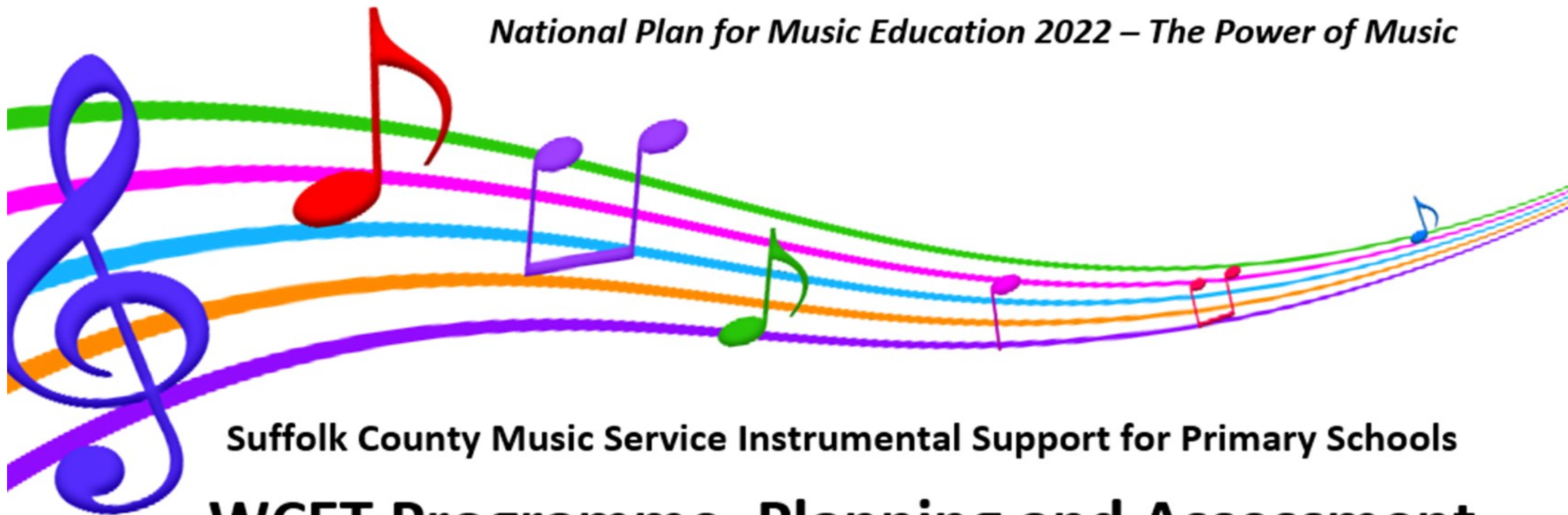


'key outcomes schools should be looking to achieve by the end of primary school include that pupils: • sing with accurate pitch in unison or harmony with attention to phrase and dynamics • are capable of playing a simple melody on an instrument in an ensemble and to learn it from, for example, staff notation • are able to create short phrases of new melodic music • demonstrate knowledge of music from a range of musical traditions • increasingly enjoy both their music lessons and taking part in the wider musical life of the school.'

National Plan for Music Education 2022 – The Power of Music



Suffolk County Music Service Instrumental Support for Primary Schools

WCET Programme, Planning and Assessment

Supported using public funding by



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**Suffolk
County Council**



WCET Programme, Planning & Assessment

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My Musical Journey through the Year



Term 1 – Exploring sounds, first notes on my instrument, singing and playing together.
First performance

Term 2 – My playing has improved – reading music and learning new notes on my instrument, singing and playing as a team.
Second Performance

Term 3 – I can play with confidence and good technique from memory and notation.
I can sing and play as an ensemble.
Third Performance



The National Curriculum in England Music programmes of study Key Stages 1 and 2 framework document, published in September 2013 for implementation from September 2014 states the following:

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity, and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims : The National Curriculum for Music aims to ensure that all pupils:

- perform, listen to, review, and evaluate music across a range of historical periods, genres, styles, and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced, and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure, and appropriate musical notations.

