## **Schools Music Plan Template**

The purpose of this template is to support schools in thinking about, developing and delivering a strong music offer to pupils, taking into account the Dfe guidance on delivery as well as the new National Plan for Music Education.

It is recommended that schools should incorporate this into a format that works best for the normal monitoring and planning processes run by the school. However, the main headings contained below should all be considered in this process.

For further support, please contact Ian.Bangay@northyorks.gov.uk

| **Area Covered** | **Current Provision Questions** | **Comment** | **Who is responsible (Name of lead)** |  **Areas to develop (Identify areas to improve on)** |  **Resources required (What is required to make the improvements?)** |
| --- | --- | --- | --- | --- | --- |
| **Curriculum** | * How is music delivered across the school?
 | Music is delivered using Kapow music lessons (KS1 and LKS) NY Music Service provide Violin lessons for UKS2 | Andrew Howarth |  |  |
| * What Scheme of Work is used?
 | Kapow and NYMS |  |  |  |
| * Are we fulfilling the requirements for 1 hour per week at every Key Stage?
 | Music lessons are conducted weekly at Darley 45mins plus a 15 min whole school singing assembly. Summerbridge LKS2 and KS1 classes are not yet completing 1 hour per week.  |  | Ensure that lessons are delivered weekly across the federation.  |  |
| * Is singing embedded in the curriculum, across all Key Stages?
 | Singing is incorporated into a weekly singing assembly and into our music lessons. |  | Ensure that singing assemblies match the PSHE/topic spiral curriculum.  |  |
| * How is progress/attainment tracked and recorded?
 | End of unit videos are recorded and stored on Teams - this is not yet fully embedded across the federation.  |  | Ensure that all teachers are using this form of end of unit assessment.  |  |
| * How is progress/attainment reported on to both parents and pupils?
 | Progress is reported in end of year reports.  |  |  |  |
| * How are attainment targets set?
 | Targets are set in-line with their year group expectations - however, due to mixed classes there is a degree of flexibility applied to allow for this.  |  |  |  |
| **Whole Class Ensemble Tuition** | * If accessed, where does it fit within the curriculum i.e. which year group accesses it?
 | UKS2  |  |  | (Pointers - Identify the resources needed?If budgetary, what can be done to support delivery? e.g. parents associations, grant funding etc.) |
| * Are instruments available for private practice at home?
 | Yes, but many pupils choose to leave their instrument in school.  |  | Remind parents that this instruments are available for home practice. As for homework from the ensemble teacher.  |
| * Is the learning supported and extended during the programme, e.g. related lunchtime clubs?
 | No |  | No additional staffing is available for this.  |  |
| * How many children continue to learn after the first year of whole class activity?
 | All pupils complete three years of violin/Ukulele tuition. This is paid for out of the school budget.  |  | - Encourage children to practice outside of school more frequently.  |  |
| How is it paid for? (any risks/challenges for continued access?) |
| How does the school promote continuation after the first year? e.g. use of pupil premium, access to small group/large group or individual lessons. | All pupils complete three years of violin tuition.  |  |  |  |
| How is progression tracked? | Violin/Ukulele teacher tracks progress weekly and adjusts lessons accordingly.  |  | Progress shared with all teachers. Record progress and store on school driveDevelop a consistent approach to music assessment across the federation. |  |

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| **Resources** |  |  |  |  |  |
| * What instruments are available for classroom use?
 | ViolinUkuleleTuned percussionUntuned percussion- We have recently purchased these and there is a wide selection of both (at least one per pupil) |  |  |  |
| * Are there a range of tuned and untuned?
 | Yes | Music Lead |  |  |
| * How are instruments maintained?
 | Stored in boxes or music trolley and monitored by the music lead.  | Stored in a trolley/box and tidied by the music lead.  |  |  |
| * Do you hire instruments from your Music Hub?
 | No - but they are provided for our violin and Ukulele lessons |  |  |  |
| * What budget do you have to develop your stock?
 | - We have recently purchased these and there is a wide selection of both (at least one per pupil) |  |  |  |
| * How do you prioritise what you buy?
 | - We ensure that we have instruments available that match the Kapow curriculum.  |  |  |  |
| * Are adapted instruments available for children with disabilities?
 | No - but our untuned percussion is suitable for this.  |  |  |  |
| **Technology** | * Do you have access to Music Technology in the classroom?
 | No |  | Seek out music technology that is free to use.  |  |
| * If so, how is it used?
 |  |  |  |  |
| * What is the impact of using technology?
 |  |  |  |  |
| **Opportunities to experience live music performance** | * How often children hear live music? (e.g. by other children, teachers, amateur adults, professionals)
 | Not as often as we would like. Local Vicar plays guitar for the children. Music service teacher plays the violin. Some teachers play guitar.  |  | Contact parents to ask if they play an instrument and would like to share their skill with the children.  |  |
| * Who provides this?
 | As above |  |  |  |
| * How is it funded?
 | - |  |  |  |

