Inspector subject training guidance: primary music

The purpose of this document

This document has been created for training and supporting inspectors to conduct subject deep dives in schools. The training guidance provides a structure to explain variation in subject-level impact. It should be used in conjunction with handbooks for section 5, section 8 inspections of good and outstanding schools, and section 8 no formal designation (subject-specific) inspections.

Points to consider when examining the evidence:

School leaders may not be able and should not be expected to articulate their intent **as it is outlined** in this document or to provide documents which neatly provide the evidence for these focus areas. Inspectors should always investigate claims that issues affecting quality of subject education are outside of the school's control. It should be evident that the issue has been identified prior to the inspection and that the school has taken steps to mitigate the ill effects. For example, in the case of text books, it should be clear that leaders have previously identified the issue and raised it with senior leadership, investigated funding, identified texts they would prefer, identified the specific weaknesses of the current text and taken specific action to mitigate against those weaknesses.

The six focus areas
These provide a structure to explain reasons for the quality of subject education as identified by inspection activities. Inspection activities are likely to be an iterative process as inspectors consider evidence of impact and evidence which explains that impact. Under each focus area there is one row and two columns.

Column 1: This is an outline of potentially stronger practice in the area each question explores.	**Column 2:** This is an outline of weaker practice in the area each question explores. It also provides likely responses and other evidence inspectors may encounter and gives explicit guidance on how to interpret these responses.
Row: This provides the **Inspector Question** which is an overall question which is a key question that 'gets at' the construct of quality that links to the Education Inspection Framework. Following this, there are examples of useful **school-friendly** questions inspectors might ask of people or evidence to explain reasons for the quality of subject education. This is **not** a comprehensive list of questions which may be asked. Inspectors should use their own judgement but will find these suggestions useful.	

Inspectors are likely to use the following sources of evidence in making their judgements:

They will generally use:

- interviews with subject lead (if there is one) and/or the appropriate senior leader
- schemes of work
- pupils' work
- discussions with pupils
- interviews with teachers
- lesson observations, including conversation with teacher if possible.

Where appropriate inspectors may use:

- the school's own records of lesson observations in music
- recordings of pupil work, although as these can be a time-consuming administrative burden there is no expectation for these to be produced
- the resources available for teaching music (incl. school library)
- the school's assessment policy
- assessment instruments, including mark schemes if there are any **(not internal data)**
- how the school provides pupils with feedback on their work
- how the school promotes the value of the subject including via enrichment activities
- the forms of support for inexperienced, non-specialist or struggling staff
- any support provided for the subject lead
- performance management's role in improving music provision
- details of the timetable and staffing (including details of experience and qualifications of staff)
- school policies on teaching, assessment, homework, behaviour
- the music development plan, handbook or any equivalent documents analysing strengths and weaknesses and development goal.

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Area 1: The school's understanding of progress in music and how this is reflected in their curriculum planning
A useful way to explore this question is to look at any evidence of how the school views progression in the subjects. Inspectors should consider curriculum resources. This will indicate what, in practice, are the school's assumptions about progress in music and whether they take enough account of the disciplines within the domain.

Outline of potentially stronger practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.	Outline of weaker practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.
Inspector question 1: What is the scope of the school's music curriculum and does it support progression across musical competencies? **School-friendly questions:** • Does the school have a music curriculum? • How do curriculum resources realise the school's curriculum principles? • Is the scope of curriculum possible to achieve in the time given?	

Music is taught in the curriculum throughout each phase and year. Progression in music takes place across a number of areas that interrelate to produce high-quality musical outcomes. These can be expressed as in the bullet points below. A strong music lead understands that these aspects come together to provide a musical education:
 	
• Technical, involving:
  - the accurate physical production of sounds using the voice, an instrument or music technology
  - ability to use staff notation and other systems such as learning by ear or chord symbols for the communication of music.
• Constructive, involving:
  - knowledge and understanding of the musical elements in performance, composition and listening
	A lack of curricular planning across musical competencies results in a structurally unsound progression model. e.g. expressive performance is a function of fine motor skill, so technical skill must be developed in order for expressive outcomes to be possible.
	
	The curriculum is organised as a series of standalone projects that do not plan for pupils' progressive development of technical, constructive and expressive knowledge/skills. There is no thinking about how pupils' performing, composing and listening skills are consolidated and developed sequentially from one term to the next.
	
