

School Music Development Plan

There is an expectation from DfE that all schools will have a subject-specific Music Development Plan, setting out how you will deliver high-quality music provision for all pupils. The National Plan for Music Education (*The Power of Music to Change Lives - 2021*) sets out the national vision for music education and should inform your School Music Development Plan.

How to use the SMDP template

There is no specified format for your School Music Development Plan. Your school may have an existing layout and there are several templates available with a quick Google search. This template is only intended as a guide and uses minimum formatting so it is easy to work with. You can improve the presentation (school logo, colours, headings etc) later if you wish. The template is designed for all Key Stages so some information may not be relevant for your school.

Column 1 addresses the key features described in the National Plan for Music Education. Considering each heading in turn makes it easier to structure your plan and ensures you do not forget any crucial topics. Delete any which are not relevant to your school.

Column 2 gives you some prompts - things which you may wish to consider. It is not an exhaustive list, some will be helpful and some may not be relevant to your school. Delete this column once you have added your text in column 3.

Column 3 should be a brief, clear outline of the current situation in your school. This could take the form of prose or bullet points.

Column 4 allows you to add your development plans. Do not feel that you need something to every box - in many cases you will be happy with the status quo. Others you may want to develop later on but they are not a priority. There will be a few areas which you are currently developing, so you should give a brief outline of your plan, including any support or resources needed.

Remember that you will have much of this information in other documents.

The PME H team members are available to work with you on your SMDP - just ask!

		• Chrome Music Lab utilised for Music Technology. • Charanga (whole-school) Scheme on annual subscription.	
Timetabling	<i>Is music taught to all pupils for 1 hr per week (KS1-3)? (assemblies do not count). KS4/5 time?</i>	• We are aspirational about fulfilling the requirement for Music to be taught to every class for an hour a week, within the current timetabling challenges. Staff know that I would prefer them to sustain a consistent 30/40 minute weekly lesson or a fortnightly 1 hour lesson, than for Music to drop off saturated timetables. I want to see a regular Music lesson – the lesson length must, realistically, be a lower priority.	• If Music lessons are shorter than 30 minutes a week/an hour a fortnight, or irregular, seek guidance and support with a way forward from SLT. • The new Manadon Music Progression and use of the scheme is bespoke and gives staff a more manageable quantity of Charanga units, whilst still ensuring that all objectives are covered. At the end of the first full cycle, review this with the staff.
Lesson overview	<i>How are lessons structured (weekly, group sizes, carousel etc). Courses? Numbers? Can all pupils make a choice to study at KS4 and KS5 (in your school or signposted elsewhere)?</i>	• Staff have been given an exemplar of a class music lesson plan following the Charanga Music Scheme and Music Progression Document, to ensure some consistency. • No physical learning books; Anthony Chamberlain (Devon Music Advisor) said this was not good for music at the workshop in 2026. Instead, virtual flipchart using notes for each lesson. Record at the start of each unit and at the end, so children can see the progression.	
Curriculum plan	<i>How does it build on the previous Key Stage?</i> <i>How does it support progression by developing knowledge and skills incrementally?</i> <i>How does it equip students to go on to further study if they choose?</i>	• Our Manadon Vale Music Curriculum is based on the Charanga Scheme and the National Curriculum for Music, but is bespoke to our school – Charanga units have been chosen and reordered to make an effective progression for our children. • Our Manadon Vale Music Curriculum is underpinned by progressive Music Skills and Inter-Related Strands Progression Documents.	• At the end of the first full cycle of the new curriculum, ask the staff for feedback about how their units have worked and review/adapt the progression accordingly, ready for the next cycle. • Year 3 – follow up as units may need amending.

Assessment and record keeping	<i>Appropriate? Useful? Simple? Quick? Helps teaching? Helps pupils learn? Cumbersome and time consuming?</i>	The priority for this academic year is for staff to be consistent with recording the progress of children within music.	- Assessment and record keeping to be kept on a flipchart; - Whole class feedback on what went well and what we need to work on next time.
Singing in the classroom	<i>Embedded (linked to the curriculum, incrementally challenging, appropriate repertoire)? occasional? never?</i>	- Our chosen Charanga Music Scheme resource has a singing focus. - Every class sings regularly. The opportunity to sing, improve their singing skills and to enjoy a wider repertoire of singing material increases in the second half of the autumn term, when all Key Stages work towards large scale Christmas performances, where every child performs and sings. - Young Voices materials/resources, as well as songs with a PSHE/moral theme are used in the autumn, spring and summer terms.	
Whole-class instrumental learning	<i>Which Instrument(s) are used in the curriculum and why?</i> <i>How does your choice of instruments build on previous learning (recorder-clarinet, ukulele-guitar, keyboard-MIDI keyboard, xylophone-steel pan, etc).</i> <i>How does your curriculum improve pupil's performance technique incrementally?</i> <i>How do you allow enough time for pupils to improve their playing skills on an instrument?</i>	- Year 3 have a 15-week programme of whole-class violin teaching (First Access – visiting tutor). - Year 3 teach a unit of whole-class taught glockenspiel skills. - Year 4 teach a unit of whole-class taught glockenspiel skills (this is the progressive unit from Year 3's, building on their previous skills). - Year 4 are currently trialling teaching a unit of whole-class taught recorder skills.	Get feedback from the Year 4 children and staff about their trial recorder unit and whether they plan to repeat this next year? Were the Charanga resources at the right level?
Composing in the classroom	<i>How does your curriculum teach pupils the skills and techniques to compose in an incremental way,</i>	Units of learning and activities have been created to link with year group topics where possible.	Staff to ensure that children understand the difference between improvising and composing, making links with English parallel