##  **Progression**

| **Area covered** | **Current Provision Questions** | **Comments** | **Who is responsible** |  **Areas for Development** | **Resources** |
| --- | --- | --- | --- | --- | --- |
| **Developing Pupils** | * How pupils are encouraged to learn music beyond the classroom
 | Pupils are aware of the additional lessons that are available through the NY service. Some pupils have piano and brass lessons.  |  | Encourage more home learning/practice |  |
| * How the school understands and responds to their musical interests
 | Pupils with a musical interest are invited to share their hobbies in assembly time.  |  |  |  |
| * How does the school respond to the needs and ambitions of pupils identified as more able in Music?
 | - |  |  |  |
| * How does the school support the needs of pupils who benefit from music? e.g. socially and emotionally
 | - |  |  |  |
| * How are gaps in teachers’ and other staff’s knowledge identified to better help them support pupils’ musical ambitions?
 | Teacher’s use the Kapow scheme as this support their understanding of music theory and ensures more impactful lessons.  |
| **Progression opportunities** | * Are you aware of the local opportunities the school signposts to its pupils (e.g. ensembles run by the music service, community groups etc)?
 | Yes - we are sign posted to any events by the music service.  |  |  |  |
| * How does the school liaise with feeder schools or (if primary) the local secondary school to support transition between Yr6/7?
 | No additional transition.  |  |  |  |
| **Strategy development** | * How this strategy is monitored and by whom
 | AH Music Lead |  |  |  |
| * How and when this strategy will be reviewed and by whom (will this include SLT and/or Governors?)
 | July 2025 review yearly progress and set new targets |  |  |  |
| * How you will look in future to align the school’s strategy to the Hub’s and/or MAT’s Progression Strategy
 |  |

## Extra-curricular and Co-curricular Music

| **Area Covered** | **Current Provision Questions** | **Comments** | **Who’s responsible** |  **Areas To Develop** | **Resources Required** |
| --- | --- | --- | --- | --- | --- |
| **Singing** | * What singing happens in the school day?
 | Singing happens once per week in assembly. This happens more frequently in KS2 when practising for our school concerts - rural schools, school performances and Young Voices |  | Link singing lessons to RE or other curriculum areas to expose children to music from around the world and from other cultures.  |  |
| * How are they accompanied? (Piano, backing tracks)
 | Backing tracks and guitar.  |  |  |  |
| * Are choirs offered?
 | Only in KS2 when working towards a Young Voices or Rural School concert.  |  |  |  |
| * Can all children access choirs?
 | Only KS2 |  | Expand this to a KS1 choir - possible with parental support.  |  |
| * Who leads them?
 | Music Lead - A HowarthSenior Teacher - Aileen Cameron |  |  |  |
| * Performance opportunities in-school and out?
 | Young Voices or Rural School concert.  |  |  |  |
| **Ensembles** | * What ensembles are available to children?
 | None outside of KS2 violin/ukuluele Lessons |  |  |  |
| * Who leads them?
 | Music Service |  |  |  |
| * Are all children able to access them?
 | Yes - in KS2 |  |  |  |
| * Performance opportunities in-school and out?
 | - Assembly sharing |  | Sharing assembly with parents once per year to show progress.  |  |
| **Instrumental Tuition** | * Instruments (including voice) taught in school?
 | Violin and Ukulele |  |  |  |
| * Who teaches them?
 | NYMusic Service |  |  |  |
| * On what contracts are teachers engaged?
 | - |  |  |  |
| * If private, how is safeguarding training delivered?
 | All teachers work for the NY Music Service, safeguarding training is their responsibility.  |  |  |  |
| * Do you track take up by gender, KS, FSM, LAC?
 | No |  |  |  |
| * How do you track progress?
 | Tracked weekly by music service |  | More consistent approach to tracking progress each term needs to be developed further.  |  |
| * How is tuition promoted?
 | Parents are aware of the music service lessons |  | Reminder in newsletter |  |
| * What remissions are in place to support those from financially challenged backgrounds?
 | None as yet.  |  |  |  |