	Examples could include weak or absent sequencing of curriculum content over time e.g:
	
	• a unit on rhythm then…
	• a unit on pitch then…
	• a cross-curricular project on war songs

- knowledge and understanding of the components of composition. ▪ Expressive, involving: - consideration of musical quality in performance, composition and listening - knowledge of musical meaning and culture through history and across the world. The school curriculum sets out plans for progress in these areas that is sequenced to ensure that knowledge and skills are gained and then solidified in long term memory through repeated engagement.	▪ all without consideration of how these projects sequentially develop understanding of musical components or instrumental skill ▪ another example would be the teaching of the staff notation without pupils being able to use it for musical ends.

Inspector question 2:
Does the school's curriculum enable pupils to develop their control over sound through singing, instrumental playing or technology?

School-friendly questions:
  ▪ Do pupils get better at singing or playing over time?

The curriculum includes pupils' ability to control sound accurately within its scope and plans for its development over time.
 	
The curriculum has in place a model of technical development in instrumental or vocal skill that is:
  ▪ gradual, identifying small enough component steps to ultimately achieve more ambitious goals
  ▪ iterative, so that further progress is built upon firm foundations.
 	
Examples might include:
  ▪ consideration of how high/low the music is and whether the pupils' voices have developed enough to sing in this range yet
  ▪ increasing range of notes used on an instrument
  ▪ rhythmically appropriate choice of music with complexity increasing over time.
 	
The curriculum recognises that high quality of musical output is required before technical challenge is, gradually, increased and details how this may be achieved, for example through musical use of dynamics, tempo and articulation.
	The curriculum does not isolate instrumental or vocal skill for progression. Children do not learn to play any instruments or to sing with an awareness of tuning, resonance and balance (if in a group).
	
	The curriculum envisages compositional outcomes that are beyond the technical capabilities of pupils to realise in sound. There is a gap between pupils' creative intentions and their ability to realise these intentions. The curriculum lacks a plan for closing this gap.
	
	Music is just a bolt on to a topic curriculum – this entrenches the non-sequenced nature of the curriculum for music.

Inspector question 3:

How well are pupils expected to be able to use staff notation and other relevant notations?

School-friendly questions
- Are pupils taught to use a system for notating music?
- Can they use it to make music?

The school curriculum should be clear about the extent to which pupils will be able to use staff notation by the end of key stage 2. This is communicated to staff and realistic expectations ensure that staff are able to deliver these expectations in each year group. Tasks within the curriculum ensure that pupils can: - develop the building blocks rather than rehearse outcomes (an example building block would be the accurate decoding of a clef) - gradual increase skill in using staff notation in a way that builds on prior learning - complete the tasks to a high degree of accuracy without experiencing cognitive overload - work towards the goal of fluent use of notation for musical ends.	**There is no system in place for the teaching of notation over time.** The following issues may therefore occur: - the level of challenge increases too quickly as learning isn't consolidated - concepts are simply repeated year after year - lessons involving notation rehearse outcomes without working on the components which will improve them.

Inspector question 4:
What is the scope of the school's music curriculum regarding knowledge and understanding of musical elements?

School-friendly questions:
- Do pupils have some language to talk about music they hear?

By the end of primary school it is likely that pupils will have some tacit knowledge of quite a lot of musical elements, e.g. pitch, but may not be able to articulate this understanding verbally (which is fine, not all musical understanding needs to be grounded in declarative knowledge). The school curriculum should enable pupils to use some of the language of elements to verbalise their understanding of music.	**Weak practice may be characterised by the organisation of the whole curriculum through units based on single elements.** This is unlikely to result in concepts building over time to the level of abstraction at which they can be recognised in new situations. **Learning is too frequently lacking in sound.** This is captured in the aphorism 'sound before symbol'.

Inspector question 5:
How does the school's curriculum plan for developing the handling of the components of composition?

School-friendly questions:
- What are the components parts of the composing tasks the pupils do?

