

Secondary ITE Subject Studies Curriculum Map: MUSIC

2026/27

Background and Rationale

The LJMU Secondary ITE Music Curriculum has been designed to develop student teachers who enable all pupils to make meaningful musical progress through access to high-quality, inclusive musical experiences. Rooted in the principle of engaging pupils in music through authentic musical experience and understanding, often described as "teaching music musically" (Swanwick, 2011; Fautley & Daubney, 2019), our curriculum places musical thinking and active music-making at the centre with pupils learning through performing, composing, and listening within lessons rich in musical content and activity. Carefully sequenced teaching supports the development of practical musicianship alongside conceptual understanding, with student teachers using modelling, guided practice, and structured musical experiences to build pupils' knowledge and mastery over time. Our central aim is to ensure that all pupils, regardless of background or prior experience, can access and succeed in Music. Indeed, our subject plays a uniquely important role in addressing educational disadvantage by providing opportunities for achievement, expression, and engagement that may not be available elsewhere. For us, inclusion is embedded within everyday classroom practice rather than treated as an add-on. Our student teachers continually refine their practice through close collaboration with our well-established network of partner schools, where theoretical ideas are enacted in classroom contexts, supported by the expertise of our mentors. As a result, they qualify as inspirational Music teachers who are prepared to navigate the evolving and challenging landscape of Secondary Music education in the UK.

Curriculum Themes

The LJMU Secondary ITE Music curriculum is structured around interconnected themes which reflect both the disciplinary nature of music and the progressive development of student teachers:

- **Teaching Music Musically:** Student teachers refine their own musicianship and strengthen the subject knowledge they need to teach Music effectively through performing, composing, and listening, by integrating practical skills, creativity, and theoretical understanding.
- **Curriculum Design:** A key consideration is how musical learning is structured over time, with student teachers analysing curriculum models and designing sequences across Key Stages, with a focus on retrieval, rehearsal, and sustained practice to support secure musical learning.
- **Music Pedagogy:** Student teachers engage with evidence-informed approaches to teaching, including modelling, explanation, questioning, and guided practice, supported by Intensive Training and Practice (ITAP), where key aspects of teaching are explicitly taught, practised, and refined.
- **Assessment and Feedback in Music:** Approaches to assessing musical learning in performing, composing, and listening are explored in depth, and student teachers practise using feedback to make progress visible, support improvement, and deepen musical understanding and mastery.

- **Inclusive and Adaptive Practice:** Inclusion is embedded throughout the curriculum, with student teachers learning and practising the strategies they need to design and deliver accessible, holistic musical experiences that enable all pupils to participate and succeed.
- **Professional Practice and Reflective Development:** These themes are realised through school placements, where student teachers apply, refine, and reflect on their practice, developing increasing confidence and independence over time.

Adaptive Practice

The nature of Music as a practical and expressive subject offers unique opportunities for adaptive practice, including the use of adapted instruments, alternative and assistive notations, music technology, and approaches such as therapeutic songwriting, improvisation, and music-making which support communication, engagement, and self-expression. Adaptive practice is embedded throughout the LJMU Secondary ITE Music curriculum by the integration of a specialist data set (a fictional Year 7 class) that is used to encourage student teachers to consider the implications of their planning decisions on a wide range of pupil abilities, identities, and needs.

Our student teachers also engage with trauma-informed approaches and explore how Music can support regulation, belonging, and emotional development, and we are committed to anti-racist practice and the decolonisation of the Music curriculum. What's more, our student teachers gain experience of approaches such as assistive communication systems and accessible technologies in order to support all pupils in their musical learning.