	<i>with time to practice and repeat these skills over time?</i>	• Staff know that composition is generally a weaker element of the Charanga Scheme and so they need to adopt these other topic-linked opportunities. • Clear progression documents which detail each inter-related musical concept and how it develops in each year group.	(telling/making up a story and planning/writing a story). • How can we increase the opportunity to evidence and share our compositions during the second full cycle?
Listening in the classroom	<i>Do pupils listen to an appropriate repertoire which supports their musical understanding? How is this repertoire chosen?</i>	• All year groups listen to, discuss and appraise a wide variety of music through their Charanga units. The music is grouped in themes through the units. • Children listen to classical music as they arrive and leave the hall for assemblies.	• Attempt to address the range of listening materials – opportunity to listen to a wide range of genres.
Whole school initiatives	<i>Are there whole school initiatives which are detrimental to effective musical learning? How do you manage these? Could they be improved for music?</i>	• Curriculum time is extremely tight and updated requests from other foundation subjects means that Music cannot have the suggested time from the National Plan for Music Education (one hour per week). • Intervention groups often occur during afternoon Music lessons. Staff are encouraged to rotate these interventions/the groups so that the same children don't always miss their wider curriculum entitlement.	- Monitor curriculum delivery and ensure all units are being taught.
First Access (KS2)	<i>How is your first access programme embedded in your curriculum as part of a clear progression strategy?</i> <i>How will the music lead and class teacher work with the music hub to determine how this tuition would work best for their pupils, and to understand how each pupil has progressed?</i> <i>What reasonable adjustments are you making so that every</i>	• First Access whole-class violin sessions are taught by an external tutor to Year 3. • Each Year 3 class gets a 15 week programme – classes swapping at the midway point of the year, after a final performance to parents/carers. • The whole-class violin set is school owned and has had maintenance work in the past year so will hopefully last for further years of the project. • Class teachers are present and involved in the sessions for the project delivery. This provides additional high-quality Music CPD for staff. • The planning and delivery is discussed between the tutor and the Music Lead. • Teaching is adaptive and children are supported where necessary to enable them to still access this provision.	• Teachers growing more confident with teaching instrument skills; Y4 with records and Y6 with complicated glockenspiel sets.

	<i>child can access this programme?</i> <i>Do classroom teachers participate in first access lessons, and support the specialist teachers in enabling pupils to engage fully, maximising the chances of success?</i> <i>Do classroom teachers develop their own musical skills during First Access lessons so that they can teach aspects of the lessons themselves?</i>		
Beyond First Access	<i>How will pupils be supported to take instrumental learning beyond the core first access experience, and progress on their chosen instrument?</i>	• Small group/individual instrumental lessons are available in Years 4, 5 and 6 for the children to continue to develop their skills. • There is some capacity to fund this opportunity for LAC. • Children in Years 5 and 6 are able to join the School Orchestra.	• Could more Pupil Premium children be funded/subsidised to learn an instrument after they show particular interest and ability during the Year 3 First Access provision?
Instrumental tuition	<i>What is your charging policy?</i> <i>How many students are regularly accessing instrumental tuition?</i> <i>Do they represent a cross-section of your students (%PP, gender, etc)?</i> <i>What strategies are there to help overcome barriers to learning an instrument (Pupil Premium, scholarships etc) Which instruments are offered and why?</i> <i>Who teaches your instrumental lessons? Are they trained and supported with regular CPD?</i> <i>How do you monitor and support your instrumental teachers?</i>	• Currently, 40 children from Years 4,5 and 6 learn an instrument in small groups/individually. These are a balanced gender mix. • There are plans to start some groups of new Year 3s in the summer term, to build on their skills and enthusiasm at the end of their First Access provision. • Tutors are now employed privately by the school and so organise their own contracts and payments with parents/carers. Payments are invoiced in advance. • Payments for 10 lessons a term range from £65 to £80. • Children provide their own instrument, either hired or purchased. • Where purchase of an instrument is a financial barrier to a child learning, the tutor will try to utilise a donated/school-owned instrument. • Tutors are highly trained, skilled and experienced. They are supported with timetabling by the Music Lead and with financial/contact issues through the admin team.	• Could more Pupil Premium children be funded/subsidised to learn an instrument after they show particular interest and ability during the Year 3 First Access provision? Currently, financial barriers could prevent children from accessing this opportunity. • Could lesson timetables be rotated each month, to attempt to ensure that children aren't missing the same curriculum content – or will this make timetabling too complex and just lead to children forgetting and missing lessons?