▪ How are these developed?	
The curriculum defines the extent to which pupils will learn the components of compositional processes and how these can be used creatively. Many compositional components (e.g. harmony) are abstract concepts and will take careful planning for learning to generalise reliably to new situations. This careful planning will involve: ▪ development of the building blocks rather than rehearsal of outcomes ▪ gradual increases in content that build on prior learning ▪ consideration of cognitive load when handling compositional materials.	**The curriculum requires procedural knowledge without having created the conditions for it to be acquired.** An example could be the inclusion of melodic composition before pupils can play a melody in time. **The curriculum contains complex tasks without identifying their constituent parts.** This is likely to result in activities which rehearse summative outcomes or lead to cognitive overload instead of the formative development of building blocks.

Inspector question 6:
Does the curriculum model consider quality in musical response and how it will be developed over time?

School-friendly questions:
▪ What is the quality of the music that you hear?

As well as layout out intentions for technical capability, the curriculum is also clear about the central importance of quality in music, for example: ▪ attention to the expressive use of dynamics in performance ▪ the beauty of a particular melody or thrill of a great syncopated rhythm.	**Overly complex musical tasks are completed poorly.** It will sometimes be the case that music is played badly because the task is too hard. A useful analogy might be imagining a five-year-old trying to read Tolstoy.

Inspector question 7:
Does the school ensure wide-ranging and expanding knowledge of music through time and its context/meaning?

School-friendly questions:
▪ Do pupils listen to and learn about a wide range of music?

The curriculum details the musical repertoire that pupils will experience over the key stage. This knowledge base: ▪ is wide ranging, to cover music within the Western Classical Tradition, popular music and music from the wider world	**A narrow range of music is listened to.** This could manifest as: - only listening to 21st century music - very little music from the Western Classical Tradition - only listening to European music. **Pupils leave school without having gained some foundational knowledge of composers, compositions and/or performers.**

▪ includes relevant contextual information, enabling pupils to understand the music's place in world culture and history.	

Inspector question 8:
How well does the school ensure pupils realise their capacity for creativity through composition?

School-friendly questions:
- ▪ What is the thinking behind the choice of compositing tasks over time?

The curriculum plans opportunities for pupils to apply their increasing technical skills and deepening understanding of the components of composition through creative composition tasks. Composition tasks are specified within the curriculum and form a coherent sequence across units of work. A conception of progression in composition may look radically different from school to school; the standard that a curriculum needs to meet is whether experiences of/instruction in composition are internally consistent within the school's curriculum.	**Underlying components have not been developed and so pupils are not free to let their imaginations rove.** Pupils need working memory available to disengage from the mechanical aspects of composition. **Compositional activities are always group activities and the curriculum is unclear about the intended individual contributions.**

Inspector question 9:
Sequencing: What are the principles that underlie school decisions about sequencing?

School-friendly questions:
- ▪ Does the curriculum consider sequencing across year groups?

The need for clear sequencing is of varying importance in different aspects of a music curriculum. Technical – the development of motor skill and ability to use staff notation both need strong, linear sequencing in the curriculum. Constructive – declarative knowledge of musical elements fits with the understanding of curricular progression as 'knowing and remembering more'. Handling of components can progress in quality and/or complexity e.g. a pupil might become progressively more discerning in choosing chord sequences instead of focusing on harmonic complexity. Expressive – declarative knowledge in the expanding knowledge of music over time develops as 'knowing and remembering more'. Conceptions of quality and creativity develop in a less obviously linear way and require	**Sequences across the curriculum are not clear or simply define content without identifying underlying learning.** Topics proceed seemingly at random without any obvious linking between them.

threading through broader sequences instead of creating an expectation of being sequenced themselves.

Where strong sequencing is necessary then the curriculum demonstrates awareness of the need for:

- building blocks
- gradual acquisition of knowledge and skills
- well-judged level of challenge
- distributed practice/interleaving.

Inspector question 10:
Early years: How well does the curriculum ensure that children in the early years sing and engage with musical learning?

Schools-friendly questions:
- What are the links between learning in the early years and Year 1?

In early years settings children start to build the foundations of musical learning through the singing of songs with small ranges, copying and exploring sound. As well as pitch, their games with rhythm and metre develop the core tacit features of musicianship.	**Ranges are too big or too low and, as a result, many children cannot sing in unison with the others.** **The importance of the pitch/rhythm/metre core is unclear and so it is not obvious that the foundations of musical learning are being built.**

Inspector question 11:
How do you ensure those pupils who find it most difficult to learn music (e.g. with SEND) are given the best chance to learn?

School-friendly questions:
- How have curriculum materials been adapted to enable all pupils to make progress?

