

# Music Subject Leaders Resource File





## **Music SL Resource File**

This, and subsequent resource files have been designed specifically to support the work of subject leaders in Primary Schools who have responsibility for any of the following subjects: Art & Design; Computing; Design & Technology; English; Geography; History; Mathematics; MfL; Music; PE; PSHE and Science. The structure of each resource file follows the same format:

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To support the work of a subject leader, there is a subject specific work-book for you to keep a record of all of the actions you have taken as well as the impact / outcome of those actions.

## **Music Subject Leaders Work-Book**



## Part A: Resources & NC Requirements

### Links:

- UK Association for Music Education

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

(Membership: School £100 / annum; Individual £60 / 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: Subject leaders audit: Music**

<b>Task</b>	<b>Notes</b>	<b>Completed</b>	<b>Date</b>
Am I clear about the N.C. Aims for Music?			
Have I checked out the subject association website to identify resources for: * Me, as the subject leader * Teachers / assistants			
Have I completed an audit of my own K, S & U against these aims?			
Have I identified sources to support me in my own subject knowledge?			
Have I written a statement of Intent for Music?			
In writing the statement of Intent, did I refer to paragraph 179 of D-D Resource 1?			
Re: Para: 179, do I have a written response for each of the 5 bullet points?			
Has this statement been approved by HT / SLT / all staff?			
Have I developed a monitoring calendar so that I am able to build up an accurate and up-to-date overview of the www/ebi in T, L & A for Music?			
Have I clarified with my line manager what good / better T, L & A in Music 'looks' like? (and hence what is not yet 'good' enough)			
<b>Supplementary questions:</b>			

How long have I been the subject leader for Music, and what support (CPD) have I received either internally or externally?			
What resources do I use to support me as a subject leader?			
How have I designed the Music curriculum?			
What am I trying to achieve through the Music curriculum?			
What scheme of learning does the school follow (published or your own)?			
How is this subject taught, and why?			
How do children progress in this subject from one year to the next? ( <i>Remember that <b>progress is knowing more, remembering more and being able to do more.</b></i> )			
How do you ensure that pupils retain their subject knowledge?			
How do you ensure that pupils with SEND (as well as those entitled to Pupil Premium) benefit from the curriculum in this subject?			
What would you expect an inspector to see when they visit Music lessons and speak to the pupils?			
How do teachers clarify any misconceptions by pupils?			
What links are made between Music and other subjects does – can you give an example of where this works particularly well?			
Can you tell of any examples where you have supported other teachers / assistants in subject X and the impact that this has had on their teaching / pupils' learning?			



**Part C: Progression in Music: exemplar**

**PLRE:** perform, listen to, review and evaluate

**S&UV:** sing and use voice

**CPC:** create, produce and communicate

	<b>PLRE</b>	<b>S&amp;UV</b>	<b>CPC</b>
<b>EYFS</b>	Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Create their own songs or improvise a song around one they know. Play instruments with increasing control to express their feelings and ideas. Listen attentively, move to and talk about music, expressing their feelings and responses.	Sing in a group or on their own, increasingly matching the pitch and following the melody.	Explore and engage in music making and dance, performing solo or in groups.
<b>A</b>	They repeat short rhythmic and melodic patterns and create and choose sounds in response to given starting points.	Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others.	They respond to different moods in music and recognise well-defined changes in sounds, identify repeated patterns and take account of musical instructions.
<b>B</b>	They choose carefully and order sounds within simple structures such as beginning, middle, end,	Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the melody, and perform simple	They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects and communicate

	and in response to given starting points.	patterns and accompaniments keeping to a steady pulse.	ideas. They improve their own work.
C	They improvise repeated patterns and combine several layers of sound with an awareness of the combined effect.	Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform simple melodic and rhythmic parts.	They recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect.
D	They improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures.	Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from notations, they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect.	They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.
E	Pupils identify and explore musical devices and how music reflects time, place and culture. They perform significant parts from memory and from notations, with awareness of their own contribution such as leading others, taking a solo part or providing rhythmic support.	They improvise melodic and rhythmic material within given structures, use a variety of notations, and compose music for different occasions using appropriate musical devices.	They improvise melodic and rhythmic material within given structures, use a variety of notations, and compose music for different occasions using appropriate musical devices. They analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work.
F	Pupils identify and explore the different processes and contexts of selected musical styles, genres and traditions. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance.	They improvise and compose in different styles and genres, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas, and achieving different intended effects.	They improvise and compose in different styles and genres, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas, and achieving different intended effects. They use relevant notations to plan, revise and refine material. They analyse, compare and evaluate how music reflects the contexts in which it is created, performed and heard. They make improvements to their own

			and others' work in the light of the chosen style.
G	Pupils discriminate between and explore musical conventions in, and influences on, selected styles, genres and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations.		They create coherent compositions drawing on internalised sounds. They adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, styles, genres and traditions. They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work.