Attainment targets By the end of each key stage, pupils are expected to know, apply, and understand the matters, skills and processes specified in the relevant programme of study.

Key stage 2 Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

INTENT – Our Vision: To inspire Suffolk's children and young people with a lifelong love and enjoyment of music.

What is WCET?

WCET provides pupils' first introduction to playing an instrument .

The programme is progressive, designed to be fun and engaging, enabling pupils to grow and achieve as young musicians. It provides them with the core skills to engage confidently in music, in whichever form they choose, and aims to inspire them to continue making music throughout their lives.

We aim to:

- ✓ Support your school in the delivery of the NC, fulfilling most of its requirements and identifying those which require school input
- ✓ Inspire children about music and encourage them to take pride in their musical achievements
- ✓ Enable children to progress in their musical learning throughout the year, developing instrumental skills and learning transferrable musicianship skills
- ✓ Increase pupils' and class teachers' confidence in music
- ✓ Share with our students the joy and wider benefits of working together as a whole class ensemble
- ✓ Celebrate children's achievements through termly musical performances
- ✓ Support children to progress with an instrument, or voice, beyond their first year in individual or small group lessons
- ✓ Empower the school class teacher to make judgements about pupil assessment in music
- ✓ Be a major part of building a musical school, supporting its community and wellbeing.
- ✓ Open up a world of musical possibilities to our students

How it works: (IMPLEMENTATION)

WCET lessons are learning about music through playing an instrument ; there will be lots of playing each week, however more time may initially be spent on posture and technique if the instrument requires it; sessions will also include singing and other linked musical activities such as listening and music games to further pupils' musical understanding.

The WCET programme is designed as a progressive and collaborative model of instrumental teaching that a music service tutor plans and delivers alongside the class teacher. (The class teacher's active involvement has been well documented by Ofsted as a key ingredient in successful programmes so use as PPA cover is not recommended.) This programme with its associated resources, provides the opportunity for Suffolk County Music Service to support teachers in schools in the delivery of the National Curriculum and in the evaluation of pupil outcomes. Our SCMS tutor will be able to guide and advise the school class teacher to track the progress of the pupils during the WCET year, making 'best fit' judgements together at the end of each term and noting the repertoire that has been performed.

The WCET programme builds on pupils' prior musical learning and includes specific instrumental learning skills over and above those which would normally be developed in good classroom music provision .By the end of the year the pupils will have a good level of understanding of how to play their instrument, including the ability to read both pitched and rhythmic notation, and will have the opportunity to sing, compose, improvise, and perform.

This year-long programme of 34 sessions assumes a lesson duration of 1 hour, including instrument preparation (tuning strings, oiling valves, changing reeds etc.); lesson durations of less than 60 minutes will cover proportionately less of the instrumental teaching and musical skills progression.

The programme is designed around the expectation that children take instruments home to practise, and to this end, Suffolk County Music Service provides free instruments for the duration of the WCET programme to get your children started on their musical journey.

IMPACT:

'The power of Music: Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our schools, music can bring communities together through the shared endeavour of whole school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school.'

Model Music Curriculum 2021

Assessment :

The SCMS tutor will assist the class teacher in assessing the musical progress of their pupils termly and making 'best fit' judgements – Children who are working towards expected level (emerging - EM) - Children who are working at expected level (expected - EX) - Children working above expected level (greater depth - GD).

Musical knowledge, skills and understanding are not accrued in a linear fashion; they are embedded over time and constantly revisited rather than learned 'topic' style. Consequently, assessment in music should be holistic, based on classroom and performance observations, noting how pupils learn to be practical musicians and develop their skills and understanding as the year progresses. WCET curriculum design lends itself to the acquisition, practice and recall of key skills, knowledge and understanding of music with 34 x 60-minute teaching sessions per year supported by pupil practice at home or in school.

Together, the SCMS WCET teacher and school classroom teachers track progress through:

- formative observations in lessons
- observations of performances
- video and audio recordings
- enquiry tasks
- pupil voice and self-assessment
- standard of repertoire accessed and quality of playing

Formative assessment is the most important part of assessment– it is the 'in-the-moment' feedback to pupils which requires correction and improvement there and then which enables progression .