Teachers should ensure that they are aware of the prior knowledge/skills necessary to understand new content. For example, knowing the notes on the glockenspiel is a prerequisite to learning to play a tune. **Where necessary the components of the subject curriculum should be carefully identified and broken down into manageable chunks.** For example, some pupils may be able to play melodies with three notes but struggle with melodies that have eight notes.	**Pupils struggling to learn (e.g. with SEND) are moved on through the curriculum before key components are given sufficient emphasis so that they are understood.** **Teachers overemphasise pupils' numero-linguistic special needs in musical settings.** **Schools talk about pedagogical adjustments for those with SEND but are not aware of 'cumulative dysfluency' created as pupils have gaps in knowledge they need for subsequent learning.**

Schools are aware of and plan for the removal of barriers to learn that SEND pupils might have. This might include the provision of scaffolding that lower the cognitive load of particular lesson activities.	For example, if some children are not aware of the existence of a kick and snare on the drum kit they will find it harder to compose drum grooves in songwriting.

Area 2: The extent to which teaching decisions achieve curricular intent

Lesson visits may or may not highlight possible issues. Further investigation will be necessary to ascertain if such issues illustrate something typical about the teaching in the school through triangulation.

Outline of potentially stronger practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.	**Outline of weaker practice in terms of intent, implementation and impact.** NB: answers will take many forms. Below are common findings to look out for.
Inspector question 12: What is the rationale for the teaching approaches chosen in the sequence of lessons? **School-friendly questions:** ▪ **What teaching approaches support the implementation of the curriculum?**	
Teaching decisions should develop musical competencies concurrently, although this may not be evident at the level of the individual lesson. In classroom contexts the pillars of progression are likely to be realised in the activities of performing, composing and listening. Implementation decisions include: ▪ using or adapting the progression model to provide a motivating level of challenge for all pupils ▪ consideration of which pedagogical interactions are most appropriate, depending on the pupils' level of expertise ▪ dealing with common misconceptions and provision of developmental feedback ▪ mechanisms to ensuring feedback to the teacher on quality of student work and its strengths/weaknesses.	**Performance** ▪ the level of technical challenge is inappropriate for most pupils who then experience cognitive overload, resulting in poor-quality musical response ▪ the importance of expressive performance is subsumed beneath a focus on technical progression, resulting in mechanical musical responses. **Composition** ▪ poor division of responsibility in group work results in unequal learning opportunities ▪ overly complex tasks lead to cognitive overload for many pupils and the resulting music is incoherent for all bar a few pupils

Fitness for purpose should be the rationale behind the variety of teaching approaches. Depending on the aspect or curricular intentions being covered, the delivery might be focused on individual, small-group or whole-class activities.	▪ too few music models are provided to support the aural knowledge of quality. **Listening** takes place but without a clear purpose. **The school requires teachers to apply generic pedagogical approaches.** This fails to acknowledge the stage of learning at which the pupils are operating. **The chosen teaching approaches too often fail to ground meaning in musical examples.**

Inspector question 13:
How effectively is the development of staff and other notations realised?

School-friendly questions:
- Do pupils learn to use a system for notating music?

Notation is embedded within sequences of learning as a means of accurately and fluently communicating music. Through regular use, pupils grow in competence. Staff notation is a complex system for the communication of musical intentions and any attempt to learn it through a 30-45 minute weekly group music lesson should be limited in technical scope so as to fulfil the EIF's requirement to 'allow all children to complete tasks to a high level of accuracy'.	**Notation is used in a cursory fashion.** If staff notation appears in the curriculum at infrequent intervals then it is unlikely that any level of automaticity will be available to pupils and they therefore will not be able to access it.

Inspector question 14:
How do teachers ensure that key content is remembered long term?

School-friendly questions:
- What do pupils know/can they do in Year 6 that they couldn't in Year 3?
- What do pupils know/can they do in Year 3 that they couldn't in Year 1?

Ofsted doesn't have any preferred approach to teaching but the approach chosen should be effective to ensure that declarative, procedural and tacit musical knowledge build year on year with prior learning consolidated. Teachers should be aware of what this content is and the extent to which pupils are able to use it.	**There is no expectation that content such as instrumental skill is remembered; the subject is seen as purely experiential or as a bolt on to other topics.** While there will inevitably been some forgetting taking place, it should be possible for Year 6s, for example, to quickly demonstrate whether they have:

	- remembered curriculum content encountered in key stage 2
	- can use skills picked up during their music lessons in key stage 2, for example the ability to create a rhythmic ostinato.

