MUSIC PROVISION SELF ASSESSMENT

Please use the following checklist to self-assess your school or MAT music provision.

For each category decide if your school has achieved Band 1, 2 or 3. The descriptors have been designed to work cumulatively. To meet the requirements for band three you must also meet all those for bands one and two. Additionally, you need to meet all the criteria in a band before you can say it is achieved.

The descriptors in Band 1 generally indicate that the arrangements you have in place provide the right level of entitlement and engagement for children in music, or a sufficient level of support from your school leadership for music in school. The additional Bands are ways to extend this when you are ready to do so – consider them as starting points for reflection on what would be appropriate for your setting.

Area	Category	Band	Descriptor	Achieved
Curriculum	Curriculum Design	1	The music curriculum is planned for in all year groups and skills are mapped progressively across Key Stages as guided by the National Curriculum (and Model Music Curriculum).	Yes
		2	Additional aspects (ie: whole class music, 1-1 / small group tuition and ensembles) are embedded into the planning of the music curriculum so that they support the musical outcomes. Composing and musical creativity is supported effectively at every level.	In progress
		3	The curriculum is planned with consideration for transition taking into account the expectations of the KS3 curriculum and planning in collaboration with local secondary schools. Music technology is used effectively to support musical learning.	In progress
	Assessment	1	We use teacher assessment through the year using at least one method (video, audio, written). Teachers can assess against end of year expectations.	Yes
		2	We use teacher assessment at planned points throughout the year using a variety of methods (video, audio, written etc.) to track pupil progress.	Yes
		3	We use a range of formative and summative assessment strategies confidently. There are numerous opportunities for pupils to receive feedback on their performance/progression, and for self and peer assessment.	In progress
	Timetabling	1	There is a dedicated curriculum music time on the school timetable each week for all year groups. The NPME recommends a minimum of 1 hour of music teaching a week. This may take the form of short sessions spread across the week.	Yes
		2	Additional activities such as whole class instrumental lessons or singing (e.g. in assemblies) are timetabled in addition to dedicated curriculum time.	Yes
		3	Continuation of whole class instrumental lessons via small group or 1-1 tuition is scheduled within the school day.	No

Area	Category	Band	Descriptor	Achieved
Tuition and Ensembles	Instrumental and vocal tuition	1	Every child has an opportunity to learn an instrument and to make progress with instruments. Schools engage with specialist music teacher to provide 1-1 and small group tuition on at least 1 instrument. Up to 10% of the school population engage in instrumental tuition.	In progress
		2	Schools engage with a specialist teacher to provide 1-1 and small group tuition covering at least 2 different instruments. School engages in live performances for all pupils to raise awareness of instrumental families highlighting opportunities for additional musical learning.	In progress
		3	Schools engage with a specialist teacher to provide 1-1 and small group tuition covering at least 2 instrumental families. Over 15% of the school population engage in instrumental tuition. Pupils perform in both formal and informal settings regularly (at least once per term). School regularly engages and plans with their peripatetic teachers allowing for a consistent approach to music provision.	In progress
	Whole class activity	1	Children in EYFS/KS1 have opportunities to explore simple class instruments such as hand or tuned percussion and recorders. Whole Class Instrumental Learning is delivered for at least one term for every child in one KS2 year group. This may be delivered in smaller groups or as a class. There is a clear instrumental progression route from Whole Class Instrumental Learning such as smaller group and/or ensemble tuition. The school ensures there is an appropriate adult always supervising the Whole Class Instrumental Learning class. ***ONLY THE MUSIC TEACHER***	In progress
		2	Whole Class Instrumental Learning is delivered for at least a year for every child in one KS2 year group. The school has selected an instrument Whole Class Instrumental Learning that promotes musical progression for their pupils. The school communicates effectively with the Whole Class Instrumental Learning teacher (if external) to develop a shared understanding of purpose and progression. The school/teacher ensures there is an opportunity for performance to parents and peers at the end of the Whole Class Instrumental Learning year. 10% of students choose to continue learning an instrument after Whole Class Instrumental Learning.	In progress
		3	Whole Class Instrumental Learning is planned to successfully integrate into the school's music curriculum.	In progress

			The class teacher participates fully in Whole Class Instrumental Learning lessons (if not delivering themselves). The school/teacher ensures there are opportunities throughout the year to showcase the Whole Class Instrumental Learning class to their peers. 15% of students choose to continue learning an instrument after the Whole Class Instrumental Learning year.	
	Instrumental Ensemble Provision	1	The school provides an opportunity for ensemble playing for at least a term. The ensemble is regularly attended by a minimum of 5 pupils. The ensemble is led by a competent musician.	No
		2	School provides ensemble opportunities throughout the year that cater for all instruments learnt by pupils at the school. The ensemble is regularly attended by a minimum of 10 pupils. It is planned that the ensemble rehearses and performs a range of styles and genres. There is an opportunity for the ensemble to perform to parents or peers.	No
		3	Effective planning is in place for the ensemble to rehearse and perform a wide range of styles and genres.There are many opportunities for the ensemble to perform to parents or peers.	No

