

Music Development plan

| | | | |
|----------------------|--------------------------------------|---------------------|------------------------------|
| School: | Middlezoy and Othery Primary Schools | Music lead: | Lindsay Hayward/Jake Cornish |
| Date written: | September 2025 | Review date: | September 2026 |

Music 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.

Source: National Curriculum, 2014

Middlezoy and Othery Primary Schools' Vision & Intent:

At Middlezoy and Othery Primary Schools, we aim for all our pupils to develop a life-long love of music, through a wide range of quality musical experiences which will engage and inspire them. It is our intent that we will capture children's enthusiasm by offering them a broad range of musical experiences. Through these experiences, we will provide our children with opportunities to listen and respond to a range of music, to devise their own opinions and feelings about different music types, and to develop their skills to play and compose with a range of instruments. We are also committed to exposing children to a range of music from history and other cultures, encouraging them to show appreciation for a range of music genres and styles. At Middlezoy and Othery Primary Schools, we will celebrate all musical skills and performances, providing children with the opportunity to showcase their performance skills either as individuals or as part of ensembles. Through our music curriculum we will endeavour to develop children's skills, in order to create self-disciplined, cooperative and creative musicians.

The Self-Evaluation Tool - PRIMARY

The tool is split into the following sub-headings and should be seen as a formative, ongoing process:

In the classroom: This section focuses on the statutory requirements of music education, including the taught curriculum and curriculum progression routes across the key stages. It also includes consideration of the space and resources necessary to teach music effectively.

Beyond the classroom: The focus of this section is the provision beyond curriculum music, including co-curricular activities, individual and small group teaching, and performance opportunities.

Leadership and management: The staffing and training of staff is included in this section, including subject leadership and strategic thinking. The School Music Development Plan is a key part of this section.

The community and partnerships: This section considers the role that music plays in the wider community, including how a music department can work in partnership with their Music hub and other stakeholders, including the wider music education sector.

The self-evaluation tool includes the following four levels that outline how schools could build their provision over time:

Focusing: The school is beginning to focus on this area. Action is taken to achieve this by the school, but it is either minimal, not successful, or in its early stages.

Developing: The school is actively trying to develop this area. Several different actions are being taken over a sustained period of time, which are beginning to show progress, even if in their early stages. The actions taken are more developed than in focusing.

Establishing: Over time, the school has established provision that shows successful implementation of this area within the school's music education offer.

Enhancing: Over time, the school has created nationally significant provision that is able to have impact at scale. Schools that identify themselves in this category could be considered for the 'Lead School' role with their Music Hub. The evaluation process places the improvement and enhancement of the school's music education provision at the heart of the school life. New and innovative ways to meet this sub-heading area are in place or are being developed in the school.

| | Focusing | Developing | Secure | Enhancing |
|----------------------------------|--|---|---|---|
| In the classroom | Music is delivered ad hoc and not in every year group, it is not accessible to all. | Music is a timetabled subject, with schemes of work and assessment in place. All students are able to access this curriculum from EYFS to Year 6. | Music is timetabled for at least one hour per week and follows the NC/MMC. | Curriculum goes beyond level of the national curriculum, seeking to address social disadvantage by addressing gaps in knowledge, skills and experiences (i.e., concerts, live events) |
| | Discussions are in place to deliver WCET | A one/two term WCET project is delivered, by Somerset Music or in house, with a performance. | WCET is delivered for the academic year, by Somerset Music or in house, with regular performances and the opportunity to develop skills through instrumental lessons. | WCET is delivered for the academic year, by Somerset Music or in house, with regular performances and the opportunity to continue to learn the instrument. Additional WCET is delivered to other year groups/classes. |
| | Progress is not measured/limited. | Students engage with schemes of work and skills are developed. Teachers' assessment is evident. | Good progress is demonstrated by secure and incremental learning of the technical, constructive, and expressive aspects of music, developing musical understanding. | Progress is measured and assessment informative. Planning takes into account KS3 expectations. |
| Limited resources are available. | There is adequate space and resources for teaching, including class sets of tuned and untuned instruments. | Students with SEND are able to participate and progress well (supported by technology, tools and adapted instruments) Space and resources allow breadth of curriculum for all students, including music technology. | There is a designated music space within the school. Further opportunities to broaden resources through the community/Sound Foundation Somerset (SFS)/external organisations. | |