Area 3: The effectiveness of the assessment

Outline of potentially stronger practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.	Outline of weaker practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.
Inspector question 15: How does assessment support pupils' musical progress and inform an understanding of the success of the implementation of the curriculum? **School-friendly questions:** - What assessment data does the school collect on music and why?	
The curriculum should be the progression model and assessment should check that the curriculum content (both knowledge and skills) is available for learners to use in the long term. Assessment may take place: - as part of the learning process - in order to provide developmental feedback - to assess the impact of the curriculum and make attainment judgements. **Assessment of technical progression:** assessments help to judge whether pupils are developing the necessary automaticity to enable expanding procedural skill in their control of sound. Assessments include judgements over accuracy of completion of tasks. **Assessment of the 'constructive' pillar**: this area is the nearest to the 'knowing and remembering more' curriculum model. Assessments help	**The school reports on progress frequently using summative assessments.** Frequent summative assessment is unlikely to identify granular missing components effectively or in time to address issues in the lesson sequence. NB: this may be due to school-wide reporting requirements rather than subject decisions. **Technical progress in composition or performance is assessed without consideration of musical quality.** This is linked to a number of points made more widely in this document.

teachers to judge the retention of prior learning and the extent to which new learning has been retained in short or long-term memory.

Assessment of expressive outcomes/content: the assessment of musical quality is highly subjective but without a recognition of its importance pupils will miss out on some of the most crucial feedback in developing their musicality.

Area 4: The extent to which the school provides a climate of high expectations where pupils' love of the subject can flourish.

This focus may well help explain the success of some schools but a lack of evidence for 'climate where a love of the subject could flourish' could NOT reasonably be deployed to explain weakness given the challenge of identifying this during inspection.

Outline of potentially stronger practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.	Outline of weaker practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.
Inspector question 16: What evidence can the school provide of pupils' high-quality musical engagement? **School-friendly questions:** ▪ Is there a culture of music making in the school? What does it look like? ▪ Are the musical opportunities in the school of a good quality?	
Standards are likely to be seen in: ▪ pupils' engagement with high-quality repertoire ▪ high age-related standards of performance ▪ high expectations of vocal tone or intonation ▪ high teacher expectations, for example in part-singing, vocal tone or intonation ▪ creative composition work that shows strong understanding of melody and structure ▪ high levels of participation and uptake in musical activities.	Caveats to the examples given in column 2 mostly relate to there being a differential in expectations between the already musically advanced and others. Is the median pupil getting a quality music education or is the evidence only related to a few examples? If there is a choir of a good standard, how is their success matched by the whole school e.g. in assemblies?

Examples of evidence might include:

- recordings of whole-class ensembles or singing
- high-quality compositional output
- a notably involved level of discussion of the role of musical meaning in human culture
- high-quality co-curricular ensembles.

Inspector question 17:
Has a culture of engagement and celebration been created in the music life of the school?

School-friendly questions:
- Do pupils engage with music outside the curriculum?

Love of a subject is an ephemeral quality. The search for the evidence for this, if it can be proved to exist, may be in conversations with pupils and their sources of commitment to music making are likely to be hugely varied. More straightforward signs of a school that is inculcating a great musical culture will be in: - high-quality live or recorded classwork - assemblies - clubs - participation in concerts - uptake of instrumental lessons.	**Socioeconomic barriers to involvement in the musical life of the school are not mitigated.** Schools should have some mechanism for promoting equality of opportunity in uptake of music opportunities and mitigating the creation of categories of 'talented, musical' students who have lessons and 'non-musical' students who don't. **Singing in assemblies does not take place or is of poor quality without development for the pupils as they progress through school.**

Area 5: The quality of school systems and support for staff development

Outline of potentially stronger practice in terms of intent, implementation and impact. NB: answers will take many forms. Below are common findings to look out for.	**Outline of weaker practice in terms of intent, implementation and impact.** NB: answers will take many forms. Below are common findings to look out for.

Inspector question 18:
Have leaders assessed the experience, expertise and knowledge of staff in relation to the subject of music?