See also Christopher Stevens, Lead HMI Music, Music Mark Webinar on Assessment [Ofsted: An Update on Music in Schools - YouTube](#)

Assessment points: Recording progress.

In addition to formative assessment (integral and ongoing), there are three main assessment points (generally at the end of each term although earlier term 3), leading to a written class report in term 3. We would encourage schools to consider compiling a multimedia record of the learning journey for their WCET pupils to celebrate achievements and chart progress.

Learning Expectations: We deliver the WCET programme in such a variety of ways (age groups, instruments, teaching time, prior experiences, class sizes) that producing broad learning expectations is extremely difficult; however, we would expect that classes broadly in line with standards for their year group listed in the Model Music Curriculum would be able to achieve these Y3/4 outcomes.

Brass (Valve) Year 3/4 Sing and Play	Listen, Reflect and Appraise	Explore and Compose
<p>Using the voice:</p> <ul style="list-style-type: none"> • Sing confidently being aware of posture and good diction. • Breathing at sensible points within/at end of a phrase, with an increasing awareness of the tone of their voices and the shape of the melody • Sing two-part rounds with more confidence and increasing pitch accuracy • Copy short phrases and be able to sing up and down in step independently. <p>Using a Brass (Valve) Instrument:</p> <ul style="list-style-type: none"> • Increasing use of appropriate posture/instrument hold both sitting and standing for freedom of breath • Form and maintain a central, symmetrical embouchure to produce a centred buzz with the mouthpiece. • Produce a full and centred sound, with a range of between 5 and 8 notes and some control of dynamic levels • Exercise a finger/valve facility in order to play using a number of changes of valve in crotchet passages • Use the tongue to start notes (tonguing) and play simple melodies using slure • Make the aural link between a note’s pitch and its letter name/finger position • Play from notations and by ear <p>Ensemble skills:</p> <ul style="list-style-type: none"> • Play/sing with control: <ol style="list-style-type: none"> a. maintaining steady beat b. getting faster or slower c. getting louder or quieter • Work and collaborate in smaller groups • Follow a leader (teacher) starting and stopping together <p>Repertoire:</p> <ul style="list-style-type: none"> • Vocal Repertoire: Range: Minimum one octave C – C’ or D -D’ with occasional supported singing to a ninth (e.g., leading up/down by step, not jumping from a lower/higher note) • Structure and texture: unison, accompanied and unaccompanied, call and copy, call and response, partner songs, short rounds and ostinati. • Progressive pieces to teach, consolidate and revisit appropriate playing techniques for the instrument progression of rhythmic material and suitable structures (e.g., repeated sections –including repeat marks) 	<p>Listen to and talk about a wide range of diverse repertoire including:</p> <ul style="list-style-type: none"> • Listen with concentration to longer pieces / extracts of music • Listen to live/recorded extracts of different kinds of music and identify where appropriate <ul style="list-style-type: none"> ◆ a steady pulse / no steady pulse ◆ a specific rhythm pattern or event ◆ the speed (TEMPO) of the music ◆ the volume (DYNAMICS) ◆ the melody • Talk about music using appropriate musical terms/language . • Notice and explore how music reflects time, place, and culture. <p>Begin to use a technical vocabulary, including the Interrelated Dimensions of Music, when talking about music listened to, sung, or played:</p> <ul style="list-style-type: none"> • Pitch (including note names/finger numbers) • Dynamics (loud/quiet) • Tempo (fast/slow) • Pulse • Rhythm (including names of symbols e.g., crotchet) • Metre (Beats in a bar) • Tonality – major/minor <p>Instrument-specific vocabulary</p> <ul style="list-style-type: none"> • Embouchure, buzz • Tonguing and slurring • Parts of the instrument 	<p>Explore:</p> <ul style="list-style-type: none"> • Long and short sounds (rhythm – duration appropriate to the music being played and sung (e.g., crotchets, beamed quavers, crotchet rests, minims.) • The rhythm patterns of words and sentences • Changes in pitch (intervals higher and lower – steps and leaps) • Sequences of sound (structure) • Sounds in response to a stimulus (visual - e.g., notation - or aural) <p>Improvise:</p> <ul style="list-style-type: none"> • A simple melody from a selected group of notes (e.g., a pentatonic scale or set of known instrumental notes from a piece) • Short repeated rhythmic patterns (ostinati) • Rhythm patterns from words <p>Compose:</p> <ul style="list-style-type: none"> • A simple melody from a selected group of notes (e.g., a pentatonic scale or set of known instrumental notes from a piece) • Repeated rhythmic patterns (ostinati) • Rhythm patterns from words
Perform		
<p>Perform to a range of audiences over the year including:</p> <ul style="list-style-type: none"> • Each other (within the class) • Other classes and staff within the school • Whole Key Stage/Whole School (in Assembly or similar) • To parents (school concert/assembly) • Outside the school to other schools and unknown audiences (e.g., Suffolk County Music WCET Festival, ‘Celebration’ (Britten Pears Arts), other opportunities arising in the local community) <p>Demonstrate increasing confidence in performing as a group and as an individual (in supported contexts) as the year progresses.</p> <p>Demonstrate increasing accuracy and control in singing and playing during performance as the year progresses</p>		

