Firs Primary School – Music Development Plan 2026–2027

Introduction and Rationale

The action plan is directly aligned with the 2026–27 School Development Plan (SDP) and School Self-Evaluation Form (SEF). In particular, it supports the whole-school priorities to secure consistent curriculum implementation and assessment; strengthen pupils' retention of essential knowledge and vocabulary; improve outcomes; identify and address foundational gaps; and ensure that adaptations for pupils with SEND, EAL and other barriers enable access while maintaining ambition. The SDP also identifies the need for subject leaders to use work scrutiny, pupil voice, retrieval and assessment evidence to evaluate the difference curriculum provision is making to what pupils actually know, remember and can do.

Evidence informing the action plans

The priorities and actions within individual subject plans have been informed by a range of school and external evidence, including:

- the 2026–27 SEF and SDP, including identified strengths, areas for development and whole-school priorities;
- 2025–26 attainment and assessment information, including EYFS, phonics, KS1, MTC and KS2 outcomes and available pupil-group information;
- subject-leader evaluation, monitoring and identified priorities, including feedback from external subject reviews and specialist support where applicable;
- existing curriculum maps, progression documents, medium-term plans, knowledge organisers and assessment approaches;
- the school's Pupil Premium Strategy, particularly evidence relating to barriers to learning, equitable access to enrichment and the development of pupils' cultural capital;
- national and subject-specific guidance, including the National Curriculum, relevant statutory requirements and, where appropriate, subject-specific national guidance such as the National Plan for Music Education;
- the 2025 Curriculum and Assessment Review and subsequent government response, with leaders monitoring emerging expectations in preparation for revised National Curriculum implementation rather than making premature changes to an already established curriculum;
- the school's work on Education for Sustainable Development, including the UN Sustainable Development Goals and Teach the Future curriculum objectives; and
- the school's provision for Fundamental British Values, Protected Characteristics, citizenship and personal development.

The plans therefore combine school-level evidence with subject-specific evaluation. They are intended to be working documents: actions should be reviewed during the year in response to monitoring, assessment, pupil voice, staff feedback and emerging evidence of impact rather than being treated simply as a list of activities to complete.

School context and its influence on curriculum decisions

Curriculum decisions at Firs are strongly shaped by the school's distinctive context. The school serves a highly diverse community: approximately 65–70% of pupils speak English as an additional language, around 66–68% are disadvantaged, around 17% have SEND, approximately 18% are Roma, and pupil mobility is exceptionally high. Around 48 languages are represented within the school community.

Consequently, curriculum design cannot assume that pupils have experienced a conventional, uninterrupted sequence of learning from Reception onwards. Pupils may enter the school at any point with very different educational experiences, levels of English proficiency, prior curriculum knowledge and cultural experiences. Curriculum planning therefore places particular emphasis on clearly identified essential knowledge, explicit vocabulary

teaching, retrieval of prior learning, diagnostic assessment and rapid identification of gaps. High mobility also makes carefully designed mixed-age progression particularly important, so that teachers can identify what pupils need to know rather than relying solely on assumptions based on chronological year group.

At the same time, the school's context is not used to reduce curriculum ambition. The SEF describes a deliberate commitment to broadening pupils' horizons through arts, music, sport, fieldwork, theatre, museums, science experiences, outdoor learning, residential opportunities, careers education and global experiences. The curriculum action plans therefore consider not only classroom teaching but also enrichment, visits, visitors, partnerships, performance, competition, fieldwork and other opportunities that build pupils' knowledge, confidence, cultural capital and sense of agency.

Common principles across subjects

Although priorities differ between subjects, several principles run throughout the plans. Teaching should be ambitious and inclusive, with adaptations providing access rather than lowering expectations. Vocabulary and oracy are treated as curriculum priorities because language is fundamental to pupils' ability to acquire and communicate subject knowledge. Assessment is intended to establish what pupils have learned and retained, rather than simply recording whether curriculum content has been taught. Particular attention is given to pupils who join the school during a key stage and to disadvantaged pupils, pupils with SEND and pupils learning English as an additional language.

