular partnerships are well established, benefiting all pupils. Instrumental/vocal programmes and lessons are an integral part of music provision.</p> <p>Popular and successful extra-curricular activities extend pupils' musical experiences across a good range of styles that meet the diverse needs and interests of pupils. Music</p>

		plays an important role in school life; there are also good opportunities for school groups to perform in the wider community and with community music groups.
The school's curriculum is coherently planned and sequenced towards cumulatively sufficient knowledge and skills for future learning and employment. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i>		The curriculum is broad, balanced and well informed by current initiatives in the subject. The curriculum provides a clear sense of progression, overall and within individual programmes; steps of learning are identified so that teachers and pupils are clear what is expected and understand how to improve the quality of work. ICT is used effectively and relevantly in all forms of musical activity. Vocal work is regular and used effectively in all forms of musical activity. In primary schools, a good classroom music curriculum throughout Key Stages 1 and 2 is augmented and supported by pupils' learning a musical instrument and singing.
The curriculum is successfully adapted, designed or developed to be ambitious and meet the needs of pupils with SEND, developing their knowledge, skills and abilities to apply what they know and can do with increasing fluency and independence. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i>		Pupils are offered opportunities to develop a good appreciation and understanding of music through active involvement as creators and performers of, and listeners to, music from a diverse range of styles, traditions and cultures, including classical music. Practical work is well linked to, and supported by, musical theory and pupils are shown how music from different cultures and traditions may have many similar features.

<b>IMPLEMENTATION</b>		
<b>NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
<p>Teachers have good knowledge of the subject(s) and courses they teach. Leaders provide effective support for those teaching outside their main areas of expertise.</p>		<p>Pupils make good progress because teaching places strong emphasis on aural development and practical music-making, linked well to musical theory, helping pupils to respond musically.</p>
<p>Teachers present subject matter clearly, promoting appropriate discussion about the subject matter being taught. They check pupils' understanding systematically, identify misconceptions accurately and provide clear, direct feedback. In so doing, they respond and adapt their teaching as necessary without unnecessarily elaborate or individualised approaches.</p>		<p>Teachers make good use of music notation where this helps pupils to improve their practical work or where it enhances pupils' musical understanding.</p> <p>Performing is at the heart of much musical activity and learners are given every opportunity to experiment with instruments and voices, and to experience making music with others. Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge and understanding to be learnt by pupils rather than the activity to be completed.</p>
<p>Over the course of study, teaching is designed to help pupils to remember long term the content they have been taught and to integrate new knowledge into larger ideas.</p>		<p>Pupils make connections between their work and the work of others (including established composers and performers) with the aid of teachers, so their work is informed by an increasing range of musical traditions, aspects of theory, genres and styles. Work is made relevant so that tasks are put into context and related to 'real' practice.</p>
<p>Teachers and leaders use assessment well, for example to help pupils embed and use knowledge fluently, or to check understanding and inform teaching. Leaders understand the limitations of assessment and do not use it in a way that creates unnecessary burdens on staff or pupils.</p>		<p>Assessment is accurate and gives good consideration to the development of pupils' holistic understanding across all areas of musical activity over time. Teachers listen accurately to pupils' musical responses and correct any errors or misconceptions through good modelling and precise explanation. Frequent recordings are used to develop pupils' listening skills and self-assessment of their work.</p>

<p>Teachers create an environment that focuses on pupils. The textbooks and other teaching materials that teachers select – in a way that does not create unnecessary workload for staff – reflect the school’s ambitious intentions for the course of study. These materials clearly support the intent of a coherently planned curriculum, sequenced towards cumulatively sufficient knowledge and skills for future learning and employment.</p>		<p>Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge and understanding to be learnt by pupils rather than the activity to be completed.</p>
<p>The work given to pupils is demanding and matches the aims of the curriculum in being coherently planned and sequenced towards cumulatively sufficient knowledge.</p>		<p>Attainment is good in relation to pupils’ capability and starting points, particularly with regard to their previous musical interests and experiences.</p>
<p>Reading is prioritised to allow pupils to access the full curriculum offer.</p>		
<p>A rigorous and sequential approach to the reading curriculum develops pupils’ fluency, confidence and enjoyment in reading. At all stages, reading attainment is assessed and gaps are addressed quickly and effectively for all pupils. Reading books connect closely to the phonics knowledge pupils are taught when they are learning to read.</p>		
<p>The sharp focus on ensuring that younger children gain phonics knowledge and language comprehension necessary to read, and the skills to communicate, gives them the foundations for future learning.</p>		
<p>Teachers ensure that their own speaking, listening, writing and reading of English</p>		

