

# Music survey visits

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## **Generic grade descriptors and supplementary subject-specific guidance for inspectors on making judgements during visits to schools**

Inspectors visit 150 schools each year to inform Ofsted's subject surveys in English, mathematics and science. Survey visits for other subjects are less frequent but continue to take place from time to time.

Where applicable, subject feedback letters, which are sent following survey visits, normally contain separate judgements on:

- the overall effectiveness of the subject
- the achievement of pupils in the subject
- the quality of teaching in the subject
- the quality of the subject curriculum
- the quality of leadership in, and management of, the subject.

In reaching these judgements, inspectors draw on the criteria and grade descriptors from the September 2012 school inspection handbook as they can be applied to individual subjects. Key elements of these descriptors are set out in the guidance below. Alongside them are supplementary, subject-specific descriptors to provide additional guidance for schools and inspectors. This includes guidance on the quality of the curriculum in the subject.

This supplementary guidance is not for use on Section 5 whole-school inspections.

## Grade descriptors – the overall effectiveness of music education provided in the school

*Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.*

### Outstanding (1)

- Teaching is outstanding because it is highly musical and, together with a rich, interesting and relevant music curriculum, contributes to outstanding musical learning, participation and achievement. Exceptionally, achievement in music may be good and rapidly improving.
- Pupils, and particular groups of pupils, have excellent experiences in classroom and extra-curricular music and these ensure that they are very well-equipped for the next stage of their education, training or employment.
- High standards of literacy are promoted through the appropriate use of reading and writing to support pupils' musical development, contributing to their outstanding learning and achievement.
- Practice in music consistently reflects the highest expectations of staff and the highest aspirations for pupils, including disabled pupils and those with special educational needs.
- Best practice is spread effectively through outstanding involvement in local and national music education networks, and excellent partnership working is managed rigorously to ensure excellent value for money.
- Music makes an outstanding contribution to pupils' spiritual, moral, social and cultural development.

### Good (2)

- Pupils benefit from musical teaching that is at least good and some that is outstanding. This promotes positive attitudes to learning and participation, and ensures that pupils' achievement in music is at least good.
- Pupils and particular groups of pupils have effective classroom and extra-curricular experiences in music that ensure they are well prepared for the next stage in their education, training or employment.
- Pupils' musical progress is not held back by an inability to read accurately and fluently.
- The school takes effective action as a result of accurate monitoring and evaluation that enables most pupils, including disabled pupils and those with special educational needs, to reach their potential in music.
- Music makes a good contribution to pupils' spiritual, moral, social and cultural development.

### Requires improvement (3)

- Music in the school requires improvement because one or more of the key judgements for achievement; behaviour and safety (in music); the quality of teaching; the curriculum; and the quality of leadership and management of music requires improvement (grade 3).

### Inadequate (4)

Music in the school is likely to be inadequate if inspectors judge any of the following to be inadequate:

- the achievement of pupils in music
- the behaviour and safety of pupils in music\*
- the quality of teaching in music
- the quality of the curriculum in music
- the quality of the leadership in, and management of, music.

\*Evidence from classroom observations and other musical activities (including individual and small-group tuition), and discussions with pupils and staff indicate that unsafe behaviour, poor compliance with the school's behaviour code or situations where the safety of pupils is compromised, occurs in one or more lessons.

## Grade descriptors – achievement of pupils in music

*Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.*

Generic <sup>1</sup>	Supplementary subject-specific guidance
<p><b>Outstanding (1)</b></p> <ul style="list-style-type: none"> <li>■ Taking account of their different starting points, the proportions of pupils making and exceeding expected progress are high compared with national figures.<sup>2</sup></li> <li>■ Pupils make rapid and sustained progress throughout year groups and learn exceptionally well. They are exceptionally well prepared for the next stage in their education, training or employment.</li> <li>■ Pupils, including those in the sixth form and those in the Early Years Foundation Stage, acquire knowledge quickly and develop their understanding rapidly.</li> <li>■ The learning, quality of work and progress of groups of pupils, particularly disabled pupils, those with special educational needs, and those for whom the Pupil Premium provides support, show that they achieve exceptionally well.</li> <li>■ The standards of attainment of almost all groups of pupils are likely to be at least in line with national averages with many pupils attaining above this. In exceptional circumstances, an outstanding grade can be awarded where standards of attainment of any group of pupils are below those of all pupils nationally, but the gap is closing rapidly, as shown by trends in a range of attainment indicators.</li> </ul>	<p><b>Outstanding (1)</b></p> <ul style="list-style-type: none"> <li>■ Pupils of all abilities and interests make independent, informed and deeply musical choices by using a rapidly widening repertoire to create original, imaginative, fluent, and distinctive composing and performance work.</li> <li>■ Pupils' musical understanding is underpinned by high levels of aural perception, internalisation, and knowledge of music, including high or rapidly developing levels of technical expertise.</li> <li>■ Pupils have a very good awareness and appreciation of different musical traditions and genres. They have an excellent understanding of how musical provenance – the historical, social and cultural origins of music – contributes to the diversity of musical styles.</li> <li>■ Pupils demonstrate their outstanding musical understanding through precise written and verbal explanations, using musical terminology effectively, accurately and appropriately.</li> <li>■ A significantly high proportion of pupils from all groups across the school (including boys and girls, disabled pupils, those with special educational needs, and those for whom the Pupil Premium provides support) benefits musically, personally and socially from regular and active involvement, as shown by their high levels of commitment to a diverse range of additional activities.</li> <li>■ Retention rates in additional tuition and in extra-curricular activities are high for all groups of pupils, including after first access instrumental programmes in primary schools.</li> <li>■ In secondary schools, the proportions of pupils from all groups continuing to follow curriculum music examination courses in Key Stages 4 and 5 are likely to be high, reflecting their good learning in Key Stage 3 and the schools' strong commitment to continuing music education.</li> </ul>
<p><b>Good (2)</b></p>	<p><b>Good (2)</b></p>

<sup>1</sup> The descriptors are set out in full in the *School inspection handbook*.

<sup>2</sup> Expected progress is defined by the government as two National Curriculum levels of progress between Key Stages 1 and 2 and three National Curriculum levels of progress between Key Stages 2 and 4.

Progress from age-related expectations at the beginning of Nursery, to age-related expectations at the beginning of Reception, on to the end of Reception where they can be compared with the Early Years Foundation Stage Profile national figures is likely to represent expected progress during the Early Years Foundation Stage.

Expected progress for pupils attaining below Level 1 of the National Curriculum at the end of Key Stages 1 or 2 is explained in subsidiary guidance.

<b>Generic<sup>1</sup></b>	<b>Supplementary subject-specific guidance</b>
<ul style="list-style-type: none"> <li>■ Taking account of their different starting points, the proportions of pupils making and exceeding expected progress compare favourably with national figures. Where the proportion making expected progress overall is lower than that found nationally, it is improving over a sustained period.</li> <li>■ Progress across year groups is consistently strong and evidence in pupils' work indicates that they achieve well.</li> <li>■ Pupils read widely and often.</li> <li>■ Pupils acquire knowledge and develop understanding quickly and securely. They develop and apply a wide range of skills in reading, writing, communication and mathematics. This ensures that they are well prepared for the next stage in their education, training or employment.</li> <li>■ The learning and progress of groups of pupils, particularly disabled pupils, those with special educational needs, and those for whom the Pupil Premium provides support, are good.</li> <li>■ Where attainment, including attainment in reading in primary schools, is low overall, it is improving at a faster rate than nationally, over a sustained period.</li> </ul>	<ul style="list-style-type: none"> <li>■ Pupils enjoy their musical experiences and make good progress in their musical understanding as a result of high expectations for good-quality music-making.</li> <li>■ Pupils demonstrate readiness to engage positively with different and diverse musical traditions and styles from a range of historic, social and cultural contexts. They listen well and consequently make good musical responses.</li> <li>■ Singing is confident and controlled, instrumental techniques are accurate and secure, and pupils are able to create their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together.</li> <li>■ Attainment is good in relation to pupils' capability and starting points, particularly with regard to their previous musical interests and experiences.</li> <li>■ Music is a popular subject and pupils from all groups participate actively and enthusiastically in curriculum lessons and extra-curricular activities. Retention rates are good in all forms of musical activity, in and out of the curriculum.</li> </ul>
<p><b>Requires improvement (3)</b></p> <ul style="list-style-type: none"> <li>■ Pupils' achievement requires improvement as it is not good.</li> </ul>	<p><b>Requires improvement (3)</b></p> <ul style="list-style-type: none"> <li>■ Pupils (including boys and girls, disabled pupils, those with special educational needs, and those for whom the Pupil Premium provides support) usually enjoy completing tasks set by their teachers in class, but often without depth of aural response and understanding, or the confidence to think for themselves and take creative risks.</li> <li>■ Pupils' progress is mostly made through repetition, particularly in singing or instrumental work, rather than through exploring, controlling and improving musical concepts or specific technical skills.</li> <li>■ Occasionally, pupils' work shows originality but more often it is dependent on a limited repertoire and understanding of music traditions and styles. Their knowledge of the historical, social and cultural provenance of music is shallow.</li> <li>■ Overall, a reasonable proportion of pupils participate in additional tuition, in extra-curricular activities and in optional examination courses such as GCSE and A Level, given their prior musical experiences and the contexts of the school. However, while all groups are represented, not all may be represented equally and vulnerable groups, such as disabled pupils,</li> </ul>