The plans also recognise that curriculum entitlement extends beyond academic attainment. Meaningful connections are therefore identified, where appropriate, with the UN Sustainable Development Goals, Teach the Future curriculum objectives, Fundamental British Values and Protected Characteristics. These connections should enhance rather than distort subject learning: they are included where they arise authentically from the knowledge, concepts and experiences of the subject.

Taken together, the individual action plans provide a single strategic overview of curriculum development across the school. They allow senior and subject leaders to retain the distinctiveness of each subject while working towards shared priorities for curriculum quality, inclusion, achievement, personal development and preparation for pupils' next stages of education.

Music – Curriculum Action Plan 2026–2027

Key Priorities from the School Development Plan:

Priority 1 – Curriculum and Teaching: secure consistent implementation and assessment so pupils retain essential knowledge and vocabulary.

Priority 2 – Inclusion: embed needs-led provision for disadvantaged pupils, SEND/EAL and other vulnerable pupils, with adaptations that promote independence.

Priority 3 – Achievement: sustain improvements and raise achievement consistently, closing foundational and disadvantaged gaps.

Priority 4 – Personal Development and Well-Being: ensure equitable access to enrichment, leadership and wider opportunities.

Priority 5 – Early Years: improve outcomes from starting points and readiness for Year 1.

National context: Curriculum and Assessment Review (2025) / government response – monitor revised programmes of study during 2026–27 and prepare proportionately for first teaching from September 2028.

Subject Summary (SWOT Analysis)

Strengths (Internal Factors) • Pupils experience a broad cultural offer and can talk about music experiences; the school deliberately removes financial barriers to enrichment. • Year 4 receives 30 weeks of externally provided violin tuition; instruments are provided by the provider. • Symphonia Viva provides a targeted music/STEM project and performance opportunity; 1:1 guitar tuition supports identified pupils with SEMH and has been particularly engaging for some Roma pupils. Rocksteady instrumental lessons are in school weekly Links with other schools mean that GRT Month is celebrated with Roma inspired music. • Music contributes to the school's wider cultural-capital and personal-development offer.	**Weaknesses (Internal Factors)** • Current provision should be audited systematically against all National Plan for Music Education (NPME) benchmarks, including weekly curriculum time, choir/vocal ensemble, school ensemble, termly performance and annual live music. • Progression in performing, composing, listening and musical vocabulary needs to be evidenced consistently, not only participation in activities. • High mobility means pupils may join without the prior instrumental, notation or ensemble experience assumed by a sequence.
Opportunities (External Factors) • Use the NPME and Model Music Curriculum to sharpen the school Music Development Plan and progression expectations. • Build on external partnerships, violin provision, Rocksteady, Derbyshire music partnership and Sinfonia Viva to increase live music, ensemble and progression routes. • Use the school's multilingual and culturally diverse community to broaden repertoire and pupil musical identity.	**Threats (External Factors)** • Instrumental tuition, specialist provision, transport and live-performance access have financial implications. • Staff subject confidence and curriculum time may limit consistent provision. • Enrichment can become disconnected from curriculum progression unless impact is explicitly evaluated.

Relevant school context: the school serves a highly diverse, high-mobility community and deliberately removes financial barriers to arts participation. Pupil Premium provision includes Year 4 violin tuition, Symphonia Viva music/STEM enrichment and targeted 1:1 guitar tuition. Music planning should therefore evaluate both curriculum learning and equitable access to co-curricular progression.

Tier 1 – Teaching

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
Audit and strengthen provision against the NPME benchmarks.	A current Music Development Plan identifies which benchmarks are fully met, partly met or not yet met; priorities are costed and reviewed.	Audit: at least one hour curriculum music weekly in KS1/KS2; access to instrumental/voice lessons; choir/vocal ensemble; ensemble/band/group; rehearsal/practice space; termly	The NPME identifies these as key features of high-quality school music provision.	Autumn 1–2; Music lead/SLT	To be completed at review points.