support pupils in developing their language and vocabulary well.		
--	--	--

<b>IMPACT</b>		
<b>NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
<p>Pupils develop detailed knowledge and skills across the curriculum and, as a result, achieve well. This is reflected in results from national tests and examinations that meet government expectations, or in the qualifications obtained.</p>		<p>Pupils enjoy their musical experiences and make good progress in their musical understanding, including of musical theory, as a result of high expectations for good-quality music-making.</p> <p>Singing is confident and controlled, instrumental techniques are accurate and secure, and pupils are able to create their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together.</p> <p>Attainment is good in relation to pupils' capability and starting points, particularly with regard to their previous musical interests and experiences.</p>
<p>Pupils are ready for the next stage of education, employment or training. They have the knowledge and skills they need and, where relevant, they gain qualifications that allow them to go on to destinations that meet their interests and aspirations and the intention of their course of study. Pupils with SEND achieve the best possible outcomes.</p>		<p>Pupils demonstrate readiness to engage positively with different and diverse musical traditions and styles from a range of historic, social and cultural contexts, including classical music. They listen well and consequently make good musical responses.</p>
<p>Pupils' work across the curriculum is of good quality.</p>		
<p>Pupils read widely and often, with fluency and comprehension appropriate to their age. They are able to apply mathematical knowledge, concepts and procedures appropriately for their age.</p>		



## **Annex 1: Music – Outstanding (in ‘old’ money<sup>3</sup>)**

### ***Achievement***

- Pupils of all abilities and interests make independent, informed and deeply musical choices by using a rapidly widening repertoire to create original, imaginative, fluent and distinctive composing and performance work.
- Pupils’ musical understanding is underpinned by high levels of aural perception, internalisation and knowledge of music, including musical theory and high or rapidly developing levels of technical expertise.
- Pupils have a very good awareness and appreciation of different musical traditions and genres, including classical music. They have an excellent understanding of how musical provenance – the historical, social and cultural origins of music – contributes to the diversity of musical styles.
- Pupils demonstrate their outstanding musical understanding through precise written and verbal explanations, using musical terminology effectively, accurately and appropriately.
- A significantly high proportion of pupils from all groups across the school (including boys and girls, disabled pupils, those with special educational needs and those for whom the Pupil Premium provides support) benefit musically, personally and socially from regular and active involvement, as shown by their high levels of commitment to a diverse range of additional activities.
- Retention rates in additional tuition and in extra-curricular activities are high for all groups of pupils, including after first access instrumental programmes in primary schools.
- In secondary schools, the proportions of pupils from all groups continuing to follow curriculum music examination courses in Key Stages 4 and 5 are likely to be high, reflecting their good learning in Key Stage 3 and the school’s strong commitment to continuing music education.

### ***Teaching***

- Pupils of all abilities and interests make outstanding progress because teaching focuses in a relentless and coordinated way on their aural development, improving the musical quality and depth of their responses, and ensuring their high-level or rapidly improving instrumental/vocal techniques (including good attention to posture). Musical theory closely supports practical activity, also improving the musical quality and depth of pupils’ responses.
- Music, as the target language, is used to model and explain – confidently, expertly and musically. Words and notations are used precisely and appropriately to support effective musical learning rather than drive it.
- Pupils’ voices are used constantly, not only for discrete singing work but also to help them internalise and understand musical ideas. Similarly, physical movement is used

---

<sup>3</sup> Dec 2013, Ofsted

very effectively to help pupils understand and internalise different dimensions of music such as rhythm, tempo and pitch.