Area	Category	Band	Descriptor	Achieved
Singing	Singing Provision	1	There are termly opportunities for massed singing; these may be linked with calendar events or performance opportunities. Singing is a core part of the school's music curriculum and children's musicianship development.	Yes
		2	There are weekly singing assemblies for all pupils.	Yes
		3	There is 1 or more weekly singing assembly for all pupils lead by a specialist. All staff are upskilled and confident at leading singing in their classrooms.	In progress
	Choirs	1	There is a school choir and/or vocal ensemble that rehearses weekly.	Yes
		2	The school choir/vocal ensemble is led by either a specialist teacher or a competent member of staff who has expertise of leading vocal work and practices healthy singing.	Yes
		3	The school has multiple choirs/vocal ensembles (supporting different stages of vocal development).	No
	Staff Singing	1	There is a person responsible for singing in the school.	No
		2	There are singing opportunities for staff such as a choir/vocal group	No
		3	All staff are upskilled and confident to lead healthy singing in their classes.	No
Area	**Category**	**Band**	**Descriptor**	**Achieved**
School life and opportunities	Leadership and advocacy	1	There is a designated member of school staff, not a senior leader (where staff numbers allow), who has responsibility for music and advocates for the subject across the school.	Yes
		2	In collaboration with the designated music leader, senior leaders drive the development of music across the school and advocate for the importance of music in school life. The time designated for music leadership reflects not only responsibility for curriculum music, but co-curricular provision, experiences, and performances.	Yes
		3	A named governor takes responsibility for monitoring music (arts); as a result, music is an integral part of daily school life.	Yes
	Pupil Voice	1	Pupil voice is taken into consideration when planning internal school events through informal discussions.	Yes
		2	Pupil voice is taken into consideration when planning for participation in external events either through informal discussion or student council.	Yes
		3	Pupil voice is taken into consideration when planning for the music curriculum, this could include repertoire selection or instruments of interest.	Yes

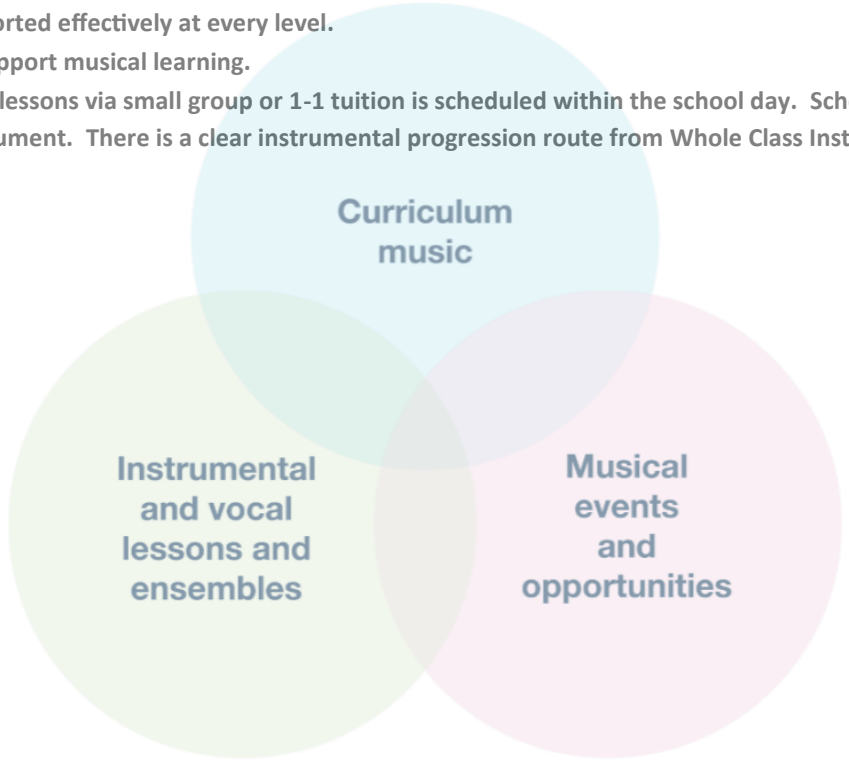
	Value of Music	1	Music occasionally plays a role in school life.	Yes
		2	Music is an important part of school life.	Yes
		3	Music is an integral part of the everyday life of the school and wider community.	Yes
	Inclusion	1	Every child is included and supported in accessing musical learning and experiences All music lessons are planned to use instruments/resources that are accessible and age appropriate to their students. All members of staff and external providers teaching music have an awareness of the pupil needs in the class Students have opportunities to listen to music from a range of cultures and traditions in all key stages	Yes
		2	The school plans to target students eligible for pupil premium and supports these students to engage in musical opportunities and tuition through this funding. The school signposts learners to music bursary and funding schemes. The school provides additional support though resources to enhance accessibility. All teachers and staff know when and how to differentiate appropriately using approaches which enable pupils to be taught effectively. Students have opportunities to listen to and actively engage with music from a range of cultures and traditions in all key stages.	Yes
		3	Bespoke financial support is applied so that all pupils can access the curriculum and extra-curricular opportunities. School provides access to alternative/adaptive instruments where necessary. **N/A** Annual planning demonstrates a secure understanding of how a range of factors can inhibit pupils' ability to learn and how best to overcome these. Schools signpost opportunities for students and make families aware of the benefits of supporting musical learning. Students have opportunities to listen to and interact with music from a wide range of cultures and traditions in all key stages. Students experience a range of musical role models including disabled musicians and a range of backgrounds and ethnicities.	In progress
	Resources and equipment (physical)	1	There are limited instrumental resources within the school, possibly only untuned percussion or a part set of class instruments.	Yes
		2	There are a range of instruments within the school, including whole class sets of instruments (owned or hired). The school has access to and uses teaching resources to support music teaching and learning (this could include online resources). The school works with the Music Hub to facilitate access to high-quality instruments and equipment where needed.	Yes