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
		performance; annual live performance. Update the published Music Development Plan summary.			
Secure progression in musicianship and musical vocabulary.	Pupil voice, performance and work/recordings show progression in singing/playing, listening, composing/improvising, notation and use of the interrelated dimensions of music.	Map a small set of essential musical knowledge/vocabulary by phase; identify prerequisite learning; use short aural/practical retrieval and moderate samples/recordings.	Addresses SDP Priority 1 and avoids an activity-led curriculum by checking what pupils have learned and can do.	Autumn 1 onward; Music lead/class teachers	To be completed at review points.
Strengthen singing, ensemble and performance culture.	All pupils have regular singing; pupils have equitable opportunities to perform; participation in ensembles is tracked and barriers addressed.	Audit singing/choir and ensemble opportunities; plan termly performance opportunities; ensure disadvantaged/SEND pupils are actively supported to participate.	NPME places singing, ensemble music-making and performance at the heart of a strong music culture.	Autumn 2–Summer 2; CM	To be completed at review points.
Prepare proportionately for revised national curriculum expectations.	Leader can identify implications of emerging guidance without unnecessary early rewriting.	Monitor final DfE music guidance and compare with current curriculum/Music Development Plan.	Supports planned national curriculum transition from 2028.	Spring/Summer 2027; CM	To be completed at review points.
Ensure that Music incorporates meaningful opportunities for children to learn about climate and sustainability.	Pupil voice shows that children are able to talk confidently about the importance of making sustainable choices and caring for our environment, and that they can give examples of how to do this. A progression document has been created setting out the key learning objectives in each phase in relation to UNESCOs 17 Sustainable Development Goals (SDGs) https://en.unesco.org/themes/education/sdgs/material Subject Progression and Coverage document provides clear guidance to teachers about when and how learning objectives from the Sustainable Development Education progression document should be taught in each topic.	CMs to liaise with LE regarding audit of existing subject progression and coverage documents, and adaptations to include relevant learning objectives from to UNESCOs 17 Sustainable Development Goals. CMs to liaise with LE and contribute to the creation of progression guidance for the teaching of sustainable development, reflecting appropriate learning objectives for each of the EYFS and primary phases.	"Across all levels and types of education, curriculum change should be further advanced to involve more ESD [Education for Sustainable Development]-relevant content, learning objectives and learning practices. Kindergartens, schools and institutions of TVET and higher education should not only offer individual courses, but should ensure that all learners can develop the knowledge, attitudes and competencies needed to respond to sustainability challenges throughout their professional and personal lives (UNESCO, 2014a)."	CM to carry out Pupil voice before the end of Summer term. CM to liaise with LE with regards to progression grid and including UNESCO learning objectives.	To be completed at review points.