- Pupils are exposed to the work of professional musicians and a wide range of historical, social and cultural traditions using a wide range of resources, including new technologies.
- Pupils have the confidence to challenge, ask questions, show initiative and take risks in order to create original, imaginative and distinctive work of high musical quality.
- Pupils with additional musical skills and experience are provided with a high level of challenge, including taking full account of their musical learning outside of school. Pupils who find musical learning and participation difficult, including those with disabilities and special educational needs, and those for whom the Pupil Premium provides support, are given effective help.
- While lessons are always planned and structured thoroughly with clear musical learning intentions, teaching responds very positively to pupils' creative, and sometimes unexpected, responses and builds on these to promote outstanding musical learning. Assessment is outstanding because it focuses relentlessly on developing formatively the quality and depth of pupils' musical understanding. Pupils' attainment is considered thoughtfully over extended periods of time with summative assessments taking a balanced view of pupils' work across a wide range of activities. Audio and video recordings are used extensively to appraise pupils' work, identify accurately how their musical responses could be improved further, and consistently realise these improvements.

### **Curriculum**

- Pupils are offered outstanding opportunities to appreciate music through active involvement as creators, performers and listeners. This is provided through authentic and high-quality experiences across an eclectic, comprehensive range of musical styles, traditions and cultures. Music makes an outstanding contribution to the spiritual, moral, social and cultural education of all groups of pupils and, consequently, to the school's overall effectiveness.
- Imaginative and stimulating courses are planned in detail and are well resourced, promoting pupils' outstanding musical development across phases and key stages. At all stages, repertoire is matched carefully to pupils' previous experiences and to their needs, interests, abilities and ages.
- Excellent, sustained partnerships with professional musicians and community groups complement consistently outstanding classroom provision to cover all curriculum requirements in good depth and breadth, at all key stages. This includes the skilful and imaginative use of ICT by teachers and pupils to integrate composing, performing, listening and appraising in a way that helps pupils of all abilities and interests to make good progress in developing their musical understanding.
- High-quality vocal work is planned and used extensively throughout every aspect of musical activity, in every key stage.
- Different curriculum programmes are planned exceptionally well to ensure that they augment and support each other. For example, in primary schools, as appropriate, first access programmes for instrumental tuition build on classroom music work in Key Stage 1 and are themselves built on effectively in later years. In secondary schools, Key Stage 3 programmes provide exceptionally good preparation for examination courses in Key Stages 4 and 5. Consequently, retention rates in music education are excellent for all groups of pupils throughout their time at primary or secondary school.

- There is a wide and diverse range of high-quality extra-curricular activities that meets the needs and interests of all groups of pupils, as shown by their excellent participation rates and great enjoy

### ***Leadership & management***

- Subject leaders have a high level of musical expertise and understanding of key issues in musical education, and are highly skilled music education professionals. They learn, as needed, from others, including the music hub.
- Senior managers and subject leaders demonstrate a strong vision for the importance of music for all.
- Subject reviews and lesson observations by senior leaders demonstrate an excellent understanding of the unique features of effective teaching and learning in music. Consequently, targeted planning and professional development opportunities lead to outstanding or rapidly improving teaching and learning.
- Subject leadership inspires confidence and commitment from pupils and colleagues. However, the success of music is not solely dependent on the subject knowledge and expertise of the subject leader; the skills and experience of other teachers, adults and more advanced pupils are utilised very well to enhance provision.
- Subject leaders and senior managers build sustained, high-quality partnerships with outside organisations and individuals that bring long-term benefits to all groups of pupils. The views of all stakeholders, including parents and governors, are considered. Searching questions are asked of partnerships through regular dialogue, to ensure outstanding value for money and outstanding musical outcomes for the school.
- Music and school leaders have effective strategies for the equal involvement of all groups of pupils in all aspects of music education, including through strategic use of financial resources such as the Pupil Premium funding.
- High-quality music is at the heart of school life, both in the curriculum and in extra-curricular activities; furthermore, the school plays a significant role in helping to develop and exemplify good and innovative practice on a local and national level. The school is a valued partner in the local music hub. Music teachers are actively involved with national subject associations and online communities.
- The subject makes an outstanding contribution to whole-school priorities, including excellent and appropriate application of literacy and numeracy policies.