	<i>Are Instruments available for pupils to learn?</i> <i>Is there a suitable teaching space?</i> <i>Are there clear progression routes and signposting/encouragement to further opportunities?</i>	• Lessons occur in the Music Room – this is a suitable size and has a piano and digital piano available for tutors' use. • When children have learnt their orchestral instrument for a year, they are invited to join the School Orchestra.	
Choirs and ensembles	<i>What school choirs and instrumental ensembles are available to pupils?</i> <i>What percentage of the school population is involved with school choirs and instrumental ensembles?</i> <i>Do they represent a cross-section of your students (%PP, gender, etc)?</i> <i>How will these be timetabled to support broad pupil</i>	• Music Club – composed of an orchestra and vocalists; after-school. Runs all year. Y5/6 • Young Voices Choir – 14 children (one minibus capacity) – in preparation for a residential trip and performance at a Young Voices large-scale concert in Birmingham in late January. • Good cross-section of pupils (PP, SEND, Gender etc) in all of the choirs, particularly the Christmas/Main Choir. • Orchestra • All choirs and the orchestra rehearse and perform music from a variety of musical genres and cultures, although this could be further extended.	• Aim for an increased cross-section of pupils in the Harmony Choir and Young Voices Choir. What are the barriers? Is poor organisation (returning consent form, arranging later collection from school etc) a barrier for some children? How can we support and overcome this?
	<i>engagement and avoid clashes?</i> <i>Does the music rehearsed and performed reflect a diversity of musical genres and cultures?</i> <i>How can school ensembles impact on the local community?</i>		

Performances	<i>What performance opportunities are planned each term in school and/or beyond the school (Concerts, Assemblies, Gigs)</i> <i>What percentage of the school population has the opportunity to perform?</i> <i>How will you plan for each year group to experience live music at least once a year?</i>	• FS/KSI Christmas Performances x 4 – participation by all. • KS2 Christmas Carol Services x 4 – participation and performance by all KS2 children, the Main Choir, the Harmony Choir and the Orchestra. • Harmony Choir performance at PTFA Christmas Evening event. • Young Voices concert in the World Resorts Arena, Birmingham. • Year 6 Leavers’ Production. • Musical content in several year groups’ class assemblies during the spring and summer terms. • Year 6 Harmony Choir members to perform in the Plymouth International Chorus project concert (with 8 other primary and secondary schools, plus a visiting choir of children from schools in Plymouth Massachusetts) – 2026	• Very happy with performances at MVPS – good standard!
Progression routes outside school	<i>How are you working with the Music Hub and /or wider community to identify appropriate out-of-school ensembles and other opportunities?</i> <i>How many children are regularly engaging in music hub or other ensembles/workshops outside school?</i> <i>How will you identify children who would benefit from more advanced specialist music provision?</i> <i>Are you in regular communication with your local schools to support musical progression during transition?</i>	• Advertise ‘Mango Tango’ and Legacy Choirs (run by PYMH consultant JR) to relevant year groups, especially with the Year 6s as they leave for secondary schools, in order to help their transition musically. • We have had a few MVPS children access these choirs over the past few years, but not as many as 6 years ago when the Legacy Choir was formed and there was a strong Manadon contingent. • 2 Year 5 violinists recently accepted an invitation to attend a rehearsal of a local, high standard, adult orchestra from their peripatetic violin tutor who was part of the orchestra. They enjoyed this experience and the tutor is keen to extend such invites and develop the links, hopefully by getting the orchestra into school for a performance. • There will be some opportunity for communication with Music departments/leads from local secondary schools during the Plymouth International Chorus concert in June 2024, where 4 secondary schools are performing alongside MVPS and a few other local primaries. • Current Music Lead has been in a strong and fortunate position to support musical transition within her transition role and meetings as a Year 6 class teacher.	Music Lead is in UPKS2; links to secondary. Links to Miss Jessica Rowe at Montpelier, who has links to wider choirs and music groups across the county.

Talent Pathway	<i>How do you support individual pupils who demonstrate exceptional talent and potential?</i>	• <i>Performance opportunities – both in ensembles and as a soloist.</i>	<i>Links to secondary-aged groups through Miss Jessica Rowe at Montpellier.</i>
Communicating your plan	<i>Is a user-friendly version of this plan publicised to parents and other schools, including on the school website?</i>	• <i>School website/ARBOR/Facebook</i>	<i>Include this document in the Music section of the new website as soon as possible.</i>