| | Focusing | Developing | Secure | Enhancing |
|----------------------|---|--|--|---|
| Beyond the classroom | <p>Singing takes place infrequently.</p> <p>Facilitation of one to one and small group tuition is limited and inconsistent.</p> <p>There is no music progression strategy in place.</p> | <p>Singing and vocal work is frequent, varied and all students are engaged.</p> <p>The school facilitates one to one and group tuition. Students and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum.</p> <p>A music progression strategy is in place.</p> | <p>Singing and vocal work is embedded into the life of the school and into every child's experience, drawing on a wide range of high-quality, age-appropriate repertoire and developing musicianship. All staff in the school are able to support singing.</p> <p>The school facilitates a wide variety of instrumental lessons which can be accessed by all students and take place throughout the school day with no barriers. Performance opportunities are available for the students having lessons. Practice spaces are available for students. Students are signposted to musical groups e.g. Somerset Music county groups.</p> <p>The music progression strategy is fully inclusive and accessible for all students.</p> | <p>A full, long-term singing strategy is in place that ensures progression for all students.</p> <p>The school tracks and monitors engagement in enrichment, ensuring that there is a large proportion of students able to engage in music in and out of school. Provision is targeted, demonstrating wider impact.</p> <p>The music progression strategy includes links to the further music community/music profession and the pyramid of music progression for students.</p> |

| | | | |
|---|---|---|--|
| <p>There is no regular choir.</p> <p>There is no regular ensemble.</p> <p>Performance opportunities are ad hoc and not regular.</p> <p>There is no regular access to live music performances.</p> | <p>There is a school choir who rehearse weekly and is accessible to all (no timetabling/financial barriers).</p> <p>There is an ensemble who rehearse weekly and is accessible to all (no timetabling/financial barriers).</p> <p>Access to co-curricular activities gives regular opportunities for performances for all pupils.</p> <p>Some live performances are catered for at school/school visits. These are available to all students.</p> | <p>There is a school choir, led by a music specialist who rehearse weekly and practice healthy singing. The choir is accessible to all students and performs regularly in/out of school.</p> <p>There is an ensemble, led by a music specialist who rehearse weekly and are aware of instrument specific issues. The ensemble is accessible to all students and performs regularly in/out of school.</p> <p>Musical performance is a prominent part of school life. Every student has the opportunity to perform regularly in school and in the wider community/SFS. In-school musical events take place at least twice a term.</p> <p>External musicians visit school to perform. Students are given opportunities to see live performances outside school. All students are able to access these opportunities.</p> | <p>There are multiple singing groups led by a vocal expert. These are accessible to all students and perform regularly and in an area/national setting.</p> <p>There are ensembles led by instrumental experts. These are accessible to all students and perform regularly and in an area/national setting.</p> <p>Students are able to take leadership roles in musical opportunities.</p> <p>The school is actively involved in national, large scale events</p> |
|---|---|---|--|

| | Focusing | Developing | Secure | Enhancing |
|---------------------------|---|---|---|---|
| Leadership and Management | Quality assurance takes place, not by a music specialist. | Monitoring of the curriculum delivery by a music specialist informs training needs and curriculum planning. | Consistent monitoring by a music specialist informs planning and training needs. Schemes of work are adapted accordingly. | Teachers are highlighted as best practice and work in schools across the area. |
| | There is a limited budget for music. | The music budget is planned to support the delivery of the music curriculum and resourcing the school. | There is a significant music budget that is planned to support the delivery of music curriculum and to broaden the students musical experiences. | There is a significant music budget that links to the five year strategic plan for expanding the music department. |
| | A named subject lead is in post. | A named, trained subject lead is in post, who is supported by a senior leader advocate in school, who understands the national curriculum and is aware of the NPME. | Music is explicitly referred to in the school improvement plan and the department development plan drives continuous improvement. A named member of the LGB takes a special interest in subject provision, supporting strategic development and holding leaders to account. | There is a five-year strategic vision for music that is in line with the NPME. |
| | Training for staff has limited impact. | All staff delivering music receive annual training, addressing CPD needs and has impact. | All staff receive annual training to maintain their confidence and build expertise | Staff deliver training beyond their own school setting, sharing their expertise more widely (for example, through their subject association or local networks). |