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
Ensure that Music incorporates meaningful opportunities for children to learn about the experiences and histories of those with protected characteristics	Composer of the week has a diverse range of composers representing a range of different groups and ethnicities. Pupil voice shows that children are able to identify the protected characteristics and talk about when they have learned about these in different curriculum areas. Pupil voice shows that pupils; value and respect diversity, challenge racism and stereotypical attitudes, and have developed a willingness to learn more about people they are like and different to. Pupil voice show that children feel their backgrounds and experiences are reflected in the curriculum. Famous people and events studied as part of the curriculum represent a wide range of backgrounds/protected groups including those from ethnic minority backgrounds, those with SEND, those who are LGBTQ+, non-binary, disadvantaged and those from different age groups. Teacher voice shows that planned topics and resources, including books, have contributed to meaningful discussions with children reflecting a "greater understanding and acceptance of different cultures, abilities, families, and people."	Pupil Voice to be carried out to ensure pupils feel their backgrounds and cultures are represented. Make stronger links with local secondary school. Arrange School Firsy vision song contest after success of previous years.	"…it is important that ethnic identities are explored in school because, as Cline et al. (2002:9) note, 'almost all pupils, in all parts of the country, have considerable levels of confusion, misunderstanding, learned misinformation and ignorance about 'race'' Cline, T., De Abreu, G., Fihosy, C., Gray, H., Lambert, H. and Neale, J. (2002) Minority Ethnic Pupils in Mainly White Schools (London, DfES/RR 365). "More than half of UK teaching staff say that non-binary and LGBT+ groups are not represented in the resources, topics and materials that are taught in schools. Around a third say the same for disadvantaged groups and those with SEND or additional needs. At the other end of the scale, the most represented groups in school resources, topics and materials are white British; women / girls and men / boys." "As part of preparing children for life and society beyond the school gates, education should reflect the diverse world they live in, helping to promote greater understanding and acceptance of different cultures, abilities, families, and people." **https://www.pearson.com/content/dam/one-dot-com/one-dot-com/uk/documents/educator/schools/issues/inclusion/diversity-and-inclusion-in-schools-report.pdf** 'Multiculturalism embodies a very unique aspect in elementary school music classrooms, so it is of great significance to study multiculturalism and effectively penetrate into music classrooms. For elementary school music education, it is the starting point for students' music journey, and it is also the best stage to meet students' spiritual needs and cultivate students' personal hobbies. In order to better enable students to develop in music, it is necessary to have a comprehensive understanding of music culture, and to edify the temperament of primary school students. **Guo, J, 2021 Analysis of Primary School Music Teaching Plan Under the Multicultural Background**	By end of 2026-2027 academic year. **Spring 1** – CM to organise Firsy vision CM to liaise with local secondary school to arrange live performances by their children from a range of different culture**.**	To be completed at review points.
To ensure that units of work within the subject area are adequately resourced, enabling effective teaching and learning.	Teacher questionnaires at the end of the year will show that teachers felt they had the appropriate resources to deliver the teaching set out in the subject's progression and guidance document.	***Permanent Resources*** CM to audit resources kept in school for repeat for delivering planned units e.g.glockenspiels CM to liaise with teachers from each phase, to ensure available resources meet the needs of the planned curriculum. CMs to either order, or support teachers to order any resources required.	Teacher evaluations of the last teaching cycle indicated that there were not enough of some types of resource to adequately deliver the intended learning in some units of work.	CM Jan 2027 Teachers/Phase leaders Before the start of each new topic.	To be completed at review points.

