				Sou	ınds of	Intent F	ramew	ork LEV	EL 1					
CLASS	P	PROACTIV	E DOMAI	N	II	NTERACTIV	/E DOMA	IN	REACTIVE DOMAIN					
	M	akes sounc	ds unknowir	ngly	Relate	es unwitting	gly through	sound		Encounte	ers sounds			
NAMES	A. The sounds made by life-processes are enhanced and/or involuntary movements are used to make or control sounds	B. Sounds are made or controlled through co- active movements	C. Activities to promote sound production and/or control occur in a range of contexts	D. Some activities to promote sound production and/or control are multi-sensory in nature	A. Co- workers seek to stimulate interaction by prompting with sounds and responding empathetica lly to any sounds that are made	B. Co- workers model interaction through sound	C. Activity to promote interaction through sound occurs in a range of contexts	D. Some activities to promote interaction through sound are multisensory in nature	A. Is exposed to a rich variety of sounds	B. Is exposed to a wide range of music	C. Is exposed to music in different contexts	D. Is exposed to music and musical sounds that are systematicall y linked to other sensory input		

				Sou	ınds of	Intent F	ramew	ork LEV	EL 2					
CLASS	F	PROACTIV	E DOMAI	N	11	NTERACTIN	/E DOMA	IN	REACTIVE DOMAIN					
	Makes o	or controls s	sounds inte	ntionally	Interd	acts with ot	hers using s	sound	Shows ar	emerging	awareness	s of sound		
NAMES	A. Makes sounds intentionally, potentially through an increasing variety of means and with greater range and control	B. Expresses feelings through sound	feelings sounds through intentionally		A. Sounds made by another stimulate a response in sound	B. Sounds are made to stimulate a response in sound by another	C. Interactions occur increasingly independent ly of context	D. Interaction through sound involves activity that engages the other senses too	A. Shows an awareness of sounds – potentially of an increasing variety	B. Makes differentiate d responses to the qualities of sounds that differ	C. Responds to musical sounds increasingly independent ly of context	D. Responds to musical sounds linked to other sensory input		

				Sou	unds of	Intent F	ramew	ork LEV	EL 3						
CLASS	F	PROACTIV	E DOMAI	N	II	NTERACTI	VE DOMA	IN	REACTIVE DOMAIN						
		es simple p					itating othe		Responds to simple patterns in sound (made through repetition or regularity)						
	inteni	ionally, thro	ogn repen Ilarity	IIION OI	Of Itil		gnising self ated	being	(made i	nrougnie	ellion or re	egularity)			
NAMES	A. Intentionally makes simple patterns through repetition	B. Intentionally makes simple patterns through a regular beat	C. Intentionally makes simple patterns through regular change	D. Uses sound to symbolise other things	A. Shows awareness of own sounds being imitated	B. Imitates the sounds made by another.	C. Recognises own patterns in sound being imitated	D. Imitates simple patterns in sound made by another (through repetition, regularity and/or regular	A. Recognises and responds to the repetition of sounds	B. Recognises and responds to a regular beat	C. Recognises and responds to simple patterns formed through regular change	D. Responds to musical sounds used to symbolise other things			
								change)							

CLASS	F	ROACTIV	E DOMAII	N	II	NTERACTIV	/E DOMA	IN	REACTIVE DOMAIN  Recognises and responds to distinctive groups of musical sounds ('motifs') and the relationships between them (eg in 'call and response')					
		tes distinction ds ('motifs') cohe					ues using d al sounds ('r							
NAMES	A. (Re)creates distinctive groups of musical sounds ('motifs')	B. Links musical motifs by repeating or varying them	C. Juxtaposes different musical motifs coherently	D. Uses musical motifs to symbolise other things (for example in 'sound stories')	A. Produces musical motifs in the expectation that they will stimulate a coherent response	B. Imitates distinctive groups of musical sounds - 'motifs' - made by others (as in 'call and response')	C. Responds to others by using different musical motifs coherently (as in 'question and answer')	D. Interactions form coherent patterns of turn-taking, with the possibility of some simultaneity	A. Recognises and responds to distinctive groups of musical sounds - 'motifs'	B. Recognises and responds to musical motifs being repeated or varied	C. Recognises the coherent juxtaposition of different musical motifs	D. Responds to musical motifs being used to symbolise other things		

				EL 5										
CLASS	F	PROACT	IVE DOMAII	N	II.	NTERACTI\	/E DOMA	IN	REACTIVE DOMAIN					
	music; po	otentially exity; incr	t and simple post of growing leed assingly 'in tire evant) 'in tun	ength and me' and	growin	g length ar using incre	mprovises n nd complex asingly dev ble skills	kity with	Attends to whole pieces: recognises prominent structural features (eg choruses); responds to general characteristics (eg tempo); develops preferences					
NAMES	A. Performs short and simple pieces of music, potentially of growing length and complexity, increasingly 'in time' and (where relevant) 'in tune'	B. Improvises on familiar pieces of music, varying the original material in simple ways	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	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	A. Performs simple pieces simultaneousl y with others, sharing a common part	B. Performs with others, using increasingly developed ensemble skills and maintaining an independent part	C. Improvises with others, repeating, varying and/or building on the material that is offered in simple ways	D. Improvises with others, consciously offering material for them to use	A. Attends to whole pieces of music, becoming familiar with an increasing number and developing preferences	B. Recognises prominent structural features (such as the choruses of songs)	C. Responds to general characteristic s of pieces (such as mode, tempo and texture)	D. Responds to pieces through connotations brought about by their association with objects, people or events in the external world		

				Sou	ınds of	Intent F	ramew	ork LEV	EL 6					
CLASS	P	ROACTIV	E DOMAII	N	II.	NTERACTI\	/E DOMA	IN	REACTIVE DOMAIN  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					
	expressive technico	e performa Il compete intended t	unicate thr Ince, with in nce; create o convey p ects	ncreasing es pieces	with a wi	music expredening rep	ertoire, in c	a range of						
NAMES	A. Plays or sings expressively using familiar conventions of performance, at the highest level producing original interpretations	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')	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	D. Technical proficiency develops to meet the demands of a widening repertoire	A. Is aware of, and emulates the expressivity of others' playing or singing in ensemble performance	B. Contributes own expressivity to others' playing or singing in ensemble performance	C. Improvises with others with stylistic coherence, sharing and developing material in increasingly sophisticated ways	D. Develops increasingly advanced ensemble skills, managing material of growing technical and musical complexity as part of a group	A. Develops a mature response to music, engaging with pieces as abstract 'narratives in sound'	B. Becomes familiar with an increasing number of styles and genres and develops preferences	C. Becomes familiar with different performances of pieces and styles of performance and develops preferences	D. Becomes aware of how music as an abstract narrative in sound relates to other media (words, movement, etc) to create multi-modal meaning		

## Sounds of Intent Framework Overview

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PROACTIVE DOMAIN								INTERACTIVE DOMAIN						REACTIVE DOMAIN					
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6		