Termly Outcomes Year 3/4

Term 1	Term 2	Term 3
<p>General Knowledge: Instrument assembly, care, and preparation, with support from tutor.</p> <p>Technical Skills:</p> <ul style="list-style-type: none"> • Posture and instrument hold • Form a working embouchure for a centred buzz with the mouthpiece • Produce a controlled sound with a working range of between 3-5 notes • Begin to use tonguing for articulating notes • Use the right hand correctly for playing with valves/valve combinations • Play pieces from a range of notations which might include letter (note name) notation, graphic score (blob grid) and standard stave notation <p>Ensemble Skills: Play together, responding to a conductor Play for a performance</p> <p>Wider Musical Skills: Accuracy of pulse, rhythm and pitch within the context of the repertoire.</p>	<p>General Knowledge: Instrument assembly, care and preparation .</p> <p>Technical Skills:</p> <ul style="list-style-type: none"> • Improved posture and instrument hold for better tone • Form a working embouchure for a centred buzz with the mouthpiece and make a centred sound for 3-5 notes • Begin to control dynamic levels • Play both tongued and slurred notes • Use the right hand correctly for playing with valves/valve combinations • Play pieces from a range of notations which might include letter (note)name and standard stave notation <p>Ensemble Skills: Play more accurately together, responding to a conductor by increased watching and counting. Play for a performance</p> <p>Wider Musical Skills: Accuracy of pulse, rhythm and pitch within the context of the repertoire.</p>	<p>General Knowledge: Instrument assembly, care and preparation</p> <p>Technical Skills:</p> <ul style="list-style-type: none"> • Improved posture and instrument hold for better tone • Form a working embouchure for a centred buzz and make a centred sound for 5 or more notes • Better control of dynamic levels • Play both tongued and slurred notes • Use the right hand correctly for playing with valves/valve combinations • Play a wider range of pieces from notations which might include letter (note)name and standard stave notation <p>Ensemble Skills: Play more accurately together, responding to a conductor with increased awareness of musical instructions. Play for a performance</p> <p>Wider Musical Skills: Accuracy of pulse, rhythm and pitch within the context of the repertoire.</p>
<p>Repertoire: Instrumental and Vocal</p>	<p>Repertoire: Instrumental and Vocal</p>	<p>Repertoire: Instrumental and Vocal</p>
Empty box for Term 1 repertoire details	Empty box for Term 2 repertoire details	Empty box for Term 3 repertoire details