Five Essential Readings

1. Ofsted (2023) *Striking the Right Note: The Music Subject Report*. London: Ofsted. <https://www.gov.uk/government/publications/subject-report-series-music/striking-the-right-note-the-music-subject-report>
2. Savage, J. (2021) 'Teaching music in England today'. *International Journal of Music Education*, 39(4), pp. 464–476. <https://journals.sagepub.com/doi/abs/10.1177/0255761420986213>
3. Edited Cooke C., Philpott C. (2022) *A practical Guide to Teaching Music in the Secondary School: Second Edition*. London: Routledge. <https://doi.org/10.4324/9781003092568>
4. Fautley, M. and Daubney, A. (2019, updated 2023) *Curriculum and Assessment in Music Education: The Research Context*. London: ISM Trust. https://www.ism.org/wp-content/uploads/2022/07/ISM_Curriculum-and-Assessment-in-music-education-the-research-context_2023-UPD_v3-1.pdf
5. Ofsted (2021) *Research Review series: Music*. <https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music>

	Title and Objectives	Essential Reading and Student Activity (pre or post session)	Placement Activity / Focus for GM	PE Links	ITTECF Links
7 th September AM	Introductory session (JOINT WITH DANCE): Consider the role and nature of Music and The Performing Arts. What makes an effective Performing Arts/Music teacher?	Read: Curriculum and Assessment Review: <i>Building a world-class curriculum for all</i> (2025), pp. 96-100. Activity: Complete baseline Skills Audit.		Q3, Q9, Q10	3.1, 3.2, 3a, 3f, 3d, 8.1, 8.2, 8b, 8d, 8f
11 th September AM	Introduction to Secondary Music Teaching: Explore musical identity and purpose of music education through <i>teaching music musically</i> .	Read: Swanwick, K. (1999) 'Principles of Music Education', Chapter 3 in <i>Teaching Music Musically</i> . Activity: Share a musical example that represents your identity, considering how it could be used in the classroom. Fill in Student Teacher Profile.		Q3, Q9, Q10	3.7, 3b, 3c, 3e, 3i, 3g, 3s, 8.3, 8.7, 8a, 8g
11 th September PM	The KS3 Music Curriculum: Investigate how Music is structured within the KS3 curriculum and its relationship to other performing arts disciplines.	Read: <i>National Curriculum for Music</i> , Key Stages 1 to 3. Activity: Group discussion: the purpose of Performing Arts and how Music contributes within the wider curriculum. Complete Student Support Map.			
18 th September AM	Musical Learning (SCHOOL VISIT): Understand how musical knowledge, skills and progression are developed across the secondary curriculum.	Read: Finney, J. and MacGregor, E. (2025) 'The Place of Music in the Secondary School' in <i>Learning to Teach Music in the Secondary School</i> . Activity: Ensemble performance task: identify how performing, composing and listening support progression in musical knowledge and understanding.		Q2, Q5, Q7	2.1, 2.2, 2.3, 2.4, 2.6, 2a, 2d, 2e, 2f, 2k, 5.2, 5.6, 5b, 5h, 5l, 6.2, 6d, 6f, 6g, 6i, 6n, 6o

18 th September PM	Teaching Music Musically: Apply performing, composing and listening as core approaches to teaching and learning in music.	Read: Cooke & Philpott (2022), 'Exploring pedagogy', Chapter 1 in <i>A Practical Guide to Teaching Music in the Secondary School</i> . Activity: Teach and adapt a short musical task, using modelling and rehearsal to support musical learning.		Q1, Q4, Q5	1.3, 1.4, 1b, 1c, 4.2, 4.3, 4.5, 4a, 4g, 4h, 4i, 4m, 4n, 5.3, 5g, 5m
25 th September AM/PM	ITAP 1: Starting Lessons: Discover strategies to establish a calm and purposeful start to Music lessons.	Read: Philpott, C. (2001) 'The management and organisation of music lessons', Chapter 14 in <i>Learning to Teach Music in the Secondary School</i> . Activity: Practise entering, setting up and starting a short musical activity, focusing on routines, expectations and transitions.	Observe how teachers start lessons and deploy routines. Discuss: how do rules and routines at the start of lessons support musical learning? Set a target based around starting lessons/behaviour management.	Q1, Q2, Q8	1.1, 1.4, 1.7, 1f, 2.8, 2.9, 2b, 2c, 2d, 2g, 2h, 2i, 2j, 7.1, 7.2, 7.9, 7a, 7c, 7e, 7f, 7h, 7i, 7j, 7n
2 nd October AM/PM	ITAP 2: Questioning (JOINT WITH DRAMA AND DANCE): Develop questioning strategies to assess and respond to pupil understanding in Music.	Read: Haston, W. (2013) 'Perceived Use of Teacher Questioning in Secondary Music Ensembles'. Activity: Participate in a collaborative Performing Arts piece and practise using questioning techniques to guide development and shape performance.	Observe how questioning is used during practical music-making. Discuss: how do teacher questioning strategies shape pupils' musical development? Set a target around questioning in Music.	Q5, Q6, Q8	4.5, 4.6, 4.10, 4f, 4l, 4m, 4n, 4o, 5.1, 5a, 5n, 7.6, 7.7, 7a, 7c, 7d, 7n, 7q
9 th October AM/PM	ITAP 3: Explanation and Modelling (JOINT WITH DRAMA AND DANCE): Apply effective modelling and explanation of musical knowledge and skills.	Read: Fündeling, O. and Stadler Elmer, S. (2025) 'Teaching song leading: A conceptualization of strategies.' Activity: Continue collaborative Performing Arts piece; practise	Observe how teachers explain and model musical ideas. Discuss: how do modelling and explanation strategies support pupil learning and understanding in Music? Set a target around modelling in Music.	Q4, Q5, Q7	4.1, 4.2, 4.4, 4.11, 4c, 4h, 4i, 4j, 4k, 4q,