## Leadership

| **Area Covered** | **Current Provision Questions** | **Comments** |  **Who is responsible** |  **Areas to develop** | **Resources Required** |
| --- | --- | --- | --- | --- | --- |
| **Governing body** | * Is there a Lead Governor for Music?
 | Yes - music leader is also a staff governor |  |  |  |
| * How do they work with the staff?
* How do they
 | Provide music lesson plans and resources.  |  |  |  |
| * support/champion music?
 | - |  |  |  |
| **Senior Leadership Team** | * How SLT project the place/role of Music in school?
 | Supporting yearly choir concerts |  |  |  |
| * How is music championed?
 | Senior Leader is also the Music leader  |  |  |  |
| * How does music fit in to the overall school ethos?
 | We value music as it adds to the PD of each of our pupils.  |  |  |  |
| * How does the leadership team support staff to deliver the music curriculum?
 | Support the use of outside providers and the Kapow music scheme.  |  |  |  |
| **Subject leadership** | * Who is subject lead?
 | A Howarth |  |  |  |
| * How do they support non- specialist staff (if primary)?
 | By providing a scheme of learning for teachers to follow. By ensuring that there are instruments available that match the scheme. By conducting pupil voice to ensure that lessons are regular, good quality and enjoyable. By leading a singing assembly once per week.  |  |  |  |
| * How do they/you communicate with the music hub?
 | - |  |  |  |
| * How does the lead/department head fit into the overall leadership structure?
 | SLT |  |  |  |

## Budget

| **Area Covered** | **Current Provision** | **Who is responsible** | **Area for Development** | **Resources** |
| --- | --- | --- | --- | --- |
|  |  |  |  |  |
| **Budget for Music** |  £500 across both schools.  |  |  |  |
| * Income generation e.g. concerts, donations
 |  |  |  |
| * Remissions offered to pupils?
 |  |  |  |
| * Who monitors budget and decides where it is spent?
 |  |  |  |
| * Long term projects/spends/investment?
 |  |

## Partnerships

| **Area Covered** | **Current Provision Questions** | **Comments** | **Who is responsible** |  **Areas for Development** | **Resources** |
| --- | --- | --- | --- | --- | --- |
| **Partnerships with schools** | * Participation in local networks (e.g. primary music network or Academy chains)
 | We do not work with any schools outside of our federation - apart from during the rural schools concerts.  | Leads at each school |  |  |
| * Schools you work with on any aspect of music
 | - |  |  |  |
| * What you do together
 | Shared concerts across the federation - Young Voices and Rural Schools.  |  |  |  |
| * What you and your school gain
 | Performing in front of a large audience.  |  |  |  |
| * What you contribute
 | Teaching pupils choir songs and musical accompaniment (violin) |  |  |  |
| **Partnership or relationship with local music service or Music Education Hub** | * Relationship you have with the music service (if engaged at your school)
 | Weekly Lessons - Good relationship with teacher \_ Jon HIlls.  |  |  |  |
| * Have you worked with other hub partners?
 | - |  |  |  |
| * Awareness of hub website and support?
 | - |  |  |  |
| * Concerts you have taken part in organised by the hub?
 | - |  |  |  |
| * Demonstrations delivered by the hub?
 | - |  |  |  |
| **Cultural partners for music** | * Partners you work with (e.g. musicians, groups, music charities, national organisations)
 | - |  |  |  |
| * What they do and the value they bring
 | - |  |  |  |
| * How activity is funded
 | - |  |  |  |