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
Ensure that Music incorporates meaningful opportunities for children to learn about climate and sustainability.	Pupil voice shows that children are able to talk confidently about the importance of making sustainable choices and caring for our environment, and that they can give examples of how to do this. A progression document has been created setting out the key learning objectives in each phase in relation to UNESCOs 17 Sustainable Development Goals (SDGs) https://en.unesco.org/themes/education/sdgs/material Subject Progression and Coverage document provides clear guidance to teachers about when and how learning objectives from the Sustainable Development Education progression document should be taught in each topic. 'Book looks' show evidence that children have meaningful opportunities to learn about sustainable development and that teachers are effectively addressing misconceptions in their marking.	CMs to liaise with LE regarding audit of existing subject progression and coverage documents, and adaptations to include relevant learning objectives from to UNESCOs 17 Sustainable Development Goals. CMs to liaise with LE and contribute to the creation of progression guidance for the teaching of sustainable development, reflecting appropriate learning objectives for each of the EYFS and primary phases.	"Across all levels and types of education, curriculum change should be further advanced to involve more ESD [Education for Sustainable Development]-relevant content, learning objectives and learning practices. Kindergartens, schools and institutions of TVET and higher education should not only offer individual courses, but should ensure that all learners can develop the knowledge, attitudes and competencies needed to respond to sustainability challenges throughout their professional and personal lives (UNESCO, 2014a)."		. To be completed at review points.
Ensure that Music incorporates meaningful opportunities for children to learn about the experiences and histories of those with protected characteristics	Composer of the week has a diverse range of composers representing a range of different groups and ethnicities. Pupil voice shows that children are able to identify the protected characteristics and talk about when they have learned about these in different curriculum areas. Pupil voice shows that pupils; value and respect diversity, challenge racism and stereotypical attitudes, and have developed a willingness to learn more about people they are like and different to. Pupil voice show that children feel their backgrounds and experiences are reflected in the curriculum. Key and model texts used to deliver teaching in English represent experiences of people from a wide range of backgrounds/protected groups including those from ethnic minority backgrounds, those with SEND, those who are LGBTQ+, non-binary, disadvantaged and those from different age groups. Famous people and events studied as part of the curriculum represent a wide range of backgrounds/protected groups including those from ethnic minority backgrounds, those with SEND, those	Pupil Voice to be carried out to ensure pupils feel their backgrounds and cultures are represented. Arrange School Firsy vision song contest after success of previous years.	"…it is important that ethnic identities are explored in school because, as Cline et al. (2002:9) note, 'almost all pupils, in all parts of the country, have considerable levels of confusion, misunderstanding, learned misinformation and ignorance about 'race'' Cline, T., De Abreu, G., Fihosy, C., Gray, H., Lambert, H. and Neale, J. (2002) Minority Ethnic Pupils in Mainly White Schools (London, DfES/RR 365). "More than half of UK teaching staff say that non-binary and LGBT+ groups are not represented in the resources, topics and materials that are taught in schools. Around a third say the same for disadvantaged groups and those with SEND or additional needs. At the other end of the scale, the most represented groups in school resources, topics and materials are white British; women / girls and men / boys." "As part of preparing children for life and society beyond the school gates, education should reflect the diverse world they live in, helping to promote greater understanding and acceptance of different cultures, abilities, families, and people." **https://www.pearson.com/content/dam/one-dot-com/one-dot-com/uk/documents/educator/schools/issues/inclusion/diversity-and-inclusion-in-schools-report.pdf** 'Multiculturalism embodies a very unique aspect in elementary school music classrooms, so it is of great significance to study multiculturalism and effectively penetrate into music classrooms. For elementary school music education, it is the starting point for students' music journey, and it is also the best stage to meet	By end of 2026-2027 academic year. **Spring 1** – CM to organise Firsy vision	To be completed at review points.

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
	who are LGBTQ+, non-binary, disadvantaged and those from different age groups. Resources and displays reflect and celebrate a wide range of backgrounds/protected groups including those from ethnic minority backgrounds, those with SEND, those who are LGBTQ+, non-binary, disadvantaged and those from different age groups. Teacher voice shows that planned topics and resources, including books, have contributed to meaningful discussions with children reflecting a "greater understanding and acceptance of different cultures, abilities, families, and people."		students' spiritual needs and cultivate students' personal hobbies. In order to better enable students to develop in music, it is necessary to have a comprehensive understanding of music culture, and to edify the temperament of primary school students. **Guo, J, 2021 Analysis of Primary School Music Teaching Plan Under the Multicultural Background**		

Tier 2 – Targeted Academic Support

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
Provide targeted routes into music for pupils facing barriers.	Identified pupils participate, progress and sustain engagement in instrumental/ensemble opportunities. A range of children across school are given the opportunity to learn a musical instrument.	Continue work with Derbyshire music Partnership Mith their Wider Ops teaching in Year 4 and Singing stars in Year 2 Start work with Rocksteady, provide a live music assembly for the whole school and offer instrumental lessons to all (Some which are match funded for PP children) Continue targeted guitar provision where appropriate; use visual/aural modelling and adapted instruments/resources for SEND; provide catch-up on core musical routines for new arrivals.	Maintains high ambition while removing financial, language, SEMH and access barriers.	Ongoing; Music lead/SENCo/pastoral lead	To be completed at review points.

