**TEN CHARACTERISTICS OF GOOD AND OUTSTANDING MUSIC PROVISION IN "First Access" in PRIMARY SCHOOLS**

The following criteria and exemplification have been developed by HMI, undertaking music inspections to support the judgement that music provision is good or outstanding.

**Achievement and standards**

**1. Pupils enjoy their musical experiences and make good progress as a result of high expectations for all – every child can make, and benefit from, music.**

Enjoyment and success starts from the earliest stages of musical learning. Singing is confident, and attention is given to correct posture and increasing control of intonation, expression, and diction. Instrumental techniques are accurate and secure; there is no need for beginners to be out of tune.

**Teaching and learning**

**2. A constant emphasis on aural development and practical music making helps pupils learn how to respond musically.**

Rhythmic and melodic skills are developed effectively through singing, playing instruments and creative work. An emphasis on aural perception and aural memory ensures that the visual aspects of de-coding notation do not detract from the important aural aspects of playing tunefully and expressively. Work is constantly modelled by the teacher so the pupils can see and hear what is expected. Pupils are also encouraged to model the work for each other. Demonstration is much more effective than constant oral interruption.

**3. Performing is at the heart of all musical activity and learners are given every opportunity to experiment with instruments and voices and to experience making music with others.**

Repertoire is selected carefully to ensure maximum success and enjoyment. Songs are pitched correctly and the language demands gauged appropriately. There is more than one line of music for pupils to sing and play; so different levels of attainment are supported and pupils can gain greater satisfaction through performing in an ensemble. This is particularly important where more than one instrument is involved.

**4. Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes.**

Opportunities to invent patterns, phrases or sections are given from the earliest stages; improvising should be part of musical learning from the beginning. Technical exercises and warm-ups are balanced by longer pieces of music so that pupils have the opportunity to make decisions about interpretation.

**5. Learning objectives are clear and simple and focus on the musical skills, knowledge, and understanding to be learnt by pupils rather than the activity to be completed.**

Objectives are based on what pupils are to learn not what they are to do. All lesson activities are related to the learning focus and work is developed incrementally. The most able are challenged and appropriate support is given for the less able. Vocal or instrumental starter activities are relevant, progressive and linked with what follows; not just used as warm ups or an opening ritual. If the focus and achievement in sessions are clear, then pupils will be able to practise and consolidate their work much more easily between lessons.

**6. Assessment helps to maintain a clear focus on pupils’ musical progression.**

Simple effective information is collected and used to improve pupils’ progress. Instrumental tutors and teachers observe and log progress, discuss and monitor pupils who need support, and promote those who show a talent for instrumental learning. Recordings of pupils’ work are used regularly to help raise the standards of work. Clear assessment data is matched to National Curriculum levels and pupils know how well they are doing and what to do to improve. Pupils are involved through effective self-assessment.

**Curriculum**

**7**. **Learning is planned according to the needs, experiences, and interests of pupils.**

Schemes of work and resources are adapted to meet pupils’ different learning needs. Extra-curricular activities extend pupils’ musical experiences. Steps of learning are identified so that teachers and pupils are clear what is expected and understand how to improve the quality of work. Tasks are sequenced well to consolidate and extend learning. There is no attempt to cover all aspects of the National Curriculum in each session as these are delivered through the provision across the whole Key Stage. There are good catch up arrangements for work missed or not understood.

**Leadership and management**

**8. The music provision includes all pupils.**

The school promotes music for all. The school knows the pupils well so that individual pupils are selected proactively for involvement in extra-curricular activities and other musical opportunities on the basis of need and aptitude. All groups are represented in a good range of musical activities and respect is shown to all musical styles and interests.

**9. Partnerships are strong, benefiting all pupils.**

Instrumental/vocal programmes are an integral part of music provision. Instrumental/vocal work is consolidated between sessions by the class teacher and the class teacher is completely involved in the instrumental/vocal programme. These sessions are not used to cover the class teacher’s PPA time. Good links are established with local secondary schools, the music service and other professionals. Pupils are encouraged to attend regional and community musical activities.

**10. There is a clear vision for the development of the music provision in the school.**

The headteacher, or another member of the senior team, and subject leader monitor all provision, including instrumental and vocal sessions; the subject leader has time to work with other teachers and ensure all classes have similar quality of musical experience. There is good awareness of national initiatives.