

## GOLD AWARD marking criteria

| <b>A</b>  |   |   |  |
|---|---|---|--|
| These three areas are to be weighted equally throughout Section A performances:   |   |   | <i>Parallel guidelines in A1(b) chanted psalmody</i>   |
| <i>Accuracy</i>   | <i>Technique</i>  | <i>Posture &amp; communication</i>  |  |
| <b>A1(a) Song:</b><br>(9)   | <b>A2 Prepared solo item:</b><br>(23-24) <i>excellent</i>   | <b>A3(a-b) Anthem; setting:</b><br>(15)   | <b>A1(b) Psalm:</b><br>(15)  |
| <ul style="list-style-type: none"> <li>• Fluent, flawless performance</li> <li>• Impeccable security of text, style, notes and pulse</li> </ul>   | <ul style="list-style-type: none"> <li>• Assured technical consistency</li> <li>• Excellent breathing control</li> </ul>  | <ul style="list-style-type: none"> <li>• Excellent posture</li> <li>• Captivating engagement</li> <li>• Mood vividly portrayed</li> </ul>   | <ul style="list-style-type: none"> <li>• Faultless pointing</li> <li>• Very clear, expressive text</li> </ul>  |
| (8)   | (20-22) <i>confident &amp; stylistic</i>  | (13-14)   | (13-14)  |
| <ul style="list-style-type: none"> <li>• Convincing performance</li> <li>• No significant error</li> <li>• Stylistic and appropriate tempo, phrasing and articulation</li> </ul>  | <ul style="list-style-type: none"> <li>• Secure tonal confidence, projection, coloration &amp; control</li> <li>• Precise intonation</li> <li>• Alert and sensitive use of dynamic opportunities</li> </ul>   | <ul style="list-style-type: none"> <li>• Confident stance</li> <li>• Consistently presented sense of style and mood</li> <li>• Clear diction, sensitively communicated text</li> </ul>                            | <ul style="list-style-type: none"> <li>• Consistent style</li> <li>• Assured accuracy of pointing</li> <li>• Sensitive phrasing/shaping</li> </ul>   |
| (7)   | (17-19) <i>good</i>   | (11-12)   | (11-12)  |
| <ul style="list-style-type: none"> <li>• Secure performance</li> <li>• Considerable accuracy</li> <li>• Persuasive style &amp; phrasing</li> <li>• An occasional small error in text, notes or pulse, not affecting overall security</li> </ul> | <ul style="list-style-type: none"> <li>• Intonation reliably and consistently maintained, incl. in unaccompanied passages</li> <li>• Mainly secure breathing technique</li> <li>• Effective dynamic interest</li> </ul>   | <ul style="list-style-type: none"> <li>• Secure posture</li> <li>• Engaging performance, with good eye-contact</li> <li>• Effective communication of text and meaning</li> </ul>                                  | <ul style="list-style-type: none"> <li>• Accurate pointing</li> <li>• Clear text/diction</li> <li>• Good intonation, incl. chanting notes &amp; unaccompanied verses</li> </ul>                |
| (6)=PASS  | (16)=PASS <i>lapses in quality</i>  | (10)=PASS   | (10)   |
| <ul style="list-style-type: none"> <li>• Small errors in text or notes, with prompt recovery</li> <li>• Lapses in stylistic grasp</li> </ul>  | <ul style="list-style-type: none"> <li>• Some lapses of intonation</li> <li>• Tonal projