

The Expanded Sounds of Intent Framework of Musical Development

	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
Segments	<p>R.1 encounters sounds</p> <p>P.1 makes sounds unknowingly</p> <p>I.1 relates unwittingly through sound</p>	<p>R.2 shows an awareness of sound</p> <p>P.2 intentionally makes or controls sound</p> <p>I.2 interacts with others using sound</p>	<p>R.3 reacts to simple patterns in sound</p> <p>P.3 intentionally makes simple patterns in sound</p> <p>I.3 copies others' sounds <i>and/or</i> is aware of own sounds being copied</p>	<p>R.4 recognises musical motifs and the relationships between them</p> <p>P.4 reproduces or creates musical motifs and potentially links them together</p> <p>I.4 engages in dialogues using motifs</p>	<p>R.5 attends to whole pieces of music, anticipating prominent structural features and responding to general characteristics</p> <p>P.5 performs, improvises <i>and/or</i> composes short and simple pieces of music, which may increase in complexity over time</p> <p>I.5 performs <i>and/or</i> improvises short and simple pieces of music with other people, which may increase in complexity over time</p>	<p>R.6 has a mature, shared understanding and appreciation of the music of a particular culture, in a given style or styles</p> <p>P.6 performs <i>and/or</i> improvises solos of increasing sophistication persuasively within a given style <i>and/or</i> composes stylistically coherent pieces that are intended to convey particular effects</p> <p>I.6 performs <i>and/or</i> improvises solos of increasing sophistication expressively with other people</p>
Elements A	<p>R.1.A is exposed to a rich variety of sounds</p> <p>P.1.A the sounds made by life-processes are enhanced <i>and/or</i> involuntary movements are used to make or control sounds</p> <p>I.1.A practitioners seek to stimulate interaction by prompting with sounds and responding empathetically to any sounds that are made</p>	<p>R.2.A shows an awareness of sounds, potentially an increasing variety</p> <p>P.2.A makes sounds intentionally, potentially through an increasing variety of means and with greater range and control</p> <p>I.2.A sounds made by another person stimulate a response in sound</p>	<p>R.3.A recognises and responds to the repetition of sounds</p> <p>P.3.A intentionally makes simple patterns through repetition</p> <p>I.3.A shows awareness of own sounds being imitated</p>	<p>R.4.A recognises and responds to distinctive groups of sounds ('motifs')</p> <p>P.4.A (re)creates distinctive groups of musical sounds ('motifs')</p> <p>I.4.A produces musical motifs in the expectation that they will stimulate a coherent response</p>	<p>R.5.A attends to whole pieces of music, becoming familiar with an increasing number and developing preferences</p> <p>P.5.A performs short and simple pieces of music, potentially of growing length and complexity, and increasingly 'in time' and (where relevant) 'in tune'</p> <p>I.5.A performs simple pieces of music simultaneously with others, sharing a common part</p>	<p>R.6.A develops a mature response to music, engaging with pieces as abstract 'narratives in sound'</p> <p>P.6.A plays or sings expressively using familiar conventions of performance, at the highest level producing original interpretations</p> <p>I.6.A is aware of, and emulates, the expressivity of others' playing or singing in ensemble performance</p>
Elements B	<p>R.1.B is exposed to a wide range of music</p> <p>P.1.B sounds are made or controlled through co-active movements</p> <p>I.1.B practitioners model interaction through sound</p>	<p>R.2.B makes differentiated responses to the qualities of sounds that differ (eg loud/quiet), <i>and/or</i> change (eg get louder)</p> <p>P.2.B intentionally expresses feelings through sound</p> <p>I.2.B makes sounds to stimulate a response in sound by another person</p>	<p>R.3.B recognises and responds to a regular beat</p> <p>P.3.B intentionally makes simple patterns through a regular beat</p> <p>I.3.B imitates the sounds made by someone else</p>	<p>R.4.B recognises and responds to musical motifs being repeated or varied</p> <p>P.4.B links musical motifs by repeating or varying them</p> <p>I.4.B imitates distinctive groups of sounds ('motifs') made by others (as in 'call and response')</p>	<p>R.5.B recognises and anticipates prominent structural features (such as the choruses of songs)</p> <p>P.5.B improvises on familiar pieces of music, varying the original material in simple ways</p> <p>I.5.B performs with others, using increasingly developed ensemble skills and maintaining an independent part</p>	<p>R.6.B becomes familiar with an increasing number of styles and genres and develops preferences</p> <p>P.6.B improvises on music in a familiar style or styles to convey desired effects, at the highest level producing original versions of existing pieces (as in 'jazz standards')</p> <p>I.6.B contributes own expressivity to others' playing or singing in ensemble performance</p>
Elements C	<p>R.1.C is exposed to music in different contexts</p> <p>P.1.C activities to promote sound production <i>and/or</i> control occur in a range of contexts</p> <p>I.1.C activity to promote interaction through sound occurs in a range of contexts</p>	<p>R.2.C responds to musical sounds increasingly independently of context</p> <p>P.2.C produces sounds intentionally in a range of contexts</p> <p>I.2.C interactions occur increasingly independently of context</p>	<p>R.3.C recognises and responds to simple patterns formed through regular change</p> <p>P.3.C intentionally makes simple patterns through regular change</p> <p>I.3.C recognises own patterns in sound being imitated</p>	<p>R.4.C recognises the coherent juxtaposition of different musical motifs</p> <p>P.4.C juxtaposes different musical motifs coherently</p> <p>I.4.C responds to others by using different musical motifs coherently (as in 'question and answer')</p>	<p>R.5.C responds to general characteristics of pieces (such as mode, metre, feel and texture)</p> <p>P.5.C creates short and simple pieces of music, potentially of increasing length, complexity and coherence, whose general characteristics may be intended to convey particular moods or feelings, and which may be linked to external associations</p> <p>I.5.C improvises with others, repeating, varying <i>and/or</i> building on the material that is offered in simple ways</p>	<p>R.6.C becomes familiar with different performances of pieces, and styles of performance, and develops preferences</p> <p>P.6.C composes pieces in a familiar style or styles to convey desired effects, at the highest level producing original material judged to be of intrinsic musical value within a given culture</p> <p>I.6.C improvises with others with stylistic coherence, sharing and developing material in increasingly sophisticated ways</p>
Elements D	<p>R.1.D is exposed to music and musical sounds that are systematically linked to other sensory input</p> <p>P.1.D some activities to promote sound production <i>and/or</i> control are multisensory in nature</p> <p>I.1.D some activities to promote interaction through sound are multisensory in nature</p>	<p>R.2.D responds to musical sounds linked to other sensory input</p> <p>P.2.D produces sounds as part of multisensory activity</p> <p>I.2.D interaction through sound involves activity that engages the other senses too</p>	<p>R.3.D responds to musical sounds used to symbolise other things</p> <p>P.3.D uses sound to symbolise other things</p> <p>I.3.D imitates simple patterns in sound made by another (through repetition, regularity <i>and/or</i> regular change)</p>	<p>R.4.D responds to musical motifs being used to symbolise things</p> <p>P.4.D uses musical motifs to symbolise other things</p> <p>I.4.D interactions form coherent patterns of turn-taking, with the possibility of some simultaneity</p>	<p>R.5.D responds to pieces through connotations brought about by association with objects, people, activities or occasions in the external world</p> <p>P.5.D develops the technique to produce short and simple pieces of music, potentially evolving to meet the needs of growing complexity and length</p> <p>I.5.D improvises with others, consciously offering material for them to use</p>	<p>R.6.D becomes aware of how music as an abstract narrative in sound relates to other media (words, movement etc) to create multi-modal meaning.</p> <p>P.6.D technical proficiency develops to meet the demands of a widening repertoire</p> <p>I.6.D develops increasingly advanced ensemble skills, managing material of growing technical and musical complexity as part of a group</p>

