



# MTB Marking Criteria

## Classical Practical Examinations

**Grades 1-8**

September 2020

# MTB MARKING CRITERIA

## CLASSICAL PRACTICAL EXAMINATIONS

### Contents

- Important Notes P2
- Assessment Categories P3
- Recital Section P6
- Technical Section P7
- Musicianship Section P8
- Instrument Specific Technique P9

### Award Categories

The examination is marked out of 100 with a pass mark of 60. Award categories are as follows:

|        |             |
|--------|-------------|
| 87-100 | Distinction |
| 75-86  | Merit       |
| 60-74  | Pass        |
| 45-59  | Blue        |
| 0-44   | White       |

## Important Notes

1. The guidelines below are structured and colour co-ordinated by our award categories. These give an indication within each section of the exam of the trajectory towards your final result.
2. Terms in the tables should be interpreted appropriately for the level of the examination. Terminology used in the assessment categories and marking tables has a different level of expectation at each grade.
3. A mark of 0 is only awarded if the section is not performed at all.
4. Each category is likely to have several/many constituent elements which are being assessed and examiners establish a mark resulting from the balance of all these elements as well as any others which arise from time to time. The marking outcome is drawn from all relevant elements in a particular examination.
5. If you feel a result is incorrect MTB exams offer an appeals process (appealing an assessment result) the policy for which can be found [here](#). While MTB welcomes feedback we do not discuss individual marks or marksheets outside this process.

## Assessment Categories

| <b>Accuracy</b>  |  |
|------------------|--|
| <b>Key Areas</b> | <b>Key Elements</b>  |
| <b>Rhythm</b>    | Control of pulse.<br>Control of rhythm.<br>Rhythmic character.<br>Fluency.   |
| <b>Pitch</b>     | Accuracy of notes.<br>Intonation (when appropriate).<br>Maintaining tonality (when appropriate).<br>Maintaining level of pitch (when appropriate).   |
| <b>Fluency</b>   | Sense of fluency regarding notes and rhythm.<br>Sense of musical fluency.<br>The ability to maintain a flowing musical line.<br>Ability to recover quickly from slips or from hesitations due to loss of control or losing place in the music. |

| <b>Expression</b>              |   |
|--------------------------------|---|
| <b>Key Areas</b>               | <b>Key Elements</b>   |
| <b>Phrasing</b>                | Expressive.<br>Idiomatic.<br>Musical shaping (without technical issues distorting the line).<br>Well-realised detail.<br>Appropriate rubato.  |
| <b>Dynamics</b>                | Due regard given to notated dynamic markings.<br>Appropriate and stylish use of performer's own dynamic inflections.  |
| <b>Articulation</b>            | Due regard given to notated articulation markings.<br>Articulation performed in an appropriate style for the piece.   |
| <b>Character</b>               | Ability to convey musical character. Ability to contrast musical character.   |
| <b>Stylistic understanding</b> | An informed knowledge of musical stylistic context.<br>The ability to perform with conviction in an appropriate style.<br>The ability to maintain a coherent style within a piece.<br>An understanding of musical form and its impact on performance.   |
| <b>Musicality</b>              | Demonstrate an understanding of the music being performed.<br>Avoid 'musical awkwardness' (this might well arise from gaps in technical facility).<br>To let the music flow with a sense of musical logic (i.e. subsequent material is influenced appropriately by that which precedes it).<br>An ability to command the expressive elements in the music.<br>Confidence.<br>An assured performance.<br>An ability to engage the listener in the performance.<br>Vivid communication.<br>Creative ideas of interpretation and the ability to incorporate these. |

| <b>Technique</b>   |  |
|--|--|
| <b>Key Areas</b>   | <b>Key Elements</b>  |
| <b>Up to /appropriate tempo</b>  | Establish a clear tempo in the light of information and/or stylistic considerations.<br>Maintain tempo or allow it to fluctuate for musical reasons rather than technical ones.  |
| <b>Control</b>   | Show an ability to control technical elements in order to present musical ideas with conviction.<br>Avoid a lack of technical facility undermining musical intentions.   |
| <b>Tone quality</b>  | Projection.<br>To have secure control over tone quality.<br>To maintain consistency of tone quality.<br>To be aware of tone quality whilst playing and vary it appropriately.<br>Ability to establish, maintain and contrast a wide range of tone colours.<br>Have the technical ability to use a palette of tone colours imaginatively. |
| <b>Technical elements which are specific to each discipline (instrument)</b> | See Appendix (P9) for the technical elements which are specific to each discipline (instrument).   |