<b>Generic<sup>1</sup></b>	<b>Supplementary subject-specific guidance</b>
	those with special educational needs, and those for whom the Pupil Premium provides support, may be much more likely to drop out of musical activities than their peers.
<p><b>Inadequate (4)</b></p> <ul style="list-style-type: none"> <li>■ Achievement is likely to be inadequate if any of the following apply.</li> <li>■ Pupils overall, or particular groups of pupils, are consistently making less than expected progress given their starting points.</li> <li>■ Pupils' learning and progress in any key stage, including the sixth form or the Early Years Foundation Stage, indicate they are underachieving.</li> <li>■ Disabled pupils, those with special educational needs and those for whom the Pupil Premium provides support, are underachieving.</li> <li>■ Pupils' communication skills (including reading and/or writing) or proficiency in mathematics are not sufficiently strong for them to succeed in the next stage of education, training or employment.</li> <li>■ Attainment is consistently below floor standards or is in decline and shows little, fragile or inconsistent improvement.<sup>3</sup></li> <li>■ There are wide gaps in the attainment and/or the learning and progress of different groups.</li> </ul>	<p><b>Inadequate (4)</b></p> <ul style="list-style-type: none"> <li>■ Pupils' melodic and rhythmic skills are underdeveloped and they are unable or unwilling to create their own musical ideas.</li> <li>■ Pupils rarely show the ability or willingness to work independently or take the initiative in their work.</li> <li>■ Few pupils take part in additional music activities. There is little or no involvement by pupils with special educational needs or those for whom the Pupil Premium provides support.</li> <li>■ In primary schools, few pupils continue with instrumental tuition after the first access programme. In secondary schools, few pupils continue to study or remain involved in school music after Key Stage 3.</li> <li>■ Pupils either have no opportunity to respond to different musical styles or, when given this opportunity, they respond negatively with trivial comments. This may be because they have little knowledge and understanding of the historical, social and cultural provenance of a broad range of music.</li> </ul>

<sup>3</sup> Floor standards refer to the expected levels of performance set by the government in relation to standards of attainment at Key Stages 2 and 4 and the proportion of pupils exceeding the threshold for the number of National Curriculum levels of progress made in English and mathematics between Key Stages 1 and 2 or between Key Stages 2 and 4.