Term 1 Assessment

Term 2 Assessment

Emerging	Expected	Greater Depth

Emerging	Expected	Greater Depth

WCET Brass (Valve) Curriculum Year 3/4 ASSESSMENT TERM 3

Playing	Singing / Musicianship
<ul style="list-style-type: none"> • Demonstrate sound technique – a central, symmetrical embouchure able to produce a centred buzz with the mouthpiece • Play faster crotchet passages well using a number of finger/valve changes • Produce a full and centred sound with a range of 5 or more notes and some control of dynamic levels • Demonstrate aural awareness of how valve combinations affect the note (pitch) and make the link between fingers, sound and note (letter) name. • Demonstrate sound technique for planned breathing (2 bar phrases) using tonguing/simple slurs for articulation as appropriate • Play with a sense of pulse with and without accompaniment • Respond to direction - start, stop, change tempo or dynamic, showing an awareness of musical terms (e.g., piano, forte) • Play complete pieces by ear and from forms of notation including stave • Maintain a simple independent rhythm or melody against a pulse and other parts • Improvise and compose in context • Perform, with understanding of venue and audience 	<ul style="list-style-type: none"> • Sing confidently in unison, and in parts • Sing with good diction and tone • Sing in class with control of pitch • Sing with a sense of pulse with and without accompaniment • Show awareness of phrasing by breathing at points appropriate to the song • Demonstrate physical awareness of pulse and rhythm with and without accompaniment • Maintain a simple independent rhythm against a pulse and other parts • Respond to direction - start, stop , change tempo or dynamic • Perform, with understanding of venue and audience

List pupils below as appropriate use blank sheet on next page as required.

Emerging	Expected	Greater Depth	Emerging	Expected	Greater Depth

Playing

Term 3 Assessment

Singing / Musicianship

Continued from previous page

Emerging	Expected	Greater Depth	Emerging	Expected	Greater Depth

Learning Expectations: We deliver the WCET programme in such a variety of ways (age groups , instruments, teaching time, prior experiences, class sizes) that producing broad learning expectations is extremely difficult; however, we would expect that classes broadly in line with standards for their year group listed in the Model Music Curriculum would be able to achieve these Y5/6 outcomes.