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
To Empower children to talk about music. (Oracy)	Pupil voice will demonstrate that children have a good knowledge of composers and the inter-related dimension of music. Children will be confident to talk about their learning within the classroom with regards to music. Lesson observations by SLT and MLT, and lesson visits by CMs indicate that all pupils are accessing learning at a level appropriate to their needs.	Staff to use effective questioning to ensure children have a knowledge rich curriculum CM to conduct pupil voice to identify any gaps in the children's learning/ get children used to being questioned.	Research increasingly suggests that when learners are engaged in shaping and leading their own learning and education this can result in benefits for all learners, educators, the institution and the education system as a whole (eg Davies et al 2007). ***Davies, L and Yamashita, H (2007). School Councils: School Improvement. School Councils UK as referenced in Learner Engagement: A review of learner voice inititatives across the UK's ecuation sectors. Walker, L., Logan A, 2008.***	**Half Termly** - CM to conduct termly pupil voice interviews. CM to conduct observations of lessons across the school to ensure that children are able to access learning at their level.	
To ensure there is a rigorous assessment system in place for music.	Golden nugget assessments will show age appropriate progression for each year group. Recordings of lessons will show progression.	Staff will upload recordings on to the one drive each half term that they complete a music unit. CM to ensure Golden Nuggets show progression. CM to ensure staff upload their recordings. CM to check that there is progression shown in the recordings.	Assessment of music through work in books or through photographs of them engaged in musical activities is of limited use in the early years. It is more important to observe children's musical responses, either live or through recordings. However, book-sharing activities can also incorporate opportunities to share and check whether pupils have foundational knowledge, such as remembering the names of musical instruments **Ofsted, 2021, Research Review.**	**CM** to check half termly.	

Tier 3 – Wider Strategies

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
To continue representing Derby and Derbyshire Music Partnership as a Lead School of Music.	The music lead will represent Firs as a Lead school of Music at Music conferences. The Music lead will work alongside other lead music school to enhance pupils experience of music (live music and SEND curriculum) The Music lead will work to support other schools where needed with their curriculum/training needs.	To attend a half-termly meetings with the Music Partnership. To help with planning for the Music Partnerships annual Music conference.	*"Derby needs strong Lead Schools for Music to ensure every child can access high-quality musical opportunities, regardless of background. Through collaboration with the Derbyshire Music Education Hub, Lead Schools can raise attainment, improve wellbeing, develop talent and strengthen Derby's cultural life while supporting national expectations for music education."* Derby and Derbyshire Music Partnership	Across Year	To be completed at review points.
Broaden cultural capital and progression beyond classroom music.	Pupils experience live professional music at least annually and know how to continue musical interests.	Continue/extend Rocksteady, Sinfonia Viva, violin and partnerships	Supports NPME access, progression and partnership expectations and the school's PP strategy.	Across year; Music lead/SLT	To be completed

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
		with Derby and Derbyshire Music Hub; connect with the local Music Hub; signpost ensembles/tuition; celebrate pupils' home musical traditions and performances.			at review points.
To ensure that children receive whole class instrumental teaching	Assemblies by Wider Ops will demonstrate that children are confident to play an instrument in an ensemble Children take part in Wider Ops Music Scheme in Year 4 Children in Year 2 will complete the singing stars programme in Summer Term Children across the school will learn the Glockenspiel. Lesson observations by CM/SLT will show children playing musical instruments with increasing accuracy, fluency, control and expression	CM has arranged for Wider Ops in Year 4. CM has arranged for singing stars in Year 2. CM to arrange for the children to play with the Halle in conjunction with the Wider Ops scheme	*'Music Hubs have played an important role in establishing sustainable provision with adequate breadth and capacity to deliver a high quality service, at the same time as meeting local and national priorities'* Hubs will augment and support music teaching in schools so that more children experience a combination of classroom teaching, instrumental and vocal tuition and input from professional musicians. ***The importance of Music: A national plan for music education. DfE.***	CM to assess recordings – Half Termly CM to observe lessons to ensure that children are progressing with their playing of the violins. CM to sign Year 4 up to play with the Halle in April 2027	To be completed at review points.
To Ensure the children have access to a school choir	Pupil voice will show the impact that the choir has had on them as a child. Children will be confident to stand up and perform in front of a group of people Parent voices will show the impact choir has had on their child.	CM and ER to lead a school choir weekly after school CM to sign the choir up to Young Voices PM to invite the children to perform Christmas songs to her Church dinner. Choir to work with the Music partnership singing team	Music should be embedded in every primary school. Singing should be the golden thread through these years **'The power of music to change lives' DfE, 2022**	Sum 2 2026 – CM signed the choir up to YV Aut 1 – Rehearsals for YV to start Aut 2 – Choir to work with Derbyshire music partnership singing team. Choir to perform at the Rainbows Christmas concerts.	To be completed at review points.
To ensure the children have access to a school band/ensemble	Children will be confident to play a simple melody together Children demonstrate that they can read simple notes on a stave.	CM to liaise with music partnership regarding peripatetic lessons CM to organise Rocksteady coming	Community and friendship generating – a school choir or orchestra/ensemble can become additional smaller communities within a school, where children can gain a sense of belonging and experience success in a team. **'Music teachers magazine'**	Sept 2026 – CM arranged a Rocksteady whole school assembly and workshops/ CM to arrange for Rocksteady	To be completed at review points.