**Initial subject self-evaluation**

<b>Summary:</b>
<b>The key strengths in:</b>
<b><i>Teaching, learning &amp; assessment in Music are:</i></b>
<b><i>The Music Curriculum are:</i></b>

<b>The main areas we need to develop in:</b>
<b><i>Teaching, learning &amp; assessment in Music are:</i></b>
<b><i>The Music curriculum are:</i></b>



## **Part E: Best practice as identified by Ofsted**

In this section, I make reference to:

- **Ei:** a recent research report (July 2021) by Ofsted:  
<https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music#fn:22>
- **Eii:** the last 'triennial' report the Ofsted wrote about MfL in Primary & Secondary schools (*Ofsted state that they are in the process of producing similar reports*). This report provides numerous examples of what were described as best practice in teaching & learning in MfL in primary schools. They provide excellent examples for sharing out amongst class teachers as well as for subject leaders to audit their school's provision against.

### **Part Ei: Best practice as identified by Ofsted Research review series: Music (July 2021)**

#### **The Case for music**

*This review starts from the assumption that a central purpose of good music education is for pupils to make more music, think more musically and consequently become more musical.*

*The case for music in the curriculum is often made from a range of different starting points. Music's place in school life is sometimes justified by reference to literature that supports its wider benefits. Among these are benefits to concentration, phonemic awareness, literacy, memory and academic achievement. This focus on the wider benefits, however, is not always helpful if it encourages a view of music as existing in the service of other subjects and competencies. Furthermore, the whole basis of music's contribution to other areas of competence has been challenged in a recent meta-analysis. Other benefits have been called into question, including those of general creativity and wider transferable skills.*

*One framework for thinking about these transferable skills is through a scale of 'remoteness'.*

*"The degree of transfer of one's expertise to a new situation depends on the specificity of the match between that situation and one's experience."*

*As an example of the challenge even experts face, an excellent teacher of A-level music might still need quite a lot of new knowledge and experience of the early years before being as successful teaching music to a Reception class.*

*This points to constraints on competence and expertise, a feature also highlighted by a widely evidenced finding in the field of chess; expert performance is based on extensive domain-specific knowledge. This finding has been replicated in other fields, including music.*

*Therefore, what can be said with a degree of certainty is that learning music is good for becoming more musical. Playing the piano is helpful for improving piano performance, singing in a choir supports becoming a good choral singer and writing lots of songs is a foundation for expertise in song-writing. These are wonderful things in and of themselves and need no further justification.*

**The report identifies a number of features which it states as: *'High-quality music education may have the following features'*:**

**For the subject leader – it 'may' prove beneficial to work through each theme: e.g. Curriculum; Locational knowledge etc one at a time, assessing your school's own practice against what Ofsted have identified in this report. (see pages xx - xx below)**



## **High-quality music education may have the following features:**

### **Learning and classes of knowledge in the music curriculum:**

- *Curriculum content that might reasonably be mastered in the time available, remembering that sometimes less is more.*
- *Plentiful opportunities for pupils to return to and consolidate their short-term learning.*
- *Repetition of key curricular content with the gradual introduction of new ideas, methods and concepts.*

### **Pillars of progression:**

- *Curricular scope that includes enabling pupils to gradually develop control over the sound they are producing.*
- *Practice episodes to support the consolidation of procedural knowledge.*
- *Consistency with regards to the medium for developing sound control, recognising the weak transfer of procedural knowledge.*

### **Communication systems:**

- *The goal of automaticity in using the components set out in the curriculum, such as reading the treble clef or chord symbols.*
- *Large amounts of practice to enable pupils to develop reading fluency at the level set out in the curriculum.*

### **Constructive:**

- *Learning of the concepts and terminology of musical elements through examples embedded within wider units of work, taking prior learning into account.*

### **Components and composites of composing:**

- *Opportunities to develop knowledge of the components of composition that pertain to chosen school curriculums and support work towards stylistic composites.*