Brass (Valve) Year 5/6 Sing and Play	Listen, Reflect and Appraise	Explore and Compose
<p>Using the voice:</p> <ul style="list-style-type: none"> • Sing confidently being aware of posture and good diction. • Plan breathing to begin singing and to allow for longer phrases • Sing with an increasing awareness of the tone of their voices and the shape of the melody • Sing two or more-part rounds and part-songs with more confidence, independence and increasing pitch accuracy <p>Using a Brass (Valve) Instrument:</p> <ul style="list-style-type: none"> • Increasing use of appropriate posture/instrument hold both sitting and standing for freedom of breath • Form a natural embouchure to produce a centred buzz with the mouthpiece and play melodies using a range of pitches • Produce a full and centred sound, with good tonal quality and a range of up to 8 notes (including flats/sharps as appropriate) and control at different dynamic levels • Exercise a finger/valve facility in order to play using a number of changes of valve in faster quaver passages • Use tonguing/slurring effectively for neat articulation and good airstream coordination • Make the aural link between a note’s pitch and its letter name/finger position • Play from notations and by ear <p>Ensemble skills:</p> <ul style="list-style-type: none"> • Play/sing with control: a) maintaining steady beat b) getting faster or slower c) getting louder or quieter • Work and collaborate in smaller groups • Follow a leader (teacher) starting and stopping together <p>Repertoire:</p> <ul style="list-style-type: none"> • Vocal : Range: Minimum one octave C – C’ or D -D’ with occasional supported singing to a ninth (e.g., leading up/down by step, not jumping from a lower/ higher note) • Vocal: Structure and texture: more complex unison, both accompanied and unaccompanied, call and copy, call and response, partner songs, more complex/ longer rounds and ostinati, simple part-singing • Progressive pieces to teach, consolidate and revisit appropriate playing techniques for the instrument progression of rhythmic material and suitable structures (e.g., repeated sections –including repeat marks) 	<p>Listen to and talk about a wide range of diverse repertoire including:</p> <ul style="list-style-type: none"> • Listen with concentration to longer pieces / extracts of music • Listen to live/recorded extracts of different kinds of music and identify where appropriate <ul style="list-style-type: none"> ◆ a steady pulse / no steady pulse ◆ a specific rhythm pattern or event ◆ the speed (TEMPO) of the music ◆ the volume (DYNAMICS) ◆ the melody • Notice and explore how music reflects time, place, and culture. • Talk about music using appropriate musical terms/language <p>Begin to use a technical vocabulary, including the Interrelated Dimensions of Music, when talking about music listened to, sung, or played:</p> <ul style="list-style-type: none"> • Pitch (including note names/finger numbers) • Dynamics (loud/quiet - piano/forte) • Tempo (slow/fast - andante, presto) • Pulse • Rhythm (including names of symbols e.g., crotchet, quavers, crotchet rest, minim) • Metre (Beats in a bar) • Tonality – major/minor <p>Instrument-specific vocabulary</p> <ul style="list-style-type: none"> • Embouchure, buzz • Tonguing/slurring • Parts of the instrument 	<p>Explore:</p> <ul style="list-style-type: none"> • Long and short sounds ((rhythm – duration appropriate to the music being played and sung (e.g., crotchets, beamed quavers, crotchet rests, minims.) • The rhythm patterns of words and sentences • Changes in pitch (intervals higher and lower – steps and leaps) • Sequences of sound (structure) • Sounds in response to a stimulus (visual - e.g., notation - or aural) <p>Improvise:</p> <ul style="list-style-type: none"> • A simple melody from a selected group of notes (e.g., a pentatonic/ diatonic scale or set of known instrumental notes from a piece) • Short repeated rhythmic patterns (ostinati) • Rhythm patterns from words <p>Compose:</p> <ul style="list-style-type: none"> • Short A simple melody from a selected group of notes (e.g., a pentatonic scale or set of known instrumental notes from a piece) • Repeated rhythmic patterns (ostinati) • Rhythm Patterns from words
Perform		
<p>Perform to a range of audiences over the year including:</p> <ul style="list-style-type: none"> • Each other (within the class) • Other classes and staff within the school • Whole Key Stage/Whole School (in Assembly or similar) • To parents (school concert/assembly) • Outside the school to other schools and unknown audiences (e.g., Suffolk County Music WCET Festival, ‘Celebration’ (Britten Pears Arts), other opportunities arising in the local community) <p>Demonstrate increasing confidence in performing as a group and as an individual (in supported contexts) as the year progresses.</p> <p>Demonstrate increasing accuracy and control in singing and playing during performance as the year progresses</p>		

Termly Outcomes Year 5/6

Term 1	Term 2	Term 3
<p>General Knowledge: Instrument assembly, care, and preparation, with support from tutor.</p> <p>Technical Skills:</p> <ul style="list-style-type: none"> • Posture and instrument hold • Form a working embouchure for a centred buzz with the mouthpiece • Produce a controlled sound with a working range of between 3-5 notes • Begin to use tonguing for articulating notes • Use the right hand correctly for playing with valves/valve combinations • Play pieces from a range of notations which might include letter (note name) notation, graphic score (blob grid) and standard stave notation <p>Ensemble Skills: Play together, responding to a conductor Play for a performance</p> <p>Wider Musical Skills: Accuracy of pulse, rhythm and pitch within the context of the repertoire.</p>	<p>General Knowledge: Instrument assembly, care and preparation .</p> <p>Technical Skills:</p> <ul style="list-style-type: none"> • Improved posture and instrument hold for better tone • Form a working embouchure for a centred buzz with the mouthpiece and make a centred sound for 5-8 notes • Begin to control dynamic levels • Play both tongued and slurred notes • Use the right hand correctly for playing with valves/valve combinations • Play pieces from a range of notations which might include letter (note)name and standard stave notation <p>Ensemble Skills: Play more accurately together, responding to a conductor by increased watching and counting. Play for a performance</p> <p>Wider Musical Skills: Accuracy of pulse, rhythm and pitch within the context of the repertoire</p>	<p>General Knowledge: Instrument assembly, care and preparation</p> <p>Technical Skills:</p> <ul style="list-style-type: none"> • Improved posture and instrument hold for better tone • Form a working embouchure for a centred buzz and make a centred sound for up to 8 notes • Better control of dynamic levels • Play both tongued and slurred notes • Use the right hand correctly for playing with valves/valve combinations • Play a wider range of pieces from notations which might include letter (note)name and standard stave notation <p>Ensemble Skills: Play more accurately together, responding to a conductor with increased awareness of musical instructions. Play for a performance</p> <p>Wider Musical Skills: Accuracy of pulse, rhythm and pitch within the context of the repertoire.</p>
<p>Repertoire: Instrumental and Vocal</p>	<p>Repertoire: Instrumental and Vocal</p>	<p>Repertoire: Instrumental and Vocal</p>
Empty box for Term 1 repertoire details	Empty box for Term 2 repertoire details	Empty box for Term 3 repertoire details

