



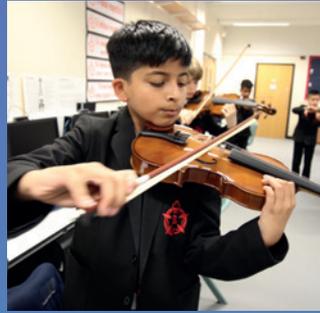
# Curriculum

The Andrew Lloyd Webber  
Programme

THE MUSIC IN SECONDARY SCHOOLS TRUST

**Dr Kadiatu Kanneu-Mason**  
MiSST Trustee

*"Music is an academic subject. It does demand intellectual rigour. Learning to read music or play or sing are incredibly developed skills. But music is also part of what makes us human. Music is a gift, a privilege and an education, an education that should be open and accessible to everyone."*



**Lord Andrew Lloyd Webber**

*"Engagement in the arts changes lives. The positive impact of the arts on health, social mobility and wellbeing are now irrefutable. I passionately believe that everyone in this country, particularly those from disadvantaged backgrounds, should be able to participate and I am thrilled MiSST's music programme will make the difference for these young people. I know it works. Headteachers and the staff in MiSST's partner schools know it works. It has been proven to be the common denominator in schools where often over sixty languages are spoken."*



**Nicola Benedetti, CBE**

*"MiSST continues to provide excellence throughout all the work it does. I am delighted to be Patron, and to work closely with the young musicians in the MiSST orchestra. The Andrew Lloyd Webber Programme enables children to follow a robust, challenging and progressive curriculum that enables school children to move from being a non-player to Grade 3 level by the end of Year 9, I believe all children should have the opportunity to access this programme regardless of background."*





# MiSST's Curriculum

## The Andrew Lloyd Webber Programme



MiSST's Key Stage 3 curriculum, known as the Andrew Lloyd Webber Programme, uses learning to play a classical musical instrument and singing as a conduit to produce high-level, imaginative performers, composers and critical thinkers, preparing them for music GCSE, A-Level and beyond. The Programme also promotes the enjoyment of listening and playing music for its own sake.

The Andrew Lloyd Webber Programme is at its core a skills based classical music curriculum that allows students to perform, listen, respond and be exposed to music from a diverse range of genres, traditions, styles and historical periods. This ensures that through our spiral curriculum students are improving their skills on an instrument whilst deepening their understanding of and engaging critically with different styles of music.

Music should be an integral part of any schools curriculum. The Andrew Lloyd Webber Programme is designed for a minimum of 1 hour every week, with many schools choosing to run the programme for over 2 hours a week.

*“The requirement for maintained schools and academies to offer a broad and balanced curriculum is set out in the Education Act 2002 (for maintained schools) and the Academies Act 2010.”*

- Ofsted, 2021

*“In England, all pupils should study music until the end of key stage 3... the recent ‘Model music curriculum’ published by the Department for Education suggests at least an hour a week.”*

- Ofsted, 2021

### ALWP to GCSE ready

	Year 7	Year 8	Year 9	GCSE
<b>Highly motivated, passionate and fully engaged – may display natural musical talent</b>	Vamoosh 2	Grade 1+	Grade 2+	Grade 3+
<b>Engaged and interested, but music not their first love</b>	Vamoosh 1 – 2	Vamoosh 2 – Grade 1	Grade 1 – Grade 2	Grade 3
<b>Facing barriers to learning that need additional time and support</b>	Vamoosh 1	Vamoosh 1 – 2	Vamoosh 2 – Grade 1	Grade 2+

Students can move between groups over time.





## Resources

MiSST is committed to providing schools with the necessary resources for all The Andrew Lloyd Webber Programme schemes of work. These are differentiated from beginner learners to the most able musicians. All lessons can be accessed on MiSST's digital platform, Kinteract.



## Staff Training

MiSST is committed to improving the quality of teaching, learning and leadership of music through high quality staff training, which increases knowledge, understanding and skills. Online forums, support resources and best practice videos are available for Heads of Departments, Music teachers and Peripatetic staff.