### **Expressive:**

- *Extensive listening opportunities to help develop pupils' expressive intentions.*
- *Tasks at a technical level appropriate for pupils to be able to realise their expressive intentions.*

**Creative output:**

- *Space for exploration, inconsistency and independence.*

**Knowledge of music:**

- *Opportunities to gain knowledge of musical culture and repertoire, which is part of a broad education and a joy in and of itself.*
- *Realistic scope concerning this knowledge which, if it is to be meaningful and remembered, is unlikely to be vast.*

**Summary questions on curriculum:**

- *Does curricular scope take into account what can realistically be learned, rather than briefly encountered, in the time available?*
- *Does the curriculum build pupils' procedural knowledge in controlling sound?*
- *Is this built up in a way that is gradual, iterative and coherent with regard to instrument choice?*
- *Is curriculum scope regarding appropriate representational systems realistic in the time available? Will pupils gain the fluency to use them musically?*
- *How will pupils encounter the examples that give meaning to the concepts of musical elements?*
- *Are compositional components identified for development and given sufficient practice time?*
- *How does the curriculum take into account the importance of quality and creative diversity in students' musical offerings?*
- *Where are the opportunities to consider musical culture and meaning?*

**Pedagogy:**

- *Clarity over the components which will form the basis for formative assessment.*
- *High levels of guidance for novices, remembering that pupils in every key stage are sometimes novices, with increasing freedom as pupils gain greater competence.*

**Pupil attention and motivation:**

- *Occasional outlying moments of powerful emotional impact, created deliberately through careful planning or through seizing the moment and running with it.*
- *Recognition that attention filters out most of what pupils perceive and that it should not be wasted on ephemera.*

**Assessment:**

- *Judicious use of summative assessment to check on curriculum effectiveness.*
- *Use of assessment to identify pupil misconceptions or missing areas of understanding.*
- *Use of assessment as part of the learning process itself.*



## Conclusion

*This review has explored a range of evidence relating to high-quality music education. It has identified features that might sit behind high-quality curriculums at primary and secondary levels. It is not a simple checklist of activities that we expect to see in school music (and should not be made into one), since there are various ways that schools can construct and teach high-quality music curriculums. Rather, it outlines a conception of quality curricular construction in music viewed through the lens of the education inspection framework.*

*At the start of the review, we stated that, to become successful musicians, pupils must develop both their conscious and unconscious minds so that they might live in a mountain range instead of a copse. The songwriter experimenting, organist improvising, MC rapping or reviewer making judgements are all able to ply their craft because their art has moved beyond the boundaries of the conscious mind as a result of the knowledge they have gained. While much of this knowledge will be used unconsciously, this does not mean it will be unthinking, cold or mechanical. We are not computers.*

*In this review, we have focused on how the components of a music curriculum may be best learned in the classroom. While the composites that spring from them will often be more than mere sums of their parts, we have set out the worth of understanding these component parts. Our understanding sits apart from one philosophical tradition of the mind, a tradition that looks back to Descartes and beyond in its view that 'the mind is entirely indivisible'.<sup>[footnote 190]</sup> That thinking on indivisibility impacts on views of the soul, the mind, human understanding, great art, creative processes, musical meanings, the technical underpinnings of expressive performance and knowledge of the words that allow us to speak of music. To understand the component parts of our wider understanding and capabilities, however, is to illuminate them, not to reduce them. Shining this light on the components of musicality is to liberate our pupils from some of the boundaries that constrain us before we gain more knowledge of the world. In music, this enables pupils to perform the sublime creations of others, to explore their own creative potential and, through wider listening, to come to a broader understanding of musical culture and meaning. Our musical inheritances, as citizens of the UK and citizens of the world, stand among the great wonders of humankind. Our pupils deserve to engage richly with this tradition.*

## **Part Eii: 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

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

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- 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.
- 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 F: Music - Good (in 'old' money<sup>2</sup>)**

***Ofsted produced this guidance to support their subject specific reviews (Eii above)***

### **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

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and precise explanation. Frequent recordings are used to develop pupils' listening skills and self-assessment of their work.

### **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 G: Music: Quality of Education (good)

This template includes the current criteria for the Quality of Education judgment of 'Good' along with 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.

