

Sounds of Intent Assessment Matrix

assessment of musical opportunities offered

assessment of individuals' levels of musical engagement

Level	R, P, I	Main descriptor	Emerging	Achieving	Excelling
1	reactive	encounters sounds	is systematically exposed to a wide range of sounds and music, but makes no discernible response	is systematically exposed to a wide range of sounds and music, in different environments, but makes no discernible response	is systematically exposed to a wide range of sounds and music, in different environments, and linked to other sensory input, but makes no discernible response
1	proactive	makes sounds unknowingly	the sounds made by life processes (such as breathing) are amplified and enhanced	involuntary movements are used systematically to make or cause a range of different sounds	co-active movements are used systematically to make or cause a range of different sounds
1	interactive	relates unwittingly through sound	practitioners respond in sound to any sounds that are made unwittingly	practitioners make sounds in anticipation of ones that are made unwittingly	practitioners respond in sound to any sounds that are made unwittingly and make sounds in anticipation of ones that are made unwittingly
2	reactive	shows an awareness of sound	consistently reacts to <i>one</i> type of sound	consistently reacts to <i>two</i> types of sound	consistently reacts to at least <i>three</i> types of sound
2	proactive	intentionally makes or controls sound	intentionally makes or causes <i>one</i> type of sound	intentionally makes or causes <i>two</i> different types of sound in <i>two</i> different ways	intentionally makes or causes <i>three or more</i> different types of sound in <i>three or more</i> different ways
2	interactive	interacts with others using sound	responds to <i>one</i> type of sound by making a sound or makes <i>one</i> type of sound expecting a sound to be made in response	responds to <i>one</i> type of sound by making a sound and makes <i>one</i> type of sound expecting a sound to be made in response	responds to <i>two or more</i> types of sound by making sounds and makes <i>two or more</i> types of sound expecting sounds to be made in response
3	reactive	reacts to simple patterns in sound	consistently reacts to <i>one</i> type of simple pattern in sound	consistently reacts to <i>two</i> types of simple pattern in sound	consistently reacts to at least <i>three</i> types of simple pattern in sound
3	proactive	intentionally makes simple patterns in sound	intentionally makes <i>one</i> type of simple pattern in sound	intentionally makes <i>two</i> different types of simple pattern in sound	intentionally makes at least <i>three</i> different types of simple pattern in sound
3	interactive	copies others' sounds and/or is aware of own sounds being copied	consistently recognises own individual sounds being copied or copies another's individual sounds	consistently recognises own individual sounds being copied and copies another's individual sounds	consistently recognises own simple pattern or patterns in sound being copied and copies another's simple pattern or patterns in sound
4	reactive	recognises musical motifs and the relationships between them	consistently recognises <i>one</i> distinct musical motif	consistently recognises <i>two</i> distinct musical motifs and realises when one motif is repeated or varied (as in 'call and response')	consistently recognises at least <i>two</i> distinct musical motifs and realises when one motif is repeated or varied (as in 'call and response') and realises when one motif is logically related to another that is different (as in 'question and answer')
4	proactive	reproduces or creates musical motifs and potentially links them together	sings or plays <i>at least one</i> motif that has a distinct musical identity, and which may be made up or copied from somewhere else	repeats or varies <i>at least two</i> motifs, or links different motifs together to form short musical narratives that need not be exactly in time or in tune	repeats and varies <i>three or more</i> motifs, and links different motifs together to form short musical narratives that need not be exactly in time or in tune
4	interactive	engages in musical dialogues using motifs	any <i>one</i> of the following: (a) produces motifs that are meant to be repeated or varied by someone else; (b) repeats or varies motifs that are provided by someone else (as in 'call and response'); (c) responds to motifs made by someone else with different motifs that follow coherently (as in 'question and answer')	any <i>two</i> of the following: (a) produces motifs that are meant to be repeated or varied by someone else; (b) repeats or varies motifs that are provided by someone else (as in 'call and response'); (c) responds to motifs made by someone else with different motifs that follow coherently (as in 'question and answer')	all <i>three</i> of the following: (a) produces motifs that are meant to be repeated or varied by someone else; (b) repeats or varies motifs that are provided by someone else (as in 'call and response'); (c) responds to motifs made by someone else with different motifs that follow coherently (as in 'question and answer')