		modelling and explaining musical ideas to support understanding.			6.1, 6a, 6e, 6f, 6g, 6j, 6k, 6p
16 th October AM/PM	ITAP 4: Subject Pedagogy: Apply subject-specific pedagogy to support musical learning and address misconceptions. THEATRE VISIT: Romeo & Juliet.	Read: Axtell, I. Fautley, M. Nicklin, K.D (2017) 'Popular music meta-pedagogy in music teacher education.' Activity: Compile list of subject-specific vocabulary to your instrument and develop practical ideas to address common misconceptions in Music.	Observe a range of music pedagogies and how they are implemented. Discuss: how do Music teachers use specific pedagogies support pupil learning? Set a target around addressing misconceptions in Music.	Q3, Q4, Q6	3.3, 3.4, 3.12, 3e, 3g, 3h, 3i, 3j, 3n, 3o, 5.7, 5a, 5h, 5k, 5o, 5n, 5p
23 rd October AM	AS1 FOCUS: Effective Music Teaching (JOINT WITH DANCE): Explore effective pedagogies and approaches to subject teaching.	Read: Independent Society of Musicians (2025) <i>A Curriculum for Music in Lower Secondary School</i> . London: Independent Society of Musicians. Activity: Using AS1 guide, write introductory paragraph.	Observe and identify essential concepts, knowledge, skills and principles of the KS3 Music curriculum. Discuss: What are the key skills/knowledge that pupils need to master in KS3 Music? Set a target around sequencing musical knowledge and skills effectively.	Q2, Q3, Q5	2.1, 2.2, 2.3, 2.5, 2.6, 2.7, 2.10, 2a, 2b, 2e, 2f, 2g, 3.6, 3.8, 3j, 3k, 4.1, 4.8, 4.11, 4b, 4g, 4l, 4o
23 rd October PM	Curriculum Design in Music: Consider sequencing and spiral curriculum models.				
6 th November AM	Specialist Music Pedagogy (JOINT WITH DANCE): Develop subject knowledge considering modelling and demonstrating.	Read: Ofsted (2021) <i>Research Review: Music</i> , Section 10: Pedagogy. Activity: Microteaching - plan & deliver a 15-minute creative learning episode, considering how this could be embedded within the curriculum.	Observe how creative and cross-disciplinary approaches are used in music and performing arts lessons. Discuss: how do Music teachers work with colleagues on shared creative ideas? How do teachers engage with research and integrate it into their daily teaching practice? Set a target around embedding a	Q3, Q5, Q10	3.4, 3.12, 3k, 3m, 3n, 3p, 4.7, 4.9, 4d, 4e, 4f, 4j, 8.7, 8.9, 8e, 8p
6 th November PM	Engaging with Research in Music Education: Evaluate how accessible research can inform	Listen: Music Mark Podcast, Episode 2: <i>Creative Curriculum Approaches</i> .			