## SEND

MiSST is committed to inclusion and scaffolding for students with SEND. These students follow The Andrew Lloyd Webber Programme through Figurenotes, where they learn through a colour system for notation. MiSST uses Figurenotes SEND books that have been exclusively created in partnership with Vamoosh, Drake Music Scotland and The Resonarri School, Finland. MiSST research outcomes evidences that there is little difference in achievement between Non SEND students and students with SEND.



## Assessment

MiSST is committed to formative assessment to support student progress. Appropriate resources and staff training in best practice, ensure teachers and tutors know and understand the assessment processes that will lead to greater competence for students.

*"MiSST resources are a valuable part of our students musical learning. Continuing with The Andrew Lloyd Webber Curriculum online was invaluable during the Covid 19 pandemic and enabled us to continue effective learning whilst also supporting our students' mental well being."*

- Aimee Lyall, Headteacher at City of London Academy Highbury Grove

*"It's wonderful to be able to connect with other peris and share ideas via the Peri Platform, and the wealth of resources and support from the MiSST team is invaluable. Having access to so much guidance in one place is really helping me develop my teaching practice – thank you!"*

- Ellie Blamires, Central Foundation Boys School

*"A high-quality music curriculum will have: breaking down tasks, reducing the burden on working memory, the use of appropriate supportive routines, combining learning modes to enhance clarity/accessibility, adapting materials to ensure a good but achievable level of challenge."*

- Ofsted, 2021

*"Clarity over the components which will form the basis for formative assessment. High levels of guidance for novices, remembering that pupils in every key stage are sometimes novices, with increasing freedom as pupils gain greater competence."*

- Ofsted, 2021

# Andrew Lloyd Webber Programme Overview

ALWP curriculum overview		Autumn		Spring		Summer	
Year 9	Performance	Solo	Ensemble	Solo Grade 2		Ensemble	Composition
	Theory	Kodaly, rhythmic dictation, notes on the stave, melodic dictation, metre, intervals, triads		Key signatures, scales, listening skills		Rehearsal skills, Logic skills	
Year 8	Performance	Solo	Ensemble	Solo Grade 1 prep	Improvisation	Solo Grade 1	Solo Grade 1 Composition
	Theory	Kodaly, rhythmic dication, notes on the stave, rhythm words, metre, instrumentation		Rhythm writing, melody, degrees of the scale		Accidentals, tones and semitones, keyboard skills, Logic skills, structure, key signatures	
Year 7	Performance	Solo				Ensemble	
	Theory	Kodaly, notes on the stave, rhythm words, metre, tempo		Dynamics, performance directions, instrumentation		Rhythmic dictation, rehearsal skills	
All years	Listening	Beethoven, Prince, Grieg, Purcell, Wood, Jones, Schumann		Holst, Shankar, Bologne, Simone, Marsalis, Silvestri, Bellowhead		Schumann, Mozart, Armstrong, Ravel, Cooke	
	Singing	Pop		Traditional		Folk	



# Curriculum Pillars



## Technical

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Learning how to play an instrument is key.  
Students learn more through playing.

All MiSST students are given an instrument in Year 7 which they keep for at least 3 years. Students are encouraged to take the instrument home to enable them to practice. The Andrew Lloyd Webber Programme includes whole class/group instrumental tuition, solo and ensemble performance, music technology, composition, singing and keyboard skills.

*“After 5 years, the impact of MiSST has been transformational and we are celebrating the best results the school has ever had. Music is thriving and infectious. Without this opportunity, so many of our pupils would never have picked up a violin or flute and they would never have had the opportunities that a music education provides.”*

- Jenny Smith – Headteacher, Frederick Bremer School

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Students must have time and be taught how to practice.

Students are expected to practice 4 times a week on their MiSST instrument using the MiSST practice routine. Students can submit video/audio recordings of their practice for evidence and feedback.

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It is important that students learn about music as well as play music;  
this will solidify their knowledge and understanding.

Students learn about historical musical context alongside listening tasks. Students are directed to do their own research using listening tasks and composer passport templates. All MiSST Programmes are planned to include opportunities for pre-research and historical context discussions.

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It is important to read stave notation so students can be independent learners.

Essential score reading in term 1 is embedded within the spiral curriculum throughout KS3. The Andrew Lloyd Webber Programme uses the universal language of Kodaly and melodic method.