## Accommodation and resources

| **Area Covered** | **Current Provision Questions** | **Comments** | **Who is responsible** | **Areas for Development** | **Resources** |
| --- | --- | --- | --- | --- | --- |
| **Spaces for Music** | * Where Music is taught (specialist classroom, in class)
 | In class |  |  |  |
| * Where choirs/ensembles take place (hall, classrooms)
 | ClassroomsWeekly singing assembly in Hall |  |  |  |
| * Where instrumental/vocal tuition happens (practice rooms, dedicated space, library, corridors)
 | Classrooms |  |  |  |
| **Resources available for Music** | * Tuned/untuned percussion?
* Keyboards?
 | Tuned/untuned percussionViolinUkulele |  |   |   |
| * Other hireable instruments?
 | - |  |  |  |
| * Instruments hired from a partner?
 | - |  |  |  |
| * Resources that the school borrows at no cost, e.g. from the music service or Hub
 | Violin |  |  |  |
| * Books, references, printed music, subscriptions etc
 | - |  |

## **Inclusion**

| **Area Covered** | **Current Provision Questions** | **Comments** | **Who is responsible** | **Areas for Development** | **Resources** |
| --- | --- | --- | --- | --- | --- |
| **Overview** | * How is the curriculum made accessible for pupils with SEND?
 | All pupils have the same access to music lessons. Lessons are made accessible through differentiation and TA support.  |  |  |  |
| * How the music studied takes account of sensibilities of all sections of the school community?
 | - |  |  |  |
| * Whether songs are sung in languages spoken by families in the school community?
 | All songs are performed in English. |  | Links with curriculum to widen the breadth of lessons and include singing from other cultures different to British.  |  |
| * Whether tuition is offered in non-Western instruments and genres?
 | No.  |  |  |  |
| * How are learners exposed to music from cultures other than their own and/or not represented in the school?
 | During R.E and PSHE lessons across the year.  |  |  |  |
| * Whether interventions for other subjects routinely take place during Music lessons i.e. children taken out of music lessons for catch up sessions
 | - |  |  |  |
| **Special Educational Needs and Disabilities** | * How the needs of children with SEND are assessed to enable them to participate in music-making?
 | - |  |  |  |
| * What adjustments are made for children with SEND
* Any partners you work with
 | All pupils have the same access to music lessons. Lessons are made accessible through differentiation and TA support.  |  |  |  |
| * for this (Music Hub, OHMI)
 | - |  |  |  |
| **Religion** | How families’ religious beliefs and wishes are met in respect of Music | - |  |  |  |
| **Financial hardship** | * Remissions policies for extension and enrichment activities (such as concert trips, Young Voices etc)
 | - |  |  |  |
| * Remissions policy for choirs, ensembles and instrumental/vocal tuition
 | - |  |  |  |
| * How Pupil Premium is used for Music
 | - |  |  |  |

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Pulling Together Your Actions and Progress

If you have identified actions as a result of completing this plan, it may be useful to keep a working table of how these are being addressed. This will make it easier to monitor and report on to senior leaders, Ofsted (in the event of a deep dive) etc.

|  |  |  |  |
| --- | --- | --- | --- |
| **Action Identified** | **Date to be Achieved** | **Who is monitoring** | **Outcome** |
| **Ensure that the statuary 1 hour a music per week is being delivered - including singing assembly time** | **July 2025** | **AH** | **Pupils we have a better understanding of music and a more holistic progression of skills throughout the school.**  |
| **Develop a singing assembly plan that fits with our foundation subjects spiral curriculum.**  | **July 2025** | **AH** | **Music lessons will have better links to other classroom based learning, giving the pupils a better understanding.**  |
| **Develop a consistent approach to the recording and assessment of pupils within music** | **July 2025** | **AH** | **Be able to record and analysis pupils progress to ensure that they are meeting the curriculum expectations.**  |
| **Seek out more outside agencies to offer music based activity days - Look into world music that might have links to our geography or PSHE topics..**  | **July 2025** | **AH** | **Giving pupils a broader understanding of music from around the world.** |