		3	There is a dedicated space for music within the school. This is equipped with a range of tuned and un-tuned instruments and technology is available for use. The school successfully integrates the use of teaching resources (this could include online resources) into its curriculum planning.	No
	Budget	1	There is limited budget for music provision.	Yes
		2	The budget is planned to support the delivery of the music curriculum and supports resourcing the school.	Yes
		3	There is a significant budget that is planned to support the delivery of music curriculum as well as providing students with ample opportunity to broaden their musical experiences.	No
	CPD	1	The lead member of staff for music undertakes music specific CPD every year.	Yes
		2	The lead member of staff is given opportunities by the school to share and upskill other staff members as a result of their CPD attendance. **N/A**	No
		3	The lead member of staff sources bespoke CPD opportunities for the school to enable quality music provision to become embedded in school life.	No
	Partnerships	1	The school can demonstrate that it is using arts and cultural professionals and organisations to support the delivery of quality provision. The school is exploring opportunities to work in partnership with other settings.	Yes
		2	The school is working in partnership with other settings, sharing resources and good practice. The school is engaged with their local Music Education Hub (including completion of the annual survey and regular attendance at network meetings).	In progress
		3	The school can demonstrate over time that it has established long-lasting partnerships with arts and cultural organisations that are having a positive impact on outcomes for a wider group of children, young people, and staff. This could include Arts Mark and Music Mark accreditation. The school is aware of local and national progression routes and signposts these to pupils effectively	No
	Live performances	1	There is an opportunity for every child to enjoy live performance at least once a year.	Yes
		2	Opportunities to enjoy live music as an audience member include large-scale performances, small-scale workshops, professional, amateur, within school and between schools.	Yes
		3	Live music performances provide links to curriculum learning and progression routes, such as local secondary schools or ensembles. Pupils enjoy a range of music that reflects their interests and passions.	No

Notes

Targets:

1. **Composing and musical creativity is supported effectively at every level.**
2. **Music technology is used effectively to support musical learning.**
3. **Continuation of whole class instrumental lessons via small group or 1-1 tuition is scheduled within the school day. Schools engage with specialist music teacher to provide 1-1 and small group tuition on at least 1 instrument. There is a clear instrumental progression route from Whole Class Instrumental Learning such as smaller group and/or ensemble tuition.**



STEP THREE: PLAN OF ACTION

Reflect on your findings from the self-assessment process. Take some time to select between one and four areas for development and however many categories you need to develop which you can detail in the drop-down boxes below.

Create a plan using the table which will support you as you develop your selected areas. This plan could be linked with the School Improvement Plan (SIP) or could be part of your own departmental plans.

If you would like additional support with creating your plan you are welcome to contact Cumbria Music Hub. We also offer a range of CPD opportunities for music teachers across Cumbria. Please do visit our website for more information on what courses are on offer.

Area	**Category**	**Actions** *Meaningful tasks that contribute towards achieving the given objective*	**Deadline**	**KPIs/Evaluation Criteria** *Ways of monitoring progress/ achieving your objective*	**RAG**
Curriculum	**Instrumental Ensemble provision**	**Small ensemble tuition/1:1 tuition provided**	**July 2026**	**5% of children will participate in regular small ensemble sessions or 1:1 tuition.**	
Tuition and Ensembles	**Resources & Equipment**	**Music technology is used to support the curriculum**	**July 2026**	**Technology will be used to support the music curriculum.**	
Curriculum	**Curriculum Design**	**Clear progression in composing**	**July 2026**	**The composing element of the curriculum will be mapped out with clear progression across the classes.**	