

National Plan for Music Education 2022

School Music Education Plans

Berkshire Music Hub Summary for Schools

The Revised National Plan for Music Education was published in summer 2022, and sets out a vision for music education and how this can be achieved through partnerships with schools, music hubs, the music and creative sector, and others. The following summary is intended to assist schools in producing a School Music Education Plan, following the guidance in NPME2. The following statement from the plan summarises the purpose of these plans:

Every school should be able to articulate their plan for delivering high-quality music education and supporting pupils to progress, just as they would in any other curriculum subject. This should be connected to the school's wider offer and development, as supported by their School Improvement Plans and, where relevant, trust Improvement Plans.

We would like to see every school drawing out their subject-specific approach in a Music Development Plan that links back to their broader school development approach and priorities. The School Music Development Plan should set out how the school will deliver high-quality music provision for all pupils in the three areas of curriculum, co-curricular and enrichment, and against the key features set out above:

- *timetable curriculum music of at least one hour each week of the school year for key stages 1 to 3*
- *provide access to lessons across a range of instruments and voice*
- *develop a school choir and/or vocal ensemble*
- *develop a school ensemble/band/group*
- *provide space for rehearsals and individual practice*
- *develop a termly school performance*
- *provide opportunity to enjoy live performance at least once a year*

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Leadership and Management

- Every school should have a designated music lead
- Music leads should be given the time, resource and access to regular training to develop effective programmes of study; and to plan and deliver the wider musical offer, with support where needed
- Trust-wide leads for music can play an additional, strategic role in coordinating provision across a group of schools, drawing links and building efficiencies through access to collective resources and expertise
- Senior leaders should proactively interrogate the quality of music provision, including the accessibility and inclusivity of the curriculum and how that is improving over time, and how it supports pupil progression

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- Unlike many other subjects, music leads and heads of music will have wider responsibilities for developing the musical culture of the school, including co-curricular provision, experiences and performances, and this should be considered when allocating time for leadership
- Senior leaders should consider how they help music leads and heads of department to deliver quality provision, and how their processes, procedures, policies and general approach could impact on the capacity of music leads, teachers and heads of department to realise their ambitions for pupils
- Schools should consider how the music education plan could link with the school improvement plan
- Music leads and teachers should be given access to appropriate CPD, including that offered by the music hub

Curriculum

Pupils should receive a minimum of an hour of curriculum music a week, which may be delivered in several shorter sessions. Carousels are not a substitute for regular lessons. The model music curriculum suggests pupils can achieve the following by the end of primary school:

- sing with accurate pitch in unison or harmony with attention to phrase and dynamics
- are capable of playing a simple melody on an instrument in an ensemble and to learn it from, for example, staff notation
- are able to create short phrases of new melodic music
- demonstrate knowledge of music from a range of musical traditions
- increasingly enjoy both their music lessons and taking part in the wider musical life of the school

The model music curriculum provides an example of appropriate outcomes by the end of KS3 in secondary schools:

- sing or play with sufficient control to be able to perform or compose with purpose, expression and musical understanding, including when using music technology
- perform with connection and co-ordination when making music with others
- can use a system, e.g. staff notation or tab, to learn and perform music appropriate to the instrument and musical style
- demonstrate knowledge of Western classical music and music from a range of musical traditions and understand some of the context that brought the music to being

School leaders should have a clear understanding of how their school or college enables the study of music at key stage 4 and beyond, including provision of music GCSE, A level and/or technical awards wherever possible.

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Singing should be at the core of musical learning in primary schools. Schools should consider opportunities to incorporate singing in curriculum lessons, daily routines, singing assemblies and instrumental lessons. Singing should continue to be a core element of the curriculum at secondary school, with attention given to the challenges presented in the early teenage years. Attention should be given to supporting changing voices and supporting pupils who feel self-conscious.

Music technology is playing an increasingly important role in the delivery of the key stage 3 curriculum but should be used with consideration for its role in the curriculum as a whole. Free online platforms are increasingly available, enabling schools to use ICT suites, whilst key stage 4 teaching is likely to require specialist software.

Listening materials should draw on a wide range of traditions, and consider pupils' interests, whilst also broadening their horizons in terms of genres and eras of music. Composing is a key part of the KS3 curriculum, and development of skills in this area are essential for success at KS4.

A high-quality music education is the right of every pupil. It should be inclusive of all, regardless of additional needs, in both mainstream and specialist education settings. Schools should be willing to challenge any pre-conceptions they might have about the musical potential of a child with particular needs and should discuss adjustments with their pupils, and, where appropriate, their parents and carers. Adjustments could range from differentiating resources (as teachers would do in any school subject), to providing specific equipment, adaptation or technology to ensure music is accessible. Music Hubs can support schools with identifying the best instruments for their pupils and sourcing them at an affordable cost, working with partners across the country. Teachers in special schools should be clear about the distinct forms and benefits of music education and music therapy. Both can support children with SEND, but schools should be clear about the differences. Children in specialist SEND settings should not miss out on an accessible provision of curriculum music.