## Grade descriptors<sup>4</sup> – quality of teaching in music

*Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.*

Generic	Supplementary subject-specific guidance
<p><b>Outstanding (1)</b></p> <ul style="list-style-type: none"> <li>■ Much of the teaching in all key stages is outstanding and never less than consistently good. As a result, almost all pupils, including disabled pupils, those with special educational needs and those for whom the Pupil Premium provides support, are making rapid and sustained progress.</li> <li>■ All teachers have consistently high expectations of all pupils. They plan and teach lessons that enable pupils to learn exceptionally well across the curriculum.</li> <li>■ Teachers systematically and effectively check pupils' understanding throughout lessons, anticipating where they may need to intervene and doing so with notable impact on the quality of learning.</li> <li>■ The teaching of reading, writing, communication and mathematics is highly effective and cohesively planned and implemented across the curriculum.</li> <li>■ Teachers and other adults generate high levels of engagement and commitment to learning.</li> <li>■ Consistently high-quality marking and constructive feedback from teachers ensure that pupils make rapid gains.</li> <li>■ Teachers use well-judged and often inspirational teaching strategies, including setting appropriate homework, which together with sharply focused and timely support and intervention, match individual needs accurately. Consequently, pupils learn exceptionally well.</li> </ul>	<p><b>Outstanding (1)</b></p> <ul style="list-style-type: none"> <li>■ Pupils of all abilities and interests make outstanding progress because teaching focuses in a relentless and coordinated way on their aural development, improving the musical quality and depth of their responses, and high-level or rapidly improving instrumental/vocal techniques (including good attention to posture).</li> <li>■ Music, as the target language, is used to model and explain – confidently, expertly, and musically. Words and notations are used precisely and appropriately to support effective musical learning, rather than drive it.</li> <li>■ Pupils' voices are used constantly, not only for discrete singing work but also to help them internalise and understand musical ideas. Similarly, physical movement is used very effectively to help pupils understand and internalise different dimensions of music such as rhythm, tempo and pitch.</li> <li>■ Teaching refers to the work of professional musicians and draws knowledgeably on a wide range of historical, social and cultural traditions using a wide range of resources, including new technologies.</li> <li>■ Teaching gives pupils the confidence to challenge, ask questions, show initiative and take risks in order to create original, imaginative and distinctive work of high musical quality.</li> <li>■ Teaching provides high levels of challenge to pupils with additional musical skills and experience, including taking full account of their musical learning outside of school. Teaching also gives very effective help to pupils who find musical learning and participation difficult, including those with disabilities and special educational needs, and those for whom the Pupil Premium provides support.</li> <li>■ While lessons are always planned and structured thoroughly with clear musical learning intentions, teaching responds very positively to pupils' creative, and sometimes unexpected, responses and builds on these to promote outstanding musical learning.</li> <li>■ Assessment is outstanding because it focuses relentlessly on the quality and depth of pupils'</li> </ul>

<sup>4</sup> These grade descriptors describe the quality of teaching in the subject as a whole, taking account of evidence over time. While they include some characteristics of individual lessons, they are not designed to be used to judge individual lessons.

<b>Generic</b>	<b>Supplementary subject-specific guidance</b>
	<p>musical understanding. Levels and grades are considered thoughtfully over extended periods of time and take a balanced view of pupils' work across a wide range of activities. Audio and video recordings are used extensively to appraise pupils' work, identify accurately how their musical responses could be improved further, and consistently realise these improvements.</p>
<p><b>Good (2)</b></p> <ul style="list-style-type: none"> <li>■ Teaching is usually good, with examples of some outstanding teaching. As a result, most pupils and groups of pupils, including disabled pupils, those with special educational needs, and those for whom the Pupil Premium provides support, make good progress and achieve well over time.</li> <li>■ Teachers have high expectations. They plan and teach lessons that deepen pupils' knowledge and understanding and enable them to develop a range of skills.</li> <li>■ Teachers listen to, carefully observe and skilfully question pupils during lessons in order to reshape tasks and explanations to improve learning.</li> <li>■ Reading, writing, communication and mathematics are taught effectively.</li> <li>■ Teachers and other adults create a positive climate for learning in their lessons and pupils are interested and engaged.</li> <li>■ Teachers assess pupils' learning and progress regularly and accurately. They ensure that pupils know how well they have done and what they need to do to improve.</li> <li>■ Effective teaching strategies, including setting appropriate homework, and appropriately targeted support and intervention are matched well to most pupils' individual needs, including those most and least able, so that pupils learn well in lessons.</li> </ul>	<p><b>Good (2)</b></p> <ul style="list-style-type: none"> <li>■ Pupils make good progress because teaching places strong emphasis on aural development and practical music making, helping pupils to respond musically.</li> <li>■ 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.</li> <li>■ Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge, and understanding to be learnt by pupils rather than the activity to be completed.</li> <li>■ Teaching helps pupils to make connections between their work and the work of others (including established composers and performers) so their work is informed by an increasing range of musical traditions, genres and styles. Work is made relevant so that tasks are put into context and related to 'real' practice.</li> <li>■ Assessment is accurate and gives good consideration to the development of pupils' holistic understanding across all areas of musical activity over time. Teachers listen accurately to pupils' musical responses and correct any errors or misconceptions through good modelling and precise explanation. Frequent recordings are used to develop pupils' listening skills and self-assessment of their work.</li> </ul>
<p><b>Requires improvement (3)</b></p> <ul style="list-style-type: none"> <li>■ Teaching requires improvement as it is not good.</li> </ul>	<p><b>Requires improvement (3)</b></p> <ul style="list-style-type: none"> <li>■ Teaching maintains pupils' general interest in music by ensuring that all lessons include some practical activity. However, spoken instructions, verbal explanations and written work (including the unmusical use of notation too early in the learning process) prevent pupils from making good musical progress. There is more emphasis on knowledge about music than on knowing music itself.</li> <li>■ Use is made of listening, composing and performing activities but these are not linked together effectively to help pupils make good progress in their musical understanding.</li> </ul>