Term 1 Assessment

Term 2 Assessment

Emerging	Expected	Greater Depth

Emerging	Expected	Greater Depth

WCET Brass (valve) Curriculum Year 5/6 ASSESSMENT TERM 3

Playing	Singing / Musicianship
<ul style="list-style-type: none"> • Demonstrate sound technique – a natural embouchure with the mouthpiece for a range of different pitches • Play faster quaver passages well using a number of finger/valve changes • Produce a full and centred sound, with good tone, over a range of up to 8 notes (including flats/sharps), controlling dynamic levels • Demonstrate aural awareness of how valve combinations affect the note (pitch) and make the link between fingers, sound and note (letter) name. • Demonstrate sound technique for planned breathing and good airstream coordination (2 bar phrases), tonguing and slurring for neat articulation • Play with a sense of pulse with and without accompaniment • Respond to direction - start, stop, change tempo or dynamic, showing an awareness of musical terms (e.g., piano, forte) • Play complete pieces by ear and from forms of notation including stave • Maintain a simple independent rhythm or melody against a pulse and other parts • Improvise and compose in context • Perform, with understanding of venue and audience 	<ul style="list-style-type: none"> • Sing confidently in unison, and in parts • Sing with good diction and tone • Sing in class with control of pitch • Sing with a sense of pulse with and without accompaniment • Show awareness of phrasing by planning breathing points appropriate to the song • Demonstrate physical awareness of pulse and rhythm with and without accompaniment • Maintain a simple independent rhythm against a pulse and other parts • Respond to direction - start, stop , change tempo or dynamic