## RECITAL SECTION (60 marks)

**Categories being assessed:** accuracy, expression and technique.

| Pieces                                  | Accuracy (6 marks)  | Expression (7 marks)  | Technique (7 marks)   |
|---|---|---|---|
| <b>Distinction</b><br>[18-20 per piece] | Completely/almost completely accurate, only inconsequential faults or errors across elements which do not affect the overall performance. | Excellent expression, any missing elements do not affect the success of the overall performance.                                      | Excellent technique, only inconsequential technical deficiencies across elements which do not affect the overall performance. |
| <b>Merit</b><br>[15-17 per piece]       | Predominantly accurate, minor faults or errors across elements which have only a limited effect on the overall performance.               | Good expression, some missing elements which have a limited effect on the success of the overall performance.                         | Good technique, minor technical deficiencies across elements which have a limited effect on the overall performance.          |
| <b>Pass</b><br>[12-14 per piece]        | Reasonably accurate, several faults or errors across elements which affect the overall performance.                                       | Reasonably expressive, several missing elements which affect the success of the overall performance.                                  | Reasonable technique, several technical deficiencies across elements which affect the overall performance.                    |
| <b>Blue</b><br>[9-11 per piece]         | Significant inaccuracies, many faults or errors across elements which significantly affect the overall performance.                       | Lacking expressive elements which significantly affect the success of the overall performance.  | Insecure technique, significant technical deficiencies across elements which significantly affect the overall performance.    |
| <b>White</b><br>[0-8 per piece]         | Fundamental inaccuracies with numerous serious faults or errors across elements which substantially undermine the overall performance.    | Little or no attention to expression, significant missing elements which substantially affect the success of the overall performance. | Serious technical insecurity, serious deficiencies across elements which substantially undermine the overall performance.     |

## TECHNICAL SECTION (25 marks)

**Categories being assessed:** Relevant elements of accuracy, technique, expression (phrasing, dynamics, articulation as appropriate). The table below refers to the technical section as a whole. Although, the technical section for most instruments includes scales and technical exercises, some instruments have specific tailored content.

| Technical Section             | Marked out of 25  |
|-------------------------------|---|
| <b>Distinction</b><br>[22-25] | Completely/almost completely accurate.<br>Only inconsequential faults or errors across elements.<br>All, or nearly all fluent and at the correct tempo.<br>Excellent technique & relevant elements of expression. |
| <b>Merit</b><br>[19-21]       | Predominantly accurate.<br>Only minor faults or errors across elements.<br>Predominantly fluent and nearly at the correct tempo.<br>Good technique & relevant elements of expression.                             |
| <b>Pass</b><br>[15-18]        | Reasonably accurate.<br>Several faults or errors across elements.<br>Reasonably fluent and somewhat under tempo.<br>Reasonable technique & relevant elements of expression.                                       |
| <b>Blue</b><br>[12-14]        | Significant inaccuracies.<br>Significant faults or errors across elements.<br>Lacking fluency and significantly under tempo.<br>Insecure technique & lacking relevant elements of expression.                     |
| <b>White</b><br>[0-11]        | Fundamental inaccuracies.<br>Many significant faults or errors across elements.<br>Very hesitant and slow.<br>Serious technical insecurity & little or no relevant elements of expression.                        |

## MUSICIANSHIP SECTION (15 marks)

The Musicianship section is made up of Reading Skills and one of the three following options depending on the relevant syllabus: Duet, Listening Skills, Improvisation.

### Categories being assessed for each option:

|                         |  |
|-------------------------|--|
| <b>Reading Skills</b>   | Accuracy. Reading skills are marked as a whole, not individually. The descriptors apply to the impression of the 6 exercises overall.  |
| <b>Duet</b>             | Relevant elements of accuracy, expression & technique with a focus on: rhythm, balance, intonation, ensemble, awareness of and response to the other part.                                 |
| <b>Listening Skills</b> | Accuracy & relevant elements of expression (confidence). Listening skills are marked as a whole, not individually. The descriptors below apply to the impression of the exercises overall. |
| <b>Improvisation</b>    | Relevant elements of accuracy, expression & technique with a focus on appropriate: rhythm, melody, chords, harmonic implications, maintaining the chosen style.                            |

| <b>Musicianship<br/>Marked out of 15</b> | <b>Reading Skills (Compulsory)<br/>Marked out of 7</b>                  | <b>Duet<br/>Marked out of 8</b>   | <b>Listening Skills<br/>Marked out of 8</b>                             | <b>Improvisation (for Keyboard only)<br/>Marked out of 8</b>  |
|--|---|---|---|---|
| <b>Distinction<br/>[13-15]</b>           | Completely/almost completely accurate with only inconsequential errors. | Excellent awareness of other part, excellent responsiveness and accuracy.           | Completely/almost completely accurate with only inconsequential errors. | An excellent balance between all elements. Any small misjudgements do not affect the listener's appreciation of the music.            |
| <b>Merit<br/>[11-12]</b>                 | Predominantly accurate with only minor errors.                          | Good awareness of the other part, good responsiveness and accuracy.                 | Predominantly accurate with only minor errors.                          | A good balance between all elements. Any misjudgements only result in minor distractions for the listener.                            |
| <b>Pass<br/>[9-10]</b>                   | Reasonably accurate with some errors.                                   | Reasonably aware of the other part, reasonably responsive and accurate.             | Reasonably accurate with some errors.                                   | A reasonable balance between all elements. The listener should still be able to appreciate the performance despite making allowances. |
| <b>Blue<br/>[7-8]</b>                    | Significant inaccuracies/errors.  | Lacking awareness of the other part, lacking in responsiveness and accuracy.        | Significant inaccuracies/errors.  | Significant deficiencies across elements. The listener will be disturbed by misjudgements.  |
| <b>White<br/>[0-6]</b>                   | Fundamental Inaccuracies with serious errors.                           | Very little awareness of the other part, very little responsiveness and inaccurate. | Fundamental Inaccuracies with serious errors.                           | Serious deficiencies across elements. The listener will experience difficulty understanding the Improvisation.                        |

## Appendix: Instrument Specific Technique

The below provides an example of instrument specific technical elements, this list is not exhaustive and technical aspects relevant to the repertoire will also be considered within the technical assessment criteria. Not all of the following would be expected at every grade, only technical elements which are appropriate to the level will be assessed.

|  |
|--|
| <p><b>Classical Guitar</b></p> <p>Clarity of note production, shifts, plucking techniques (tirando and apoyando), vibrato, chords, intonation, technical facility, technical aspects relevant to the repertoire.</p>   |
| <p><b>Piano</b></p> <p>Touch, balance between hands, pedalling, passagework, technical aspects relevant to the repertoire.</p>   |
| <p><b>Singing</b></p> <p>Smooth movement between head/chest/different registers, breath control &amp; support, vibrato, diction, intonation, technical facility, range, quality of sound at extremes of registers, technical aspects relevant to the repertoire.</p> |
| <p><b>Strings</b></p> <p>Shifts, string crossing, intonation, double stopping, vibrato, technical facility, technical aspects relevant to the repertoire.</p>  |
| <p><b>Woodwind &amp; Brass</b></p> <p>Breath control, quality of articulation, intonation, pitching, stamina, range, quality of sound at extremes of registers, technical facility, technical aspects relevant to the repertoire.</p>                                |
| <p><b>Drums</b></p> <p>Balance between hands and feet, foot work, rolls, co-ordination, correct use of instrument (such as bell of ride, rim-click, trashy hi-hat etc.) technical facility, technical aspects relevant to the repertoire.</p>                        |
| <p><b>Keyboard</b></p> <p>Voicing, chords, use of available effects, pedalling (if relevant), passagework, technical aspects relevant to the repertoire.</p>   |