Generic	Supplementary subject-specific guidance
	<ul style="list-style-type: none"> <li>■ Pupils' responses are assessed informally during lessons; work is marked and records are kept, although the focus tends to be about increasing musical technical difficulty, rather than the quality of the musical response and understanding shown. There may be too-frequent grading of individual musical activities, rather than wider and deeper consideration of pupils' overall musical understanding.</li> </ul>
<p><b>Inadequate (4)</b></p> <ul style="list-style-type: none"> <li>■ Teaching is likely to be inadequate where any of the following apply.</li> <li>■ As a result of weak teaching over time, pupils or particular groups of pupils including disabled pupils and those with special educational needs, and those for whom the Pupil Premium provides support, are making inadequate progress.</li> <li>■ Teachers do not have sufficiently high expectations and teaching over time fails to engage or interest particular groups of pupils, including disabled pupils and those with special educational needs.</li> <li>■ Learning activities are not sufficiently well matched to the needs of pupils.</li> </ul>	<p><b>Inadequate (4)</b></p> <ul style="list-style-type: none"> <li>■ Teaching takes little or no account of prior learning, for example 'starting again' in the secondary school or not considering learning from first access instrumental programmes in primary schools.</li> <li>■ There is a lack of aural development and too much reliance on non-musical activities (such as written worksheets or internet research that does not develop pupils' musical understanding).</li> <li>■ Teachers' subject expertise is limited, and insufficient attention is given to the development of specific musical skills, knowledge and understanding.</li> <li>■ Repertoire is poorly chosen and little attention is given to improving posture and instrumental or vocal techniques.</li> <li>■ Pupils are not given the confidence or allowed the time needed to be able to perform, be creative and learn from their mistakes.</li> <li>■ Learning intentions are unclear so that different tasks are often unrelated, or they are simply unmusical.</li> <li>■ Teaching does not meet the needs of all groups of pupils, including higher and lower attaining pupils.</li> <li>■ There is no systematic recording of attainment and/or pupils' work. Arbitrary grades are given for work, which are unrelated to national grade/level criteria or based on manufactured sub-divisions of these levels. Unwarranted praise is given to work of poor quality, and significant errors, for example in rhythm or intonation, are left unchallenged and uncorrected.</li> </ul>



## Grade descriptors – quality of the curriculum in music

*Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.*

### Outstanding (1)

- Pupils are offered outstanding opportunities to appreciate music through active involvement as creators, performers and listeners. This is provided through authentic and high-quality experiences across an eclectic, comprehensive range of musical styles, traditions, and cultures. Music makes an outstanding contribution to the spiritual, moral, social and cultural education of all groups of pupils and, consequently, to the school's overall effectiveness.
- Imaginative and stimulating courses are planned in detail and are well-resourced, promoting pupils' outstanding musical development across phases and key stages. At all stages, repertoire is matched carefully to pupils' previous experiences and to their needs, interests, abilities, and ages.
- Excellent, sustained partnerships with professional musicians and community groups complement consistently outstanding classroom provision to cover all curriculum requirements in good depth and breadth, at all key stages. This includes the skilful and imaginative use of ICT by teachers and pupils to integrate composing, performing, listening and appraising in a way that helps pupils of all abilities and interests to make good progress in developing their musical understanding.
- High-quality vocal work is planned and used extensively throughout every aspect of musical activity, in every key stage.
- Different curriculum programmes are planned exceptionally well to ensure that they augment and support each other. For example, in primary schools, first access programmes for instrumental tuition build on classroom music work in Key Stage 1 and are themselves built on effectively in later years. In secondary schools, Key Stage 3 programmes provide exceptionally good preparation for examination courses in Key Stages 4 and 5. Consequently, retention rates in music education are excellent for all groups of pupils throughout their time at primary or secondary school.
- There is a wide and diverse range of high-quality extra-curricular activities that meets the needs and interests of all groups of pupils, as shown by their excellent participation rates and great enjoyment in memorable, high-quality musical experiences. Music permeates many aspects of school life.