Target	Success Criteria – how will we know?	Actions	Rationale / evidence base	Timescale and person/s responsible	Review evidence
	Children will be confident to perform to a small group of people. Children from all background are given the oppoutunity to learn a musical instrument and perform as part of an ensemble.	into school for an assembly. CM to organise Rocksteady lessons in school		lessons to take place in schools where children will learn instruments in a band	
To ensure there is space provided for rehearsals and individual practice.	Children will show a development in skills learnt in class music lessons and during individual lessons. Through practising children will know more and remember more. Children will be more confident to perform in front of others.	CM to liaise with Key Stage leaders and arrange for the phonics rooms and intervention rooms to be a place that children can ask to go to practice.		CM to speak with Key Stage leaders regarding practice rooms and times that these rooms will be available.	To be completed at review points.
To Ensure the children have access to a school choir	Pupil voice will show the impact that the choir has had on them as a child. Children will be confident to stand up and perform in front of a group of people Parent voices will show the impact choir has had on their child.	CM and ER to run a school choir after school CM to sign the choir up to Young Voices CM to work with the Derby and Derbyshire music partnership to become involved in other events. PM to invite the children to perform Christmas songs to her Church dinner.	Music should be embedded in every primary school. Singing should be the golden thread through these years **'The power of music to change lives' DfE, 2022**	Sum 2 2026 – CM signed the choir up to YV Aut 1 – Rehearsals for YV to start. CM and ER to attend workshop training Aut 2 – Choir to perform at Derby Cathedral Summer 1 – CM to conduct a parent and pupil voice to gauge the impact of the choir and the projects we do.	To be completed at review points.

Curriculum-wide links and commitments

Framework	How this subject contributes / action for 2026–27
UN Sustainable Development Goals (SDGs)	Link repertoire and creative projects where meaningful to SDG 4 Quality Education, SDG 10 Reduced Inequalities, SDG 11 Sustainable Communities and SDG 13 Climate Action; use music to explore community, place and environmental themes without displacing musical learning.
Protected Characteristics	Use repertoire and musicians that reflect diversity across race, sex, disability, religion/belief and cultures; monitor equitable access to tuition, ensembles and performance.
Fundamental British Values	Develop mutual respect and tolerance through ensemble work and diverse musical traditions; support individual liberty through creative expression and democracy through collaborative music-making.
Teach the Future objectives	Use composition, listening and performance to explore human relationships with place, nature and environmental change; foster creative responses, collaboration and hopeful agency.

Suggested monitoring cycle: Autumn 1 baseline audit → Autumn 2 implementation check → Spring 1 assessment/CPD review → Spring 2 pupil voice and transfer of prior learning → Summer 1 subject impact review → Summer 2 end-of-year evaluation and priorities for 2027–28.

End of Year Review: _____