Alternative Provision settings should consider how they can use music as part of the curriculum and how it can play a valuable role in young people's education and well-being. Although music is not a requirement in the AP curriculum, music in these settings can lead to young people learning new skills, working and creating together, help build confidence and can be used for social and personal development.

Further information and suggestions for all areas of curriculum music is available in the Model Music Curriculum.

Extra-Curricular and Instrumental Provision

All pupils should have access to lessons on a range of instruments throughout their time in school. Pupils should be enabled to come out of class to attend instrumental lessons, and supported to catch up missed work. Pupil Premium funding should be used to support students where cost is a barrier, and schools should work with hubs to ensure availability of instruments on which to learn. Schools should ensure that practice spaces are available for pupils at lunch time or after school.

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Primary schools should consider where WCET provision should fit within their school music curriculum. Ideally, the tuition should run for a whole year, and the class teacher should learn with the class. The school and Music Hub should plan together appropriate routes for children to continue learning beyond WCET. Small or large group tuition, as opposed to whole class, can be a way to make learning even more effective. In secondary schools, there is likely to be a diverse range of instruments played, at widely varying standards. Provision should be planned to meet the diversity of interest and experience of pupils and teachers.

All schools should have at least one choir and one instrumental or technology ensemble and schools should work with hubs to signpost learners to local opportunities such as music centre ensembles and holiday courses. All pupils should have the opportunity to perform, whether or not they participate in co-curricular music. These performances can be peer to peer, to parents and carers or within school and schools should aim for at least one performance opportunity per term.

In primary schools, the following progression routes for instrumental learning are suggested:

- Initially, pupils should experience the mechanics of how instruments create sound, exploring simple class instruments, such as simple hand or tuned percussion and recorders, in early years/key stage 1.
- Subsequently they should explore further instruments, such as flute, violin or djembe, through Whole-Class Ensemble Tuition (WCET) or large/small-group tuition in key stage 2.
- Those who wish to might then begin the process of mastering a chosen instrument (perhaps progressing to smaller group tuition).
- For the instrument to become a means of expression, the pupil will continue to learn both as an individual and in ensembles (1:1/small-group tuition and school ensembles).
- To become more technically proficient, learning music of increasing technical and emotional demand, and meet musical peers, pupils will need access to further specialist teaching (1:1 tuition, more advanced school or local ensembles and potentially progress on to regional and/or national ensembles and other specialist provision, for example, to junior departments of conservatoires or national ensembles, many of which offer subsidised places)

In secondary schools, the following suggestions are made for ensuring a broad co-curricular offer for all pupils:

- making initial co-curricular music compulsory for pupils for one year
- drawing together curriculum work into larger performances (as in art, where work is exhibited)
- carefully timetabling rehearsals, considering how to avoid clashes with other activity

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such as sport, and reduce missed learning in other subjects. This could include running rehearsals in form time, or collapsing the timetable to accommodate rehearsals later periods within the school day, or varying timings of instrumental tuition each week

- introducing elements of aspiration to the co-curricular offer, like having different 'levels' of ensemble which pupils can move through when they have shown commitment to taking part, with ever more exciting performance opportunities
- pupils from more advanced ensembles and activity continue to participate in broader 'open' or 'first access' sessions (for example as section leaders or peer-mentors), providing role models
- ensuring the co-curricular offer reflects and builds on pupils' interests with relevance to the music they wish to learn and perform, whilst showing a wide range of musical possibilities
- collaborating with colleagues in drama and dance, providing wider performance opportunities (e.g. putting on productions)

Community and Partnerships

Schools should look for opportunities for their pupils to experience live music performance as an audience member from older pupils, music hubs and collaborations with professional organisations at least once a year until the end of KS3. Music Hubs, National Orchestras and the Royal Opera House are all examples of organisations who partner with schools through on line platforms and live performance. Organisations such as Drake Music, Human Instruments, and the RPO can provide specific support and projects for SEN students. All hubs are required to have a named inclusion lead, who can help to support schools and alternative settings in making these connections.

Many schools will work with other schools and community organisations to create larger scale opportunities to perform together, and music hubs may also provide opportunities to do this.

Schools should ensure that they clearly communicate how pupils can access instrumental tuition, extra-curricular opportunities and progression routes beyond the school such as Saturday music centre. School websites should display this information clearly. Some pupils may need to be directed to National Portfolio organisations such as the National Children's Orchestra, in order to achieve at the highest level and achieve their full potential. Music Hubs can support schools in directing pupils to appropriate opportunities.

Hubs are required to identify Local Lead Schools for Music by Spring 2024. These schools will work with hubs to provide peer to peer support, networks and a programme of CPD.

Secondary schools should partner with hubs, further and higher education institutions and those in industry to provide careers advice that inspires and informs pupils of opportunities.

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