School-friendly questions: ▪ Do senior leaders know staff capabilities regarding music teaching?	
Leaders periodically evaluate strengths and weaknesses in relation to music. This includes evaluating: ▪ the musical expertise of the staff ▪ the extent to which staff have the declarative or procedural knowledge outlined in the parts of the curriculum they are expected to teach. The curriculum leader should have a sharp and accurate evaluation of the quality of the music curriculum and effectiveness of teaching approaches. They should understand the implications of this for the development of on-going training and the acquisition of resources.	**Leaders have given little thought to the evaluation of the subject expertise and subject-specific pedagogical understanding of the staff.** The have little or no appreciation of strengths and weaknesses. **Strengths and weaknesses are at a very superficial level**. Leaders see music as being primarily experiential, which prevents the seeing and correcting of subject knowledge deficits.

Inspector question 19: What is done to support staff in relation to the teaching of music? **School friendly questions:** ▪ Does the school provide support and CPD for staff in relation to music?	
Following evaluation, actions are closely related to the specific outcomes. Any support is targeted to cover any specific gaps in subject expertise. Where there is no adequate expertise in school, this expertise is sourced externally, probably from the local Music Hub or the school's MAT. Whether designed by school staff, a Hub/trust-wide curriculum or a commercial scheme, the necessary training to deliver the school's curriculum should be identified and organised.	**There has been no specific training about music.** **The curriculum leader has not had any subject-specific training** in music beyond their own initial teacher education experience. As with other staff members, the curriculum leader does not receive subject-specific support for this role.

Inspector question 20: How well is music led in the school?	
Ideally a music curriculum lead should be appointed that is suitably qualified, experienced and/or motivated. They may have had either a related degree, employment experience or musical insights from community musical engagement. Where the school does not have this expertise, the curriculum leader may hold a genuine interest in music and been supported through dedicated	**There is no oversight of the subject in place.** The subject lead for music is expected to oversee the curriculum as well as operational and creative aspects of a co-curricular and instrumental programme, but without compensation through TLR or reduced loading. This frequently leads to gaps in curriculum leadership.

subject lead time, professional development and engagement with the wider subject community through their local Music Hub.	

Area 6: the extent to which whole-school policies affect the school's capacity to provide an effective subject education	
This section is crucial to identify where the quality of education is influenced by the activities of the subject and where the quality of education provided can be attributed to senior leadership.	

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Inspector question 21: What rationale is used to decide how the class/year timetable is constructed?	
Leaders should allocate sufficient curriculum time for teaching of music. To be effective at least some of this teaching should be in discrete music blocks. Pupils are likely to have regular (probably weekly) experience of music with singing time in assembly in addition to class time rather than replacing it.	**There are extended periods when there is no music teaching.** As with all aspects of learning judged under the EIF, musical learning is not effective when distributed and aspects of learning are interleave as opposed to when the learning is undertaken in distant blocks. **Schools fail to take account of the need for vertical structures in musical ensembles.** Music is a rare subject in going against the grain of horizontal school organization. An openness to creative thinking on enabling these ensembles to exist is a prerequisite for a successful music curriculum. **All rehearsals and instrumental lessons are required to take place outside normal school hours.** This places unreasonable demands on music teachers to achieve good results by working at times of the day when there are no other calls on student time.
Inspector question 22: How do school-wide policies support the needs of staff who teach music? **School-friendly questions:** ▪ Does the school create the conditions for music teaching to succeed?	

Inspectors should check how far whole-school decisions are impacting on the effectiveness of music and provide flexibility for individual subjects to adapt practices.

For example, there should be:

- adequate resources for some form of instrumental learning
- support from SLT for the school's co-curricular life
- Subject-specific CPD focused on musical expertise as well as musical pedagogical content knowledge
- time is given to the subject leader for the development of curriculum and cocurricular plans
- adequate budget.

Opportunities to perform and/or share compositions are limited. This hampers the development of the learners as authentic young musicians.

CPD for non-specialist staff fails to give them the expertise and confidence to deliver curricular expectations. CPD undermines teacher confidence through promoting methods that seem impossible to implement.