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Singing should happen throughout KS3.

Planned schemes of work for singing build skills and confidence using a range of diverse resources.

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*“This review starts from the assumption that a central purpose of good music education is for pupils to make more music. ‘Music-making is more important than music information’. Realistic scope concerning this knowledge which, if it is to be meaningful and remembered, is unlikely to be vast.”*

- Ofsted, 2021

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*“...Pupils generally need much more practice than teachers assume to gain procedural fluency. Large amounts of practice to enable pupils to develop reading fluency at the level set out in the curriculum.”*

- Ofsted, 2021

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*“This knowledge of shared and historical musical culture has an important role to play in offering a broad and balanced education that supports cultural literacy.”*

- Ofsted, 2021

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*“The national curriculum requires pupils to learn to understand and use staff notation. The goal of automaticity in using the components set out in the curriculum, such as reading the treble clef or chord symbols.”*

- Ofsted, 2021



## Constructive

Students should listen critically to a range of musical genres and traditions.

The Andrew Lloyd Webber Programme incorporates a significant number of opportunities for listening activities from a range of genre and traditions. These are embedded within tasks, assessments and progress reviews.



## Expressive

Composition tasks should be explicitly taught in small chunks

The Year 8 and Year 9 curriculum contains specific composition tasks which include for example chord templates which focus on melodic composition.



## Interrelate

Separate pillars of music education must be combined

MiSST students learn to play a musical instrument and sing; study theory concepts that support their performance; improvise and compose. The latter is an opportunity for students to put their technical and constructive skills into an expressive medium. Importantly, students compose once they have mastered technical and constructive skills leading to compositions which are often expressive and thoughtful.

Musical elements to be studied in small, manageable chunks.

Musical elements are taught explicitly throughout programme in theory and used in practice.

It is a challenge to mix a wide range of musical understanding whilst applying it to one instrument.

Students continue with their first instrument throughout KS3, gaining musical knowledge and learning techniques which are transferable to other instruments.

Importance of a sustained programme.

The Andrew Lloyd Webber Programme is a sustained programme with directed practice time and consistency in practice routine. The classical instrument provided by MiSST is a conduit into all genres of music.

*“Extensive listening opportunities to help develop pupils’ expressive intentions.”*

- Ofsted, 2021

*“This aligns with research that suggests that pupils can make progress most successfully when the curriculum identifies and develops components of composite tasks, enabling learning sequences that lower cognitive load followed by effective feedback. Opportunities to develop knowledge of the components of composition that pertain to chosen school curriculums and support work towards stylistic composites.”*

- Ofsted, 2021

*“Progress in music requires pupils to develop musically across 3 pillars that INTERRELATE in musicianship: technical/constructive/expressive.”*

- Ofsted, 2021

*“The description of elements in the national curriculum as interrelated encourages teachers to avoid teaching them separately or assuming that progress occurs through teaching them in silos. Learning of the concepts and terminology of musical elements through examples embedded within wider units of work, taking prior learning into account.”*

- Ofsted, 2021

*“A challenge for curriculums that develop technical competence over a long span of time is the extent to which pupils’ learning can generalise across instruments and styles. Expressive musical outcomes are a function of progressively more advanced technique enabling the colours of the imagination to be realised in sound. This fine motor skill is instrument-specific and is the product of both practice and knowledge of the music. Fine motor skill development on any instrument needs a lot of time. Shallow encounters with lots of instruments will limit pupils’ musical outcomes to the most mechanical and least expressive level. This means that school curriculums require either more time or narrower instrument choice to improve the expressive quality of pupils’ sound production.”*

- Ofsted, 2021

*“A high-quality music curriculum will have: curricular scope that includes enabling pupils to gradually develop control over the sound they are producing, practice episodes to support the consolidation of procedural knowledge, consistency with regards to the medium for developing sound control, recognising the weak transfer of procedural knowledge.”*

- Ofsted, 2021



**For further information and to find out how you can help, please visit [misst.org.uk](https://www.misst.org.uk)**

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To contact MiSST, please email: [info@misst.org.uk](mailto:info@misst.org.uk)

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