5	reactive	attends to whole pieces of music, anticipating prominent structural features and responding to general characteristics	any <i>one</i> of the following: (a) anticipates prominent structural features of short pieces (played and not sung); (b) recognises or responds to at least two different metres or grooves (such as three and four time, rap or rock), shown, for example, through moving to the music in different ways; (c) recognises or responds in different ways to different modes (such as major and minor keys)	any <i>two</i> of the following: (a) anticipates prominent structural features of short pieces (played and not sung); (b) recognises or responds to at least two different metres or grooves (such as three and four time, rap or rock), shown, for example, through moving to the music in different ways; (c) recognises or responds in different ways to different modes (such as major and minor keys)	all <i>three</i> of the following: (a) anticipates prominent structural features of short pieces (played and not sung); (b) recognises or responds to at least two different metres or grooves (such as three and four time, rap or rock), shown, for example, through moving to the music in different ways; (c) recognises or responds in different ways to different modes (such as major and minor keys)
5	proactive	performs, improvises and/or composes short and simple pieces of music, which may increase in complexity over time	six levels: performs or improvises pieces solo at the level of 'Initial' (pass, merit or distinction) or Grade 1 (pass, merit or distinction) in the UK public music examination system, or composes pieces of equivalent length and complexity	six levels: performs or improvises pieces solo at the level of Grade 2 (pass, merit or distinction) or Grade 3 (pass, merit or distinction) in the UK public music examination system, or composes pieces of equivalent length and complexity	six levels: performs or improvises pieces solo at the level of Grade 4 (pass, merit or distinction) or Grade 5 (pass, merit or distinction) in the UK public music examination system, or composes pieces of equivalent length and complexity
5	interactive	performs and/or improvises short and simple pieces of music with other people, which may increase in complexity over time	six levels: performs or improvises pieces as part of an ensemble at the level of 'Initial' (pass, merit and distinction) or Grade 1 (pass, merit and distinction) in the UK public music examination system	six levels: performs or improvises pieces as part of an ensemble at the level of Grade 2 (pass, merit and distinction) or Grade 3 (pass, merit and distinction) in the UK public music examination system	six levels: performs or improvises pieces as part of an ensemble at the level of Grade 4 (pass, merit and distinction) or Grade 5 (pass, merit and distinction) in the UK public music examination system
6	reactive	has a mature, shared understanding and appreciation of the music of a particular culture, in a given style or styles	has a mature understanding and appreciation of music in a given style, that is shared with other members of a particular culture	has a mature understanding and appreciation of music in <i>two</i> given styles or more, that is shared with other members of a particular culture or shows discernment in relation to different performers and performances	has a mature understanding and appreciation of music in <i>two</i> given styles or more, that is shared with other members of a particular culture and shows discernment in relation to different performers and performances
6	proactive	performs and/or improvises solos of increasing sophistication persuasively within a given style and/or composes stylistically coherent pieces that are intended to convey particular effects	<i>three</i> levels: performs or improvises pieces solo or composes at the level of Grade 6 in the UK public music examination system (pass, merit and distinction)	<i>three</i> levels: performs or improvises pieces solo or composes at the level of Grade 7 in the UK public music examination system (pass, merit and distinction)	<i>three</i> levels: performs or improvises pieces solo or composes at the level of Grade 8 in the UK public music examination system (pass, merit and distinction) or higher
6	interactive	performs and/or improvises pieces of music of increasing sophistication expressively with other people	<i>three</i> levels: performs or improvises pieces as part of an ensemble at the level of Grade 6 in the UK public music examination system (pass, merit and distinction)	<i>three</i> levels: performs or improvises pieces as part of an ensemble at the level of Grade 7 in the UK public music examination system (pass, merit and distinction)	<i>three</i> levels: performs or improvises pieces as part of an ensemble at the level of Grade 8 in the UK public music examination system (pass, merit and distinction) or higher