	teaching and curriculum design in Music.	Activity: Explore a range of accessible research sources and present one idea to inform your teaching practice.	relevant research-informed idea into your music teaching.		
13 th November AM	Professional Studies: AS2 Briefing	Read: Evans, N. and Spruce, G. (2022) 'Exploring composing', Chapter 6 in <i>A Practical Guide to Teaching Music in the Secondary School</i> . Activity: Develop a short composition using digital and instrumental resources, reflecting on how composing is taught in the classroom.	Observe how composition and performance are taught in your school. Discuss: how are digital tools and resources used to support creativity and musical learning in performance and composition? Set a target to trial the use of a digital tool to support creativity.	Q4, Q6, Q7	3.9, 3.10, 3.11, 3l, 3o, 3r, 3t, 3q, 3u, 5.2, 5.6, 5.9, 5b, 5j, 5k, 6.3, 6.5, 6.6, 6a, 6h, 6m, 6o, 6n, 6q
13 th November PM	Specialist Pedagogy in Practice: Apply approaches to teaching composition and performance using digital tools and musical resources.				
20 th November AM	Retrieval and Practice in Music Learning: Apply retrieval and practice strategies to support the development of musical knowledge and skills.	Read: Rosenshine, B. (2012) 'Principles of Instruction: Research-Based Strategies That All Teachers Should Know'. Activity: Identify key principles from the reading and consider how retrieval and practice can be practically applied in the Music classroom.	Observe how retrieval and questioning are used in Music lessons. Discuss: how is prior learning revisited across time and embedded in lesson planning to best support pupil progress? Set a target around employing retrieval strategies in Music teaching.	Q2, Q5, Q7	2.4, 2.5, 2.7, 2.8, 2.9, 2.10, 2c, 2h, 2i, 2j, 2k, 4.7, 4.8, 4.9, 4d, 4k, 4p, 6.4, 6.7, 6e, 6h, 6i, 6j, 6l, 6r
20 th November PM	Metacognition in Music: Develop approaches to support pupils' independent learning and self-reflection				
27 th November AM	Meeting Individual Needs in the Music Classroom: Consider ways to make Music lessons inclusive and accessible, including effective deployment of support staff.	Read: EEF (2022) <i>Special Educational Needs in Mainstream Schools</i> . Activity: Adapt a short musical task to support a specific learner profile, considering how adaptive teaching and	Observe how Music teachers adapt tasks to support access for all learners and how they use literacy and oracy to develop musical understanding. Discuss: how do adaptive teaching and resources	Q1, Q6, Q8, Q10	1.6, 1.7, 1.8, 1a, 1e, 1f, 1g, 1h, 5.5, 5.8, 5c, 5d,

		resources can remove barriers to participation.	support pupil participation and progress? Set a target around supporting pupils with additional needs and effective deployment of support staff.		5i, 7.1, 7.3, 7.5, 7.8, 7.9, 7.10, 7.11, 7b, 7d, 7e, 7g, 7k, 7l, 8.5, 8.6, 8.8, 8i, 8j, 8k, 8m, 8n
27 th November PM	Literacy and Oracy in Music: Apply strategies to develop musical vocabulary, discussion and communication.	Read: McCormack, B.A. and Kloppe, C. (2016) 'The potential of music in promoting oracy in students with English as an additional language'. Activity: Design a learning episode using instruments that develops pupils' understanding by using and applying musical vocabulary and discussion.			
4 th December AM	Job Applications and Interviews (GUEST SPEAKER): Build your Personal Statement right and understand what to expect at interview.	Read: DfE (2021) <i>Model Music Curriculum, Key Stage 3 Year 9 – Guidance</i> , pp.52-55. Activity: Explore GCSE/BTEC Music specifications and update Subject Knowledge Audit, identifying strengths and areas for development.	Observe KS4 Music lessons in your school. Discuss: how are GCSE/BTEC Music courses delivered? How are performance, composition, listening, and/or coursework components delivered and assessed? Set a target around KS4 subject knowledge.	Q3, Q7, Q9	3.1, 3.5, 3a, 3d, 3p, 3q, 6.5, 6.6, 6.7, 6b, 6c, 6k, 6m, 6r, 8.1, 8c, 8h
4 th December PM	KS4 Music – GCSE/BTEC: Understand the structure and assessment of KS4 Music.				
11 th December	Get That Job Conference	Read: DfE (2024) <i>How to approach a teaching job interview</i> . How to approach a teaching job interview - Teaching Vacancies - GOV.UK	Discuss: What is the process of applying for Music teacher roles? What knowledge can you share on local schools and how can you support student teachers with any applications they are making?	Q10	8.3, 8.5, 8.7, 8i, 8j, 8p, 8o
18 th December AM	Assessment of Composition: Analyse approaches to assessing composition and supporting musical development.	Read: Savage (2011) <i>The organisation and assessment of composing at Key Stage 4 in English secondary schools</i> Activity: Assess KS4 Music compositions using set criteria, considering how feedback can support development of musical ideas.	Observe how composition and performance are assessed in music lessons. Discuss: how are assessment criteria and feedback used to support the development of musical ideas, technique and expression? Set a target around	Q5, Q6, Q7	4.3, 4.4, 4.6, 4.10, 4a, 4b, 4c, 4e, 4p, 5.3, 5.5, 5m,