Glossary

Term	Description
Automaticity	Ability to recall and deploy (facts, concepts, and methods) with **accuracy and speed** and without using conscious memory; frees the working memory for higher-order processes that require holding a line of thought.
Components	The building blocks of knowledge or sub-skills that a pupil needs to understand, store and recall from long-term memory in order to be successful in a complex task. See Automaticity.
Composites	The more complex knowledge which can be acquired or more complex tasks which can be undertaken when prior knowledge components are secure in a pupil's memory. A practical science activity is a composite task.
Cumulative dysfluency	Educational failure caused when pupils do not have enough opportunities to recall knowledge to gain automaticity with the use of that knowledge. Over time this may cause many gaps in pupils' knowledge which prevent or limit pupils' acquisition of more complex knowledge.
Cumulative subjects	These are subjects where there are many possible content choices from which teachers can select e.g. English literature of history. In cumulative subjects, progression over time comes in part from the cumulative addition of more content areas being learned by pupils. The notion of cumulative sufficiency is particularly important when considering curriculum quality in cumulative subjects. Cumulative subjects are usually set in contrast to hierarchical subjects.

Cumulative sufficiency	When the sum totality of curriculum content can be considered an adequate subject education. This notion is particularly useful when considering the quality of the curriculum in subjects where there are many possible content options.
Deep structure	The different ways a principle can be applied that transcend specific examples. When a principle is first learned, it is used inflexibly as the learner will tie that knowledge to the particulars of the context in which the principle has been learned (the 'surface structure'). As a learner gains expertise through familiarity with the principle and its applications, their knowledge is no longer organised around surface forms, but rather around deep structure. This means that experts can see how the deep structure applies to specific examples and that is an important goal of education.
Disciplinary knowledge	Methods and conceptual frameworks used by specialists in a given subject to establish knowledge. In science, this involves knowing how scientific enquiry establishes and grows knowledge. 'Working scientifically' sections of the National Curriculum outline what disciplinary knowledge (concepts and procedures) pupils need to know.
Hierarchical subjects	Subjects where content has a clear hierarchical structure and there is often less debate about content choices than for cumulative subjects. This is because there are core components of knowledge that you must know in order to be able to progress within the subject. Science is a hierarchical subject.
Long-term memory	Where knowledge is stored in integrated schema, ready for connecting to and for use without taking up working memory. See schema.
Pedagogical content knowledge	Pedagogical content knowledge is the integration of subject expertise and skilled teaching of that particular subject. It was first developed by Lee Shulman in 1986. Teachers' expertise involves combining content with pedagogy.
Phonics	The study of the relationship between the spoken and written language. Each letter or combination of letters represents a sound or sounds. The information is codified, as we must be able to recognise which symbols represent which sounds in order to read the language.
Progression model	The planned curriculum path from the pupil's current state of competence to the school's intended manifestation of expertise.
Schema/schemata (plural)	A mental structure of preconceived ideas that organises categories of information and the connections between them.
Substantive knowledge	Subject knowledge; often that carries considerable weight in a given subject domain, such as significant concepts. In science, substantive knowledge involves knowledge of the products of science such as Darwin's theory of evolution by natural selection or the names of parts of a flower.
Understanding	We are using the cognitivist model in which understanding describes pupils' interconnected knowledge e.g. of concepts and procedures in science. Understanding describes a certain schematic pattern of knowledge and is not qualitatively different from knowledge. Mental schemata can be viewed as network node diagrams, where nodes represent knowledge (facts,

	concepts, processes, features) and arcs the relationships between them. Understanding in this model is a function of the quantity of appropriate nodes and the quantity of appropriate arcs - more knowledge, and more connections between them leads to more understanding. A knowledge schema can always be developed further and this is synonymous with deepening understanding. In this sense a curriculum plan articulates the degree of understanding intended. In everyday life, the question 'do you understand?' invites a binary yes/no response. This implies that understanding is something that is finite and can be possessed absolutely. This is incorrect and leads us into many traps, such as trying to 'teach for understanding' as an absolute when understanding can be viewed as a continuum and the nature and degree of understanding sought should be part of a teacher's articulated curricular intent.
Working (short-term) memory	Where conscious processing or 'thoughts' occur. Limited to holding four to seven items of information for up to around 30 seconds at a time.
Working scientifically	This specifies the knowledge, as outlined in the National Curriculum, that pupils need to know about how knowledge in science becomes established through scientific enquiry. This knowledge relates to the *performance of scientific enquiry* e.g. knowing how to measure a specific variable **and** knowledge *about scientific enquiry* e.g. knowing why experiments need controls.