### Good (2)

- Pupils are offered opportunities to develop a good appreciation and understanding of music, through active involvement as creators and performers of, and listeners to, music from a diverse range of styles, traditions, and cultures.
- The curriculum is broad, balanced and well informed by current initiatives in the subject. The curriculum provides a clear sense of progression, overall and within individual programmes – steps of learning are identified so that teachers and pupils are clear what is expected and understand how to improve the quality of work.
- ICT is used effectively and relevantly in all forms of musical activity.
- Vocal work is regular and used effectively in all forms of musical activity.
- In primary schools, a good classroom music curriculum throughout Key Stages 1 and 2 is augmented and supported by all pupils' entitlement to learn a musical instrument and to sing, as detailed in the National plan for Music Education.
- In secondary schools, opportunities are provided and promoted for all pupils to progress to continue studying music after Key Stage 3, including at GCSE and A Level.
- Popular and successful extra-curricular activities extend pupils' musical experiences across a good range of styles that meet the diverse needs and interests of pupils. Music plays an important role in school life; there are also good opportunities for school groups to perform in the wider community and with community music groups.
- As a result, the subject makes a good contribution to pupils' spiritual, moral, social and cultural development.

### **Requires improvement (3)**

- Pupils are given appropriate opportunities to participate as creators and performers of, and listeners to, music in a range of styles, traditions, and cultures, although these experiences may be of variable quality and authenticity.
- Sufficient time and planning is given to the curriculum to ensure that all statutory requirements are met, including singing and ICT work, and that schemes of work reflect all course requirements.
- In primary schools, opportunities for pupils to have first access to instrumental tuition and to sing are provided, but these might be used to replace the classroom music curriculum, rather than augment and support it.
- In secondary schools, GCSE and A Level courses are provided and promoted, but with variable uptake and/or unequal access for all groups of pupils.
- Partnerships help to provide opportunities in music for pupils which the school alone could not provide although the range of musical styles and genres on offer may be limited. These may include appropriate use of outside agencies, professional musicians and community musicians. There is a limited range of regular, additional instrumental and vocal tuition, and extra-curricular musical ensembles.
- The curriculum ensures that the subject contributes to pupils' spiritual, moral, social and cultural development.

### **Inadequate (4)**

- Pupils have undeveloped appreciation of music because they do not have sufficient opportunities to participate actively as creators and performers of, and listeners to, music from a diverse range of historical periods, styles, traditions, and cultures.
- There is an over-reliance on externally published schemes of work and teaching resources which are insufficiently adapted and/or poorly used to meet the requirements of all pupils.
- Planning does not demonstrate an understanding of progression in musical learning, and tasks are not sequenced sufficiently to ensure consolidation of learning.
- Resources are unsatisfactory and do not include provision for ICT in Key Stages 2 and 3.
- Insufficient curriculum time is provided to enable pupils to make good musical progress in Key Stages 1, 2 or 3, or there is inequality in the opportunities and time provided for the musical education of different groups of pupils.
- Singing is not promoted or developed adequately.
- In primary schools, the entitlement of all pupils to have first access to additional instrumental tuition is not met.
- In secondary schools, opportunities are not provided and/or promoted for all groups of pupils to continue studying music at Key Stages 4 and 5.
- There are few extra-curricular activities and participation is poor because those provided do not meet the needs and interests of all pupils. There are very few opportunities for pupils to sing, play instruments together and to perform to others. As a result, opportunities to promote pupils' spiritual, moral, social and cultural development are missed.