18 th December PM	Assessment of Performance: Consider different ways to assess musical performance and maximise pupil progress.	Read: Fautley, M. and Daubney, A. (2023) <i>Curriculum and Assessment in Music Education: The Research Context</i> . Activity: Perform and peer assess a short musical piece using set criteria, focusing on how feedback promotes technical and expressive development.	assessment of performance or composition.		5o, 5q, 6.1, 6.1, 6.2, 6.3, 6.4, 6b, 6c, 6d, 6l, 6p, 6q
26 th February AM/PM	Removing Barriers to Music-Making (GUEST SPEAKER): Explore how adapted instruments and technologies can remove barriers to participation in Music lessons.	Read: Booth, N. and Wolffsohn, R. (2026) 'Everybody should have the chance to play': a conversation reflecting on the challenges and opportunities for enhancing inclusivity in music education in England'. Activity: Participate in a workshop exploring adapted instruments and inclusive approaches to music-making.	Observe how teachers address barriers to participation in Music lessons. Discuss: how do resources, technology and teaching approaches support access and inclusion for all learners? Set a target to adapt a musical activity to improve access for all learners.	Q1, Q6, Q10	1.1, 1.2, 1.5, 1h, 5.1, 5.4, 5.7, 5.8, 5.9, 5e, 5j, 8.5, 8.6, 8.8, 8i, 8j, 8k, 8l
5 th March AM/PM	Engaging the Hardest to Reach in Music (GUEST SPEAKER): Explore trauma-informed and inclusive approaches to engaging pupils who are disengaged or reluctant in music learning.	Read: Sage Gateshead (2014) <i>Learning Framework for Inclusive Music Making</i> . Activity: Participate in a practical workshop exploring approaches to engagement, building relationships and keeping learners safe in Music.	Observe how teachers engage reluctant learners in Music lessons. Discuss: how do task design, musical content and different teaching approaches support pupil participation and engagement? Set a target around pupil engagement and relationship building.	Q1, Q6, Q8,	1.2, 1.5, 1g, 5c, 5d, 5e, 5f, 5i, 5p, 5q, 7.3, 7.4, 7.5, 7.8, 7.10, 7.11, 7f, 7g, 7h, 7k, 7l, 7m, 7o, 7p, 7q, 7r
12 th March AM	Anti-Racist Practice in Music Teaching (GUEST SPEAKER): Consider approaches to creating inclusive, equitable	Read: McIntosh (1989) <i>Unpacking the Invisible Knapsack</i> Activity: Reflect on the reading and conduct a personal inventory, considering how your own experiences	Observe how the Music curriculum in your school is constructed around different musical traditions. Discuss: how does the curriculum promote representation, inclusion	Q1, Q6, Q9	1.3, 1.8, 1a, 1d, 1e, 5.4, 5f, 5g, 5p, 8.2,