List pupils below as appropriate use blank sheet on next page as required

Emerging	Expected	Greater Depth	Emerging	Expected	Greater Depth

Playing

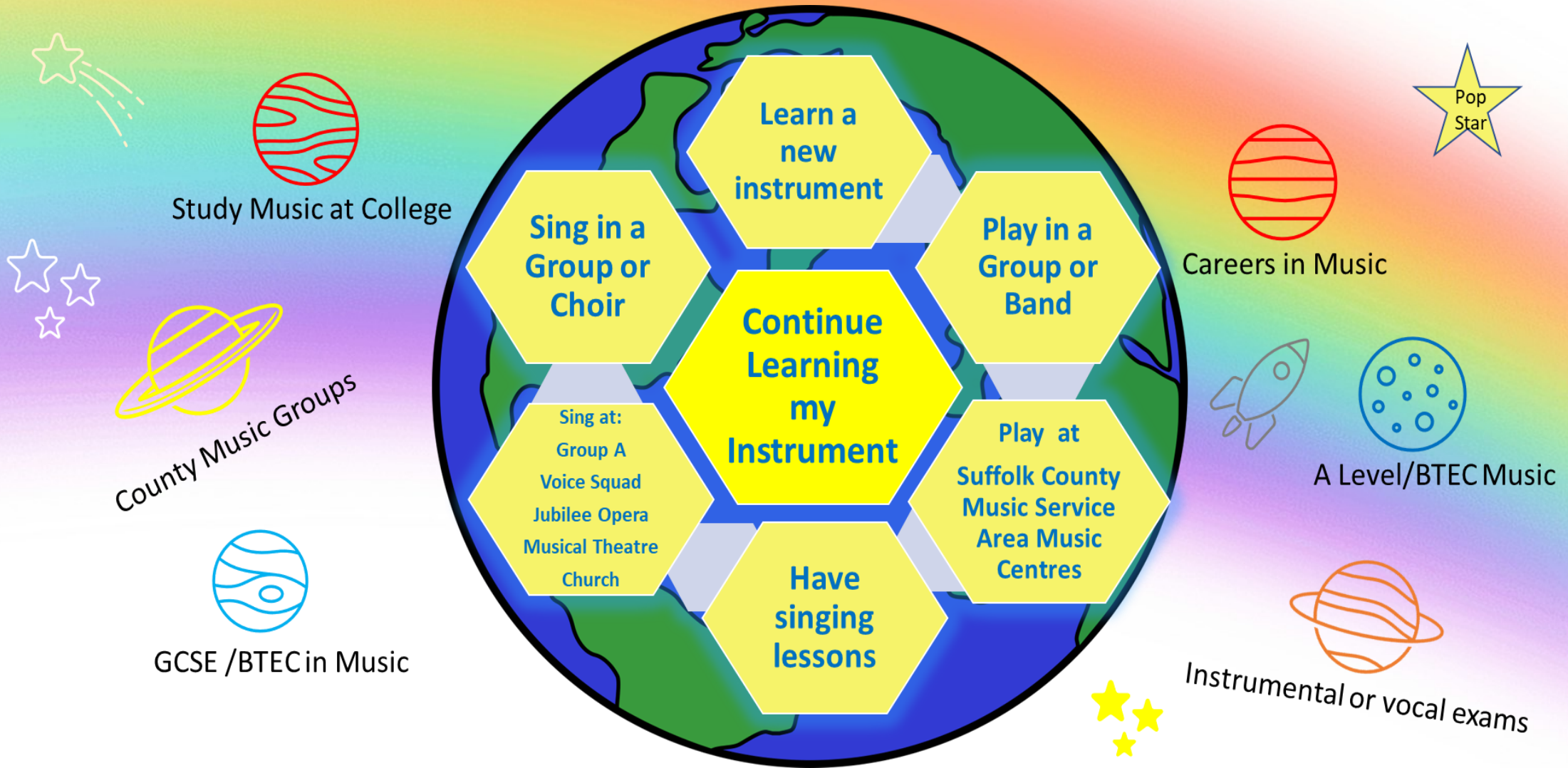
Term 3 Assessment

Singing / Musicianship

Continued from previous page

Emerging	Expected	Greater Depth	Emerging	Expected	Greater Depth

Where next? A World of Musical Possibilities



Where to play or sing – for Students and Parents:

For Suffolk County Music Service Junior and Intermediate ensembles in Ipswich, Lowestoft, Bury St Edmunds, and Stradbroke visit the Suffolk Music Hub page

[Junior and Intermediate ensembles \(suffolkmusichub.co.uk\)](https://suffolkmusichub.co.uk/junior-and-intermediate-ensembles)

For other local community bands, groups and choirs that may also operate Junior Groups in and around Suffolk see the current list on the Suffolk Music Hub page

[Bands, Groups & Choirs in the Community \(suffolkmusichub.co.uk\)](https://suffolkmusichub.co.uk/bands-groups-choirs-in-the-community)

Useful information for Teachers and Schools:

Find details of Suffolk County Music Service Teacher networking meetings, resources and CPD here:

[Schools' services \(suffolkmusichub.co.uk\)](https://suffolkmusichub.co.uk/schools-services)

Find details of free songs, vocal resources and CPD here:

[Snape Maltings' Friday Afternoons | FRIDAY AFTERNOONS \(fridayafternoonsmusic.co.uk\)](https://fridayafternoonsmusic.co.uk/snape-maltings-friday-afternoons)



About Suffolk County Music Service:

We'd love to hear from you

Please send your thoughts or suggestions to:

county.musicservice@suffolk.gov.uk

By phone: +44 1473 263400

Suffolk County Music Service

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Suffolk County Council

Northgate Arts Centre

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Find us at our website:

[Home \(suffolkmusichub.co.uk\)](http://suffolkmusichub.co.uk)

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