## Grade descriptors – quality of leadership in, and management of, music

*Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.*

Generic	Supplementary subject-specific guidance
<p><b>Outstanding (1)</b></p> <ul style="list-style-type: none"> <li>■ The pursuit of excellence is demonstrated by an uncompromising and highly successful drive to strongly improve, or maintain, the highest levels of achievement and personal development for all pupils over a sustained period of time.</li> <li>■ All leaders and managers, including those responsible for governance, are highly ambitious for the pupils and lead by example. They base their actions on a deep and accurate understanding of the school's performance, and of staff and pupils' skills and attributes.</li> <li>■ There are excellent policies which ensure that pupils have high levels of literacy, or that pupils are making excellent progress in literacy.</li> <li>■ Leaders focus relentlessly on improving teaching and learning and provide focused professional development for all staff, especially those that are newly qualified and at an early stage of their careers. This is underpinned by highly robust performance management which encourages, challenges and supports teachers' improvement. As a result, teaching is outstanding, or at least consistently good and improving.</li> <li>■ The school's curriculum provides highly positive experiences and rich opportunities for high-quality learning. It has a very positive impact on all pupils' behaviour and safety, and contributes very well to pupils' academic achievement and their spiritual, moral, social and cultural development.</li> <li>■ Staff model professional standards in all of their work and demonstrate high levels of respect and courtesy for pupils and others.</li> <li>■ Through highly effective, rigorous planning and controls, governors ensure financial stability, including the effective and efficient management of financial resources such as the Pupil Premium funding. This leads to the excellent deployment of staff and resources to the benefit of all groups of pupils.</li> </ul>	<p><b>Outstanding (1)</b></p> <ul style="list-style-type: none"> <li>■ Subject leaders have a high level of musical expertise and understanding of key issues in musical education, and are highly-skilled music education professionals.</li> <li>■ Senior managers and subject leaders demonstrate a strong vision for the importance of music for all.</li> <li>■ Subject reviews and lesson observations by senior leaders demonstrate an excellent understanding of the unique features of effective teaching and learning in music. Consequently, targeted planning and professional development opportunities lead to outstanding or rapidly improving teaching and learning.</li> <li>■ Subject leadership inspires confidence and commitment from pupils and colleagues. However, the success of music is not solely dependent on the subject knowledge and expertise of the subject leader; the skills and experience of other teachers, adults and more advanced pupils, are utilised very well to enhance provision.</li> <li>■ Subject leaders and senior managers build sustained, high-quality partnerships with outside organisations and individuals that bring long-term benefits to all groups of pupils. The views of all stakeholders, including parents and governors, are considered. Searching questions are asked of partnerships through regular dialogue, to ensure outstanding value for money and outstanding musical outcomes for the school.</li> <li>■ Music and school leaders have effective strategies for the equal involvement of all groups of pupils in all aspects of music education, including through strategic use of financial resources such as the Pupil Premium funding.</li> <li>■ High-quality music is at the heart of school life, both in the curriculum and in extra-curricular activities; furthermore, the school plays a significant role in helping to develop and exemplify good and innovative practice on a local and national level. The school is a valued partner in the local music hub. Music teachers are actively involved with national subject associations and online communities.</li> <li>■ The subject makes an outstanding contribution to whole-school priorities including excellent and appropriate application of literacy and numeracy policies.</li> </ul>

Generic	Supplementary subject-specific guidance
<p><b>Good (2)</b></p> <ul style="list-style-type: none"> <li>■ Key leaders and managers, including those responsible for governance, consistently communicate high expectations and ambition.</li> <li>■ Teaching is good and/or improving strongly as a result of accurate monitoring, effective performance management and professional development, which are closely matched to the needs of the school and staff.</li> <li>■ Self-evaluation is robust and the school's actions are carefully planned, concerted and effective.</li> <li>■ The well-thought-out policies ensure that pupils make at least good progress in literacy.</li> <li>■ The quality of teaching and pupils' achievement have improved, or previous good performance in these areas has been consolidated.</li> <li>■ The school's curriculum provides well-organised and effective opportunities for learning for all groups of pupils, including disabled pupils and those with special educational needs. It promotes positive behaviour and a good understanding of safety matters and provides a broad range of experiences that contribute well to pupils' achievement and to their spiritual, moral, social and cultural development.</li> <li>■ Governors ensure the efficient management of financial resources. This leads to the effective deployment of staff and resources.</li> </ul>	<p><b>Good (2)</b></p> <ul style="list-style-type: none"> <li>■ Leadership of music is well informed by current developments in the subject, and there is a clear vision for the development of the music provision in the school. Senior leaders show a good understanding of the key features of good teaching and learning in music, including through lesson observations and subject reviews.</li> <li>■ There is a good understanding of the school's musical strengths and weaknesses through effective self-evaluation, which takes into account the needs and interests of all groups of pupils.</li> <li>■ There is a shared common purpose among those teaching the subject, with good opportunities to share practice and access subject training.</li> <li>■ There is thorough attention to safety, including the management of extra-curricular activities, appropriate arrangements for visiting staff, and the provision of suitable accommodation for individual and small-group tuition.</li> <li>■ The music provision includes all pupils in a good range of musical activities. Regular partnerships are well established, benefiting all pupils. Instrumental/vocal programmes and lessons are an integral part of music provision.</li> <li>■ Pupils are encouraged to attend regional and community musical activities and pupils' musical interests outside school are taken good account of in curriculum lessons.</li> <li>■ Resources are used well, including any extended services, to improve outcomes and to secure good value for money. There is regular dialogue with partner organisations, and this work is regularly evaluated to ensure good value for money. There is good awareness of national music initiatives, including the National Plan for Music Education.</li> <li>■ The subject makes a good and appropriate contribution to whole-school priorities including literacy and numeracy policies.</li> </ul>
<p><b>Requires improvement (3)</b></p> <ul style="list-style-type: none"> <li>■ Leadership and/or management require improvement because they are not good but are demonstrating the capacity to secure improvement in the school.</li> </ul>	<p><b>Requires improvement (3)</b></p> <ul style="list-style-type: none"> <li>■ The subject leader and senior managers ensure that all curriculum requirements are met but coverage of individual areas such as composing, performing, listening and singing is variable. Adequate time is provided for music in Key Stages 1, 2 and 3, to ensure that all pupils enjoy regular musical learning, although this may not be well organised. All groups of pupils are included in classroom and extra-curricular activities.</li> <li>■ Senior leaders monitor classroom provision regularly, but their understanding of the key features of good musical teaching and learning is limited.</li> </ul>