	and anti-racist music learning environments.	and perspectives may shape your teaching practice.	and pupil engagement? Set a target around curriculum development.		8.4, 8.9, 8c, 8e, 8f
12 th March PM	Decolonising the Music Curriculum: Apply approaches to designing a diverse and representative Music curriculum.	Read: DfE (2021) <i>Model Music Curriculum: Key Stage 3</i> , Listening: pp. 10-11. Activity: Present a piece on your instrument showcasing a musical tradition that you would include in a diverse curriculum.			
19 th March AM/PM	Time-Smart Teaching (GUEST SPEAKER): Explore strategies for managing workload and sustaining wellbeing as a Music teacher.	Read: Meng, H. and Goopy, J. (2026) 'School Music Teacher Wellbeing: A Systematic Review'. Activity: Reflect on wellbeing strategies and create a personalised support plan identifying tools that will enable you to sustain an effective and manageable Music teaching practice.	Observe how Music teachers manage workload and planning. Discuss: how do strategies and use of available resources support a sustainable career in teaching? Set a target around effective time management/prioritisation of tasks.	Q9, Q10	8.2, 8.7, 8g, 8m, 8n, 8o, 8p
16 th April AM	Music Beyond the Classroom (WORLD MUSEUM VISIT): Investigate the role of enrichment and wider musical opportunities in supporting pupil engagement and development.	Read: Arts Council England (2020) <i>Let's Create: Creative People</i> , pp. 33-34. Activity: Visit the World Museum. Conduct a risk assessment, identifying key considerations for pupil safety.	Observe how Music is integrated into the wider life of your school through cross curricular and enrichment opportunities. Discuss: how are these experiences planned and delivered to support pupil engagement and progression? Set a target around involvement in the wider musical life of the school.	Q4, Q8, Q10	3.5, 3.7, 3.8, 3.10, 3.11, 3c, 3h, 3t, 4., 7.2, 7b, 7i, 7j, 7m, 7p, 8.3, 8f, 8l
16 th April PM	Designing Schemes of Learning: Apply subject knowledge and pedagogical principles to design a coherent music curriculum sequence.	Read: ISM (2025) <i>A framework for curriculum, pedagogy and assessment in lower secondary school Music</i> . Activity: Use instruments to design a KS3 sequence of learning using the World Museum artefacts as a stimulus.		Q3, Q4, Q6	3.3, 3.9, 3a, 3f, 5.3, 5l, 5p

23 rd April AM/PM	KS5 Music in Practice (SCHOOL VISIT): Explore teaching and learning in KS5 Music through observation and discussion with a specialist teacher at a local school/college.	Read: Whittaker (2021) 'Teacher perceptions of A-level music: tension, dilemmas and decline'. Activity: Update Subject Knowledge Audit in relation to KS5 Music, identifying key strengths and areas for development.	Observe how KS4 Music prepares pupils for KS5 study. Discuss: how do curriculum design, pedagogy and expectations support advanced musical progression. Set a target based on increasing stretch and challenge in Music teaching.	Q1, Q3, Q10	1.3, 1.6, 1b, 3.6, 3b, 3l, 8.3, 8f
30 th April AM	Extracurricular Music and School Productions (JOINT WITH DANCE): Investigate the role of extracurricular Music and productions in supporting pupil development and school culture.	Read: DfE (2022) <i>The Power of Music to Change Lives</i> , Chapter 3 'Supporting progression and furthering musical development', pp. 61-74. Activity: Group task - Research available school shows, availability, suitability, cost and requirements of a specific production.	Observe how Music teaching reflects a clear vision for the subject. Discuss: how do teaching approaches, curriculum and enrichment contribute to a high-quality Music education? Set a target around enhancing enrichment opportunities.	Q1, Q8, Q10	1c, 1d, 7.4, 7.6, 7.7, 7n, 7o, 7r, 8.4, 8h
30 th April PM	Becoming a Music Teacher: Reflect on your development as a Music teacher and identify next steps for professional growth. (GUEST SPEAKER)	Read: Sherrington (2012) <i>What makes a great teacher?</i> <i>What makes a great teacher? – teacherhead</i> Activity: Reflect on your learning across the course and articulate your approach to teaching Music, identifying key strengths, areas for development and career priorities.		Q3, Q9, Q10	3.2, 3a, 3m, 3r, 3s, 8.1, 8a, 8b, 8d, 8o