<b>INTENT</b>		
<b>NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
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>		
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 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>		
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<b>IMPLEMENTATION</b>		
<b>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		

<p>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>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>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 support pupils in developing</p>		

their language and vocabulary well.		
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<b>IMPACT</b>		
<b>NEW HANDBOOK</b>	<b>EVIDENCE</b>	<b>OLD SUBJECT CRITERIA</b>
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.		
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.		
Pupils' work across the curriculum is of good quality.		
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.		

**Part H: Music: Quality of Education (exemplar)** *This is the authors initial interpretation of a best-fit between the old and the new.*

<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'</p>

		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.
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>
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.		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 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.		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.
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.		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.
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.		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>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.		
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<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>		

## **Part I: Preparing for a subject specific deep-dive: Music**

### **Resources (to have at hand)**

- Music self-evaluation report o Music development (action) plan
- Long / medium term planning, including your progression map (skills; knowledge)  
Examples of pupil's work across year groups (at least from say EY / KS1 / KS2), including sequential learning

### **Suggested question**

*(When responding to any questions, try not to focus solely on 'describing' what you / colleagues have been engaged in, BUT: what has been the impact / outcome of any actions.)*

- Do you follow the music national curriculum... do you add to it?
- Talk to me about the school's long term plan for music and the cross curricular links o In terms of sequencing, what was your thinking?
- What would you expect pupils to know by the end of the autumn 1, autumn 2... at the end of the key stages?
- Explain about your peripatetic lessons and equal opportunities
- How do you instil a love for music in all students?
- Is music curriculum provision likely to ensure that pupils will remember and connect the steps they have been taught? E.g. are they familiar with the interrelated dimensions of music and other key vocabulary? Do they know why a particular unit is being taught?
- Are teachers, TAs or other musicians teaching in schools, adequately skilled and confident to deliver music lessons?
- Is long, medium and short term planning in place? Is there a year-on-year Action Plan with clear success criteria?
- Does the school follow a clear progression route for music, citing skills, knowledge and experience that all pupils will acquire on their musical 'journey'?
- Does music-making take account of pupils views and interests? o (e.g. integrated into lessons; listening music for assemblies)
- Is music-making engaging and enjoyable? How do you know?
- Is EYFS music delivered through best holistic practice?
- Does EYFS outdoor provision offer an enabling environment appropriate to young learners' musical exploration?
- How is the quality of music provision monitored?

- How are SEND, EAL etc. pupils' needs accommodated in music lessons?
- How is delivery differentiated in mixed age classes?
- Is percussion provision adequate and stored appropriately? Is technology readily accessible e.g. iPads
- Do classes sing every day/week?
- Are there opportunities for each KS to sing together?
- Is repertoire appropriate – does it demonstrate progression?
- Is technology threaded through music delivery appropriately?
- Are pupils engaged in regular and creative music-making – do they identify as 'musicians' and 'composers' ?
- Is there any additional instrumental tuition for individual pupils/small groups? Funded by parents, covered by the school/ PP? How are players integrated into the musical life of the school?
- Which music activities go beyond National Curriculum requirements i.e. enrichment? (e.g. Are these organised by a Hub or 'private enterprise')
- How do you instil a love of music and acquaintance with a broad range of music?
- What are the lunchtime or out-of-hours music activities offered at your school? Are they truly inclusive? i.e. do members come from 'identified groups' e.g. SEND, Pupil Premium, FSM, EAL ...boys etc.
- Do performances form a regular part of school life?
- How does music feature in cross-curricular or topic-based planning? Is it age-appropriate, does it maintains progression of skills, knowledge and understanding?
- How do key skills and knowledge contribute to the acquisition of 'cultural capital' (preparing pupils to take advantage of opportunities in future life) particularly for pupils from disadvantaged backgrounds?
- How is pupil progress measured, monitored and recorded in practical and manageable ways? Do older pupils self-assess showing independent development of musical skills and competences?

**Questions asked after the joint lesson observations and following discussions with the pupils:**

- Did anything surprise you about the learning (gaps, skills they already knew)?
- Why are you teaching what you are teaching now?
- What's going to come next?
- What is the end point for this unit?
- How do you support pupils with SEND?

**Questions asked of the pupils**

- What did you learn in today's lesson?
- What did you learn in last week's lesson? o What did you learn in music last term?
- To the Year 6 children: What did you learn in Year 2?
- To the Year 5 children: What did you learn in Year 1?

- How would you describe your musical journey during your time in this school?



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

*Ofsted produced this guidance to support their subject specific reviews (Eiii above)*

### ***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

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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 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.