Generic	Supplementary subject-specific guidance
	<ul style="list-style-type: none"> <li>■ Additional support from outside agencies and other partnerships is organised to provide additional opportunities for pupils, but there is limited monitoring and evaluation of this work.</li> <li>■ Teachers have a general awareness of current issues and developments in music education. Staff have benefited from some involvement in local training courses, including opportunities to network with colleagues in other schools, although there may be limited awareness of, or involvement with, the local music education hub.</li> <li>■ The subject contributes appropriately to whole-school priorities, including literacy and numeracy policies.</li> </ul>
<p><b>Inadequate (4)</b></p> <p>Leadership and management are likely to be inadequate if any of the following apply.</p> <ul style="list-style-type: none"> <li>■ Capacity for securing further improvement is limited because current leaders and managers have been ineffective in securing essential improvements.</li> <li>■ Improvements which have been made are fragile, too slow or are dependent on external support.</li> <li>■ Self-evaluation lacks rigour and is inaccurate in its conclusions so that leadership and management do not have a realistic view of outcomes or provision.</li> <li>■ Leaders and managers are not taking sufficiently effective steps towards securing good teaching for all groups of pupils, including disabled pupils and those with special educational needs.</li> <li>■ Leaders and managers are not taking sufficiently effective steps towards securing good behaviour from all pupils and a consistent approach to the management of challenging behaviour.</li> <li>■ The curriculum fails to meet the needs of pupils or particular groups of pupils, or pupils are entered for public examinations inappropriately early, and pupils' achievement and enjoyment of learning are significantly impaired.</li> <li>■ A lack of attention to literacy is impeding pupils' progress.</li> <li>■ Governors are not sufficiently robust in holding the school to account for pupils' achievement, the quality of teaching and the effective and efficient deployment of resources.</li> </ul>	<p><b>Inadequate (4)</b></p> <ul style="list-style-type: none"> <li>■ There is no clear vision of music for all. Music is not inclusive because the school has not considered or promoted effectively the involvement and progress of different groups. Consequently significant groups do not participate in, succeed in, or enjoy music.</li> <li>■ Music provision is not mapped or monitored effectively. The quality of self-evaluation is unsatisfactory and priorities for improvement are not clearly identified.</li> <li>■ Lesson observations by senior leaders focus on compliance with generic teaching strategies rather than on the musical quality and effectiveness of teaching and learning.</li> <li>■ There may be an over-reliance on extra-curricular activities as a 'shop window' without comparable attention given to music in the curriculum.</li> <li>■ Insufficient time may be given to the curriculum, or some groups of pupils may be disadvantaged because they are given much less curriculum time for music than others.</li> <li>■ Partnerships are underdeveloped and/or are not challenged or evaluated sufficiently.</li> <li>■ Pupils have limited opportunities to attend regional and community musical activities, to work with practising musicians or to experience live music.</li> <li>■ There are serious concerns about arrangements for safeguarding in music, for example because accommodation for individual and small group tuition is unsuitable.</li> <li>■ There is little or no awareness of local and national initiatives in music education.</li> <li>■ The subject makes minimal contribution to whole-school priorities, including literacy and numeracy policies.</li> </ul>