

Assessment criteria for Certificate examinations (pieces)

Accuracy and Fluency

	Foundation	Intermediate	Advanced
Distinction	<ul style="list-style-type: none"> Accurate reading, mostly fluent with keen attention to musical and notational details. Secure and convincing rhythm and pulse. 	<ul style="list-style-type: none"> Accurate and fluent reading with keen attention to musical and notational details. Secure and convincing rhythm and pulse. 	<ul style="list-style-type: none"> Consistently accurate, fluent and effortless, with competent attention to all musical and notational details. Fully secure in rhythm and notes, with a sensitive and strong sense of pulse.
Pass	<ul style="list-style-type: none"> Essentially accurate in notes, with adequate fluency and some attention to musical and notational details. Adequate continuity with a sense of pulse. A few slips but good recovery. 	<ul style="list-style-type: none"> Essentially accurate in notes with adequate fluency and some attention to musical and notational details. Adequate continuity with a sense of pulse, possibly with minor slips. 	<ul style="list-style-type: none"> Generally accurate playing with adequate fluence and some attention to musical and notational details. Pulse evident but sometimes inconsistent.
Below Pass 1	<ul style="list-style-type: none"> Frequent errors. Poor continuity with little sense of pulse and frequent stumbles. 	<ul style="list-style-type: none"> Frequent misreadings and errors. Poor continuity with little sense of pulse and frequent stumbles. 	<ul style="list-style-type: none"> Frequent misreadings and errors with little attention to detail. Overcautious tempo and pulse not evident, with frequent stumbles and little continuity.
Below Pass 2	<ul style="list-style-type: none"> Many errors, clearly inadequate preparation. Very poor continuity with frequent stumbles, restarts and/or stoppages. 	<ul style="list-style-type: none"> Many misreadings and errors, clearly inadequate preparation. Very poor continuity with frequent stumbles, restarts and/or stoppages. 	<ul style="list-style-type: none"> Many misreadings and errors, clearly inadequate preparation. Very poor continuity with frequent stumbles, restarts and/or stoppages.

Technique

	Foundation	Intermediate	Advanced
Distinction	<ul style="list-style-type: none"> • Mostly secure command of technique with musical awareness of intonation and other instrumental resources. • Well produced basic sound with generally appropriate flexibility and projection. 	<ul style="list-style-type: none"> • Secure command of technique with sensitive control of intonation and other instrumental resources. • Good production, flexibility and projection of sound, showing an awareness of physiology of performance. 	<ul style="list-style-type: none"> • Secure command of technique with musical, acute and sensitive control of intonation and other instrumental resources. • Good production, flexibility and projection of sound, showing a clear understanding of the physiology of performance.
Pass	<ul style="list-style-type: none"> • Generally reliable technical control, though with some lapses. Occasional variety in use of instrumental resources. • Adequate basic sound with some evidence of tonal control. 	<ul style="list-style-type: none"> • Generally reliable technique, with some limitations in use of instrumental resources and lapses in intonation. • Adequate basic sound with some evidence of tonal control and projection. 	<ul style="list-style-type: none"> • Technically adequate with occasional slips and/or omissions in use of instrumental resources. Flaws in intonation. • Generally reliable tone quality with some capacity for tonal variety and projection.
Below Pass 1	<ul style="list-style-type: none"> • Unreliable technical control of the instrument with significant flaws. • Variable and unstable basic sound, poorly produced and maintained. 	<ul style="list-style-type: none"> • Limited evidence of appropriate technical ability with significant flaws in some areas. • Basic sound inadequate, unstable and/or controlled. 	<ul style="list-style-type: none"> • Limited technical command of the instrument with significant flaws in some areas. • A poor basic sound offering limited flexibility and potential for expression.
Below Pass 2	<ul style="list-style-type: none"> • Many fundamental technical problems and errors. • Clearly unsatisfactory basic tone. 	<ul style="list-style-type: none"> • Consistent failings in technical command. • Very poor basic tone. 	<ul style="list-style-type: none"> • Clearly inadequate technical command. • Unsatisfactory basic tone with no attempt at variety.

Communication

	Foundation	Intermediate	Advanced
Distinction	<ul style="list-style-type: none"> • Confident sense of performance with some engagement with the audience. • Awareness of appropriate style with hints of an emerging musical personality. 	<ul style="list-style-type: none"> • Confident, communicative and consistent sense of performance and engagement with the audience. • Appropriate awareness of, and sensitivity to, appropriate style with evidence of an emerging musical personality. 	<ul style="list-style-type: none"> • Confident, exciting and effective engagement with the audience. • A high level of musical sensitivity and a convincing grasp of appropriate style with a generally clear, distinctive and authoritative musical personality.
Pass	<ul style="list-style-type: none"> • A performance with basic, if variable, sense of confidence and some capacity for audience engagement. • An emerging feeling of stylistic awareness with some evidence of individual interpretation. 	<ul style="list-style-type: none"> • An overall sense of performance with basic confidence and some effort at audience engagement. • Some evidence of stylistic awareness and an overall, if possibly variable, attempt to convey individual musical intent. 	<ul style="list-style-type: none"> • An adequate overall sense of performance with general confidence and a recognisable capacity for audience engagement. • General evidence of stylistic awareness and some attempt to convey individual musical intent and commitment.
Below Pass 1	<ul style="list-style-type: none"> • Little sense of performance or attempt at communication. • Limited and/or inappropriate stylistic awareness and personal engagement. 	<ul style="list-style-type: none"> • Little sense of performance or attempt at engagement with the audience. • Limited and/or inappropriate sense of style with little personal engagement. 	<ul style="list-style-type: none"> • Little sense of performance or attempt at communication. • Poor stylistic awareness and little personal engagement or commitment.
Below Pass 2	<ul style="list-style-type: none"> • No sense of performance or attempt at communication. • Stylistic awareness and personal engagement not evident. 	<ul style="list-style-type: none"> • No sense of performance or attempt at communication. • Stylistic awareness and personal engagement not evident. 	<ul style="list-style-type: none"> • No sense of performance or attempt at communication. • Stylistic awareness and personal engagement not evident.

Presentation skills

Marks	<p>Planning, balance and construction of the programme Assesses effectiveness and stylistic and technical balance of the pieces, accuracy of the timing of the programme. (4 marks available).</p>	<p>Written programme notes From a short note of several sentences about each piece for Foundation to a more extended and insightful piece of work for Advanced. Need not be longer than 2 pages. Must be candidate's own work, showing personal creativity and input. (4 marks available).</p>	<p>Presentation Skills Presentation of the performance to the listener, including stagecraft and personal presentation and comportment. (2 marks available).</p>
4	A well-balanced, interesting and effective programme, demonstrating a wide range of abilities at an appropriate standard using the available time to the full.	The programme notes give an interesting, well-researched, convincing and personal insight into the works being performed, adding to the audience's appreciation and understanding. The programme is well produced and correctly written/spelt.	Not available.
3	A solid and well-chosen programme, demonstrating a range of abilities and falling within the stipulated time limits.	The programme notes give a good account of the music, without adding significantly to the audience's experience. The programme is neatly produced with only minor mistakes in parts.	Not available.
2	An acceptable but limited programme, possibly with a restricted range of styles and/or not well balanced, time limits not adhered to, proportion of own-choice repertoire slightly too high or standard dubious.	The programme notes cover all the details but show little personal understanding or appreciation of the composer's work, with most information either generic or derivative. Production is uneven in quality.	An impressive and comfortable level of stagecraft with evidence of good preparation.
1	Programme shows significant flaws in construction and balance, displaying a limited range of skills, time limits not adhered to, proportion of own-choice repertoire too high or standard clearly too low in parts.	The programme notes are inaccurate and/or cursory. Production is careless with many mistakes, possibly showing evidence of downloading or other indiscriminate plagiarism.	Slightly nervous stagecraft with uncertainty and/or lack of preparation showing.
0	Significant over- or under-running and/or infringement of own-choice repertoire guidelines.	The programme notes are very inadequate or missing altogether. Source material is thoughtless and/or blatantly inappropriate with no personal engagement and no care is taken with production.	Very uncomfortable on stage with clear evidence of inadequate preparation.