

Supported using public funding by



ARTS COUNCIL
ENGLAND



Music Development plan - PRIMARY

Developing Music in your school – a working document to support reflection on your current practice and to enable the opportunity to plan and develop the music vision for your school.

School:	Axbridge First School	Music lead:	Kate Preece
Date written:	10.09.2026	Review date:	Sept 2027

The goals of the NPME are:

1. All children and young people receive a high-quality music education in the early years and in schools
2. All music educators work in partnership, with children and young people's needs and interests at their heart
3. All children and young people with musical interests and talents have the opportunity to progress, including professionally

(National Plan for Music Education, 2022 – DfE)

This step by step document will help you:

Create a vision

Assess your current provision

Create an action plan

Review your plan

Supported using public funding by



ARTS COUNCIL
ENGLAND



What is a vision?

‘The act of power of imagination.’ When you apply vision to the future, you can create a mental picture that can be used to direct your actions. Vision serves as a guide and can be used to provide a sense of purpose.

Why is a vision important?

Having a vision proves to be extremely important, in a busy school environment, when you have a clear vision of what you want to happen, you can make better decisions and plan accordingly.

A Vision provides you with something to look forward to and always work towards. It links to your guiding principles and the ethos of the school.

Points to consider when writing your vision:

What do you think the purpose of studying music is?

How do you want your pupils to be changed by music?

What do pupils/staff/adults want for your school?

What do you want your pupils to be able to do/experience?

How does music contribute to your school ethos?

What is your ultimate goal?

What are your guiding principles?

How do you envision all elements of musical provision working together?

Supported using public funding by



ARTS COUNCIL
ENGLAND



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 (whole class ensemble teaching) 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	There is a designated music space within the school. Further opportunities to broaden resources through the

			and resources allow breadth of curriculum for all students, including music technology.	community/Sound Foundation Somerset (SFS)/external organisations.
Beyond the classroom	Focusing	Developing	Secure	Enhancing
	Singing takes place infrequently. Facilitation of one to one and small group tuition is limited and inconsistent.	Singing and vocal work is frequent, varied and all students are engaged. 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.	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. 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.	A full, long-term singing strategy is in place that ensures progression for all students. 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.

	There is no music progression strategy in place. There is no regular choir. There is no regular ensemble. Performance opportunities are ad hoc and not regular.	A music progression strategy is in place. There is a school choir who rehearse weekly and is accessible to all (no timetabling/financial barriers). There is an ensemble who rehearse weekly and is accessible to all (no timetabling/financial barriers). Access to co-curricular activities gives regular opportunities for performances for all pupils.	The music progression strategy is fully inclusive and accessible for all students. 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. 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. (Rocksteady) 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.	The music progression strategy includes links to the further music community/music profession and the pyramid of music progression for students. 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. There are ensembles led by instrumental experts. These are accessible to all students and perform regularly and in an area/national setting. Students are able to take leadership roles in musical opportunities.
--	---	--	--	---

	There is no regular access to live music performances.	Some live performances are catered for at school/school visits. These are available to all students.	External musicians visit school to perform. Students are given opportunities to see live performances outside school. All students are able to access these opportunities.	The school is actively involved in national, large scale events
	Focusing	Developing	Secure	Enhancing
Leadership and management	Quality assurance takes place, not by a music specialist. There is a limited budget for music. A named subject lead is in post.	Monitoring of the curriculum delivery by a music specialist informs training needs and curriculum planning. The music budget is planned to support the delivery of the music curriculum and resourcing the school. A named, trained subject lead is in post, who is supported by a senior leader advocate in school, who understands the national	Consistent monitoring by a music specialist informs planning and training needs. Schemes of work are adapted accordingly. There is a significant music budget that is planned to support the delivery of music curriculum and to broaden the students musical experiences. Music is explicitly referred to in the school improvement plan and the department development plan drives	Teachers are highlighted as best practice and work in schools across the area. There is a significant music budget that links to the five year strategic plan for expanding the music department. There is a five-year strategic vision for music that is in line with the NPME.

	Training for staff has limited impact.	curriculum and is aware of the NPME. All staff delivering music receive annual training, addressing CPD needs and has impact.	continuous improvement. A named member of the LGB takes a special interest in subject provision, supporting strategic development and holding leaders to account. 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	Engagement with SFS (the Music Hub) is inconsistent. Small-scale performance takes place in the community, building on existing school links. Some parents and carers support music-making in the school by attending events.	The school takes up opportunities from SFS (the Music Hub) and signposts opportunities for students. Community links with music are established, and regular events take place throughout the school year. Parents and carers actively support music making, through	The school makes the most of a wide range of opportunities from the SFS (the Music Hub). Meaningful partnerships are established with the community where a large proportion of students engage with this and there are clear civic and moral benefits. The views of pupils and parents have been considered when developing music provision.	The school is a leading school in the local community and with SFS (the Music Hub). There is a co-ordinated programme of community events, planned in partnership. Parents/carers and the wider community are actively involved in school music making.

	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 facilitates opportunities for students from other schools within their own school setting.
--	---	---	---	--

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

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 understanding of the context of when a piece of music was written, how it is constructed and the impact it can have on the listener.

Supported using public funding by



**ARTS COUNCIL
ENGLAND**



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

From the self-evaluation tool you should now have areas for development to highlight in the action plan below.

Action	Who	How	Resources/cost	Somerset Music/SFS support	Complete by
Develop assessment strategies for music	KP and class teachers	Use the Foundation Tracker to link Charanga Creative Scheme assessment across all year groups and use the school Foundation Assessment Tracker.			Review Dec 26
Establish the Singing and Well Being after-school club and monitor participation, inclusion and pupil feedback.	KP	Weekly after school session.	Free		Review Dec 26
Pupils to have opportunity to attend at least one external music event and evaluate its impact. (Somerset Music at Wookey Hole)	KP	Contact Somerset Music to discuss and book suitable events.	TBC		July 27
Develop and monitor an inclusive music enrichment offer so that all children have opportunities to participate in, perform and experience live music during their time at school, linking to DfE Enrichment Framework.	KP	Create a Music specific tracker and identify gaps. Discuss with class teachers how to fill any gaps. Purchase suitable resources to support.	TBC		July 27

Supported using public funding by



**ARTS COUNCIL
ENGLAND**



It may help to review your actions termly

	Autumn Term	Spring Term	Summer Term
Action 1			
Action 2			