| | Focusing | Developing | Secure | Enhancing |
|------------------------|--|--|--|--|
| Community Partnerships | <p>Engagement with SFS (the Music Hub) is inconsistent.</p> <p>Small-scale performance takes place in the community, building on existing school links.</p> <p>Some parents and carers support music-making in the school by attending events.</p> <p>Limited signposting to music opportunities within the wider community/SFS takes place.</p> | <p>The school takes up opportunities from SFS (the Music Hub) and signposts opportunities for students.</p> <p>Community links with music are established, and regular events take place throughout the school year.</p> <p>Parents and carers actively support music making, through support at events and through home learning.</p> <p>Students are signposted to music opportunities within the wider community/SFS.</p> | <p>The school makes the most of a wide range of opportunities from the SFS (the Music Hub).</p> <p>Meaningful partnerships are established with the community where a large proportion of students engage with this and there are clear civic and moral benefits.</p> <p>The views of pupils and parents have been considered when developing music provision.</p> <p>The school actively signposts all students to music opportunities within the wider community/SFS and funds opportunities for them.</p> | <p>The school is a leading school in the local community and with SFS (the Music Hub).</p> <p>There is a co-ordinated programme of community events, planned in partnership.</p> <p>Parents/carers and the wider community are actively involved in school music making.</p> <p>The school actively signposts all students to music opportunities within the wider community/SFS and facilities opportunities for students from other schools within their own school setting.</p> |

Supported using public funding by



ARTS COUNCIL
ENGLAND



Further points for consideration: Composing and creating music Creating music is another core tenet of the NC and should be explored from the start of a child's school music education. Teachers may find it useful to consider the details provided by the Model Music Curriculum. Listening to music is fundamental to musical understanding, and so is at the heart of the music curriculum. By learning to listen critically, students not only expand their musical horizons but also gain a deeper understand of the context of when a piece of music was written, how it is constructed and the impact it can have on the listener. Limited signposting to music opportunities within the wider community/SFS takes place. support at events and through home learning. Students are signposted to music opportunities within the wider community/SFS. The school actively signposts all students to music opportunities within the wider community/SFS and funds opportunities for them. The school actively signposts all students to music opportunities within the wider community/SFS and facilities opportunities for students from other schools within their own school setting. Teachers should be proactively inclusive in their approach to choosing repertoire for listening and may find it useful to consider the repertoire suggested in the MMC. **Pupil Voice** The inclusion of pupil voice is important to inform planning, repertoire selection and school events.

Music Development plan – Action plan

| Action | Who | How | Resources/cost | Somerset Music/SFS support | Complete by |
|--|--------------------|---|----------------|----------------------------|-------------|
| To deliver Whole Class Ensemble performances to other classes/school every term | Music Lead/CT | Performances to take place during assemblies | N/A | N/A – in house | Ongoing |
| To develop skills through instrumental lessons | Somerset Music Hub | Children to have access to instrumental lessons through peripatetic teachers | TBA | In/house | By 2028 |
| To measure progress | Music Lead/CT | Use the assessment tool on Sing Up to assess progress of each class. CT to provide evidence of activities on SharePoint. | N/A | In house | 2025/2026 |
| To develop staff confidence in supporting singing/teaching of music. | Music Lead | Lead a staff meeting to share Music Development Plan. Complete staff audit on staff confidence and skill levels. CPD sessions during twilight sessions. Maybe combine with Preston? | N/A | In house/ with Trust | Ongoing |
| To increase the Music Budget | Music Lead/HT | Apply for music grants to purchase more instruments and provide training opportunities for staff. | TBA | Grants4Schools | ASAP |
| To create a vision for music to be included in the School Improvement Plan, supported by SLT | Music Lead/SLT | Create a vision to be included in the SIP. | NA | In house | Ongoing |
| To obtain pupil voice and parent views in developing the music provision. | Music Lead | Survey parents and pupils to obtain their ideas and views on Music provision. | NA | In house | By 2026 |