Sounds of Intent (expanded framework)

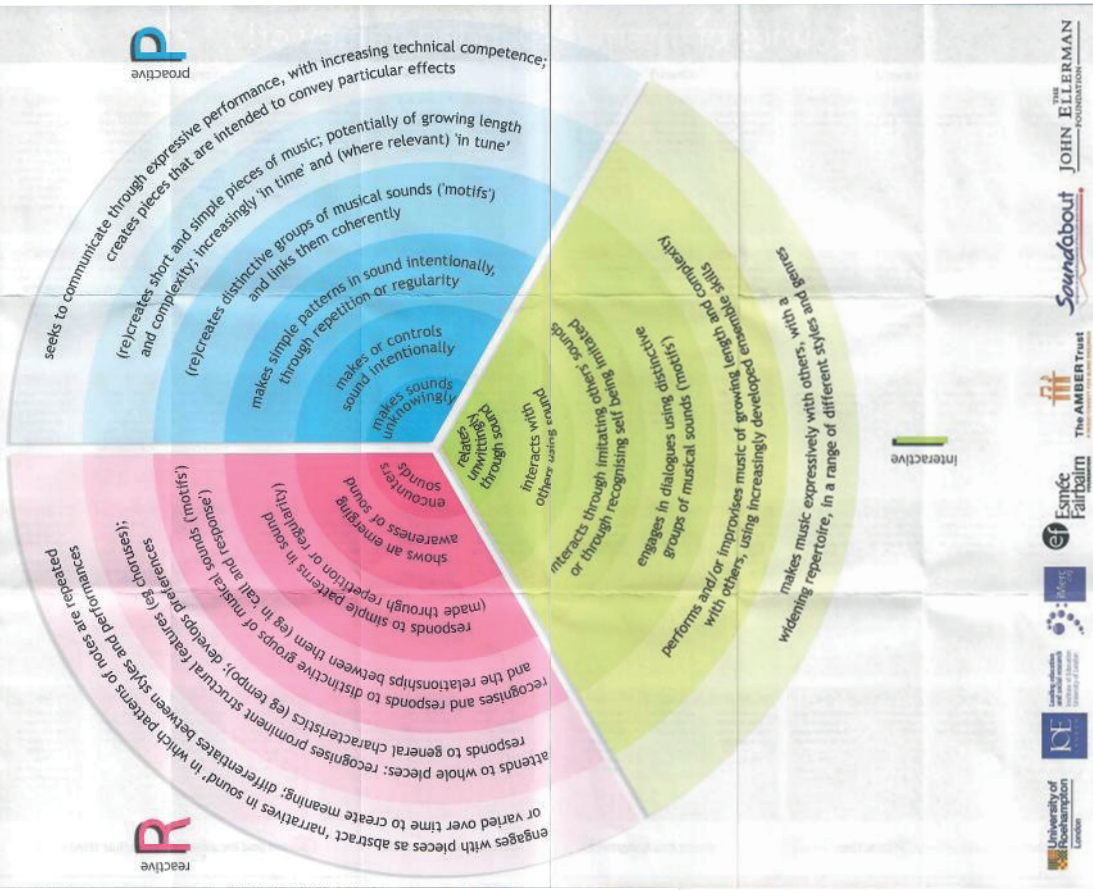
	Level 1			Level 2			Level 3		
Segments	R.1 encounters sounds	P.1 makes sounds unknowingly	I.1 relates unwittingly through sound	R.2 shows an emerging awareness of sound	P.2 makes or controls sounds intentionally	I.2 interacts with others using sound	R.3 responds to simple patterns in sound (made through repetition or regularity)	P.3 makes simple patterns in sound intentionally, through repetition or regularity	I.3 interacts through imitating others' sounds or through recognising self being imitated
Elements A	R.1.A is exposed to a rich variety of sounds	P.1.A the sounds made by life processes are enhanced and/or involuntary movements are used to make or control sounds	I.1.A practitioners seek to stimulate interaction by prompting with sounds and responding empathetically to any sounds that are made	R.2.A shows an awareness of sounds - potentially of an increasing variety	P.2.A makes sounds intentionally, potentially through an increasing variety of means and with greater range and control	I.2.A sounds made by another stimulate a response in sound	R.3.A recognises and responds to the repetition of sounds	P.3.A intentionally makes simple patterns through repetition	I.3.A shows awareness of own sounds being imitated
Elements B	R.1.B is exposed to a wide range of music	P.1.B sounds are made or controlled through co-active movements	I.1.B co-workers model interaction through sound	R.2.B makes differentiated responses to the qualities of sounds that differ (eg loud/quiet), and/or change (eg get louder)	P.2.B expresses feelings through sound	I.2.B sounds are made to stimulate a response in sound by another	R.3.B recognises and responds to a regular beat	P.3.B intentionally makes simple patterns through a regular beat	I.3.B imitates the sounds made by another
Elements C	R.1.C is exposed to music in different contexts	P.1.C activities to promote sound production and/or control occur in a range of contexts	I.1.C activity to promote interaction through sound occurs in a range of contexts	R.2.C responds to musical sounds increasingly independently of context	P.2.C produces sounds intentionally in a range of contexts	I.2.C interactions occur increasingly independently of context	R.3.C recognises and responds to simple patterns formed through regular change	P.3.C intentionally makes simple patterns through regular change	I.3.C recognises own patterns in sound being imitated
Elements D	R.1.D is exposed to music and musical sounds that are systematically linked to other sensory input	P.1.D some activities to promote sound production and/or control are sensory in nature	I.1.D some activities to promote interaction through sound are multisensory in nature	R.2.D responds to musical sounds linked to other sensory input	P.2.D produces sounds as part of multi-sensory activity	I.2.D interaction through sound involves activity that engages the other senses too	R.3.D responds to musical sounds used to symbolise other things	P.3.D uses sound to symbolise other things	I.3.D imitates simple patterns in sound made by another (through repetition, regularity and/or regular change)

	Level 4			Level 5			Level 6		
Segments	R.4 recognises and responds to distinctive groups of musical sounds ('motifs') and the relationships between them (eg in 'call and response')	P.4 (re)creates distinctive groups of musical sounds ('motifs') and links them coherently	I.4 engages in dialogues using distinctive groups of musical sounds ('motifs')	R.5 attends to whole pieces: recognises prominent structural features (eg choruses), responds to general characteristics (eg tempo); develops preferences	P.5 (re)creates short and simple pieces of music, potentially of growing length and complexity; increasingly 'in time' and (where relevant) 'in tune'	I.5 performs and/or improvises music of growing length and complexity with others, using increasingly developed ensemble skills	R.6 engages with pieces as abstract 'narratives in sound' in which patterns of notes are repeated or varied over time to create meaning; differentiates between styles and performances	P.6 seeks to communicate through expressive performances, with increasing technical competence; creates pieces that are intended to convey particular effects	I.6 makes music expressively with others, with a widening repertoire, in a range of different styles and genres
Elements A	R.4.A recognises and responds to distinctive groups of musical sounds - 'motifs'	P.4.A (re)creates distinctive groups of musical sounds ('motifs')	I.4.A produces musical motifs in the expectation that they will stimulate a coherent response	R.5.A attends to whole pieces of music, becoming familiar with an increasing number and developing preferences	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'	I.5.A performs simple pieces simultaneously with others, sharing a common part	R.6.A develops a mature response to music, engaging with pieces as abstract 'narratives in sound'	P.6.A plays or sings expressively using familiar conventions of performance, at the highest level producing original interpretations	I.6.A is aware of, and emulates the expressivity of others' playing or singing in ensemble performance
Elements B	R.4.B recognises and responds to musical motifs being repeated or varied	P.4.B links musical motifs by repeating or varying them	I.4.B imitates distinctive groups of musical sounds - 'motifs' - made by others (as in 'call and response')	R.5.B recognises prominent structural features (such as the choruses of songs)	P.5.B improvises on familiar pieces of music, varying the original material in simple ways	I.5.B performs with others, using increasingly developed ensemble skills and maintaining an independent part	R.6.B becomes familiar with an increasing number of styles and genres and develops preferences	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')	I.6.B contributes own expressivity to others' playing or singing in ensemble performance
Elements C	R.4.C recognises the coherent juxtaposition of different musical motifs	P.4.C juxtaposes different musical motifs coherently	I.4.C responds to others by using different musical motifs coherently (as in 'question and answer')	R.5.C responds to general characteristics of pieces (such as mode, tempo and texture)	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	I.5.C improvises with others, repeating, varying and/or building on the material that is offered in simple ways	R.6.C becomes familiar with different performances of pieces and styles of performance and develops preferences	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 unusual musical value	I.6.C improvises with others with stylistic coherence, sharing and developing material in increasingly sophisticated ways
Elements D	R.4.D responds to musical motifs being used to symbolise other things	P.4.D uses musical motifs to symbolise other things (eg in 'sound stories')	I.4.D interactions form coherent patterns of turn-taking, with the possibility of some simultaneity	R.5.D responds to pieces through conversations brought about by their association with objects, people or events in the external world	P.5.D has the physical capacity to produce short and simple pieces of music, potentially evolving to meet the needs of material of growing complexity and length	I.5.D improvises with others, consciously offering material for them to use	R.6.D becomes aware of how music as an abstract narrative in sound relates to other media (words, movement, etc) to create multimodal meaning	P.6.D technical proficiency develops to meet the demands of a widening repertoire	I.6.D develops increasingly advanced ensemble skills, managing material of growing technical and musical complexity as part of a group

reactive | proactive | interactive | segments | pure sound and music | sound and music related to other things | technical elements

text-boxes

area backgrounds



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The **Sounds of Intent** project aims to help children and young people, including those with learning difficulties or autism, to develop musically. Based on the results of pilot research, it provides a framework of musical development that spans all abilities. The Sounds of Intent framework is available online at **www.soundsofintent.org**. Though easy-to-use, interactive, relevant, it enables teachers to:

- assess children and young people's levels of musical development;
- record and monitor their attainment and progress at the touch of a button or the screen;
- download musical materials and ideas for age-appropriate activities;
- share thoughts and concerns on a forum.

Sounds of Intent

a curriculum framework for making music with children and young people, including those with learning difficulties or autism

a joint initiative of the University of Roehampton and the Institute of Education, University of London

soundsofintent.org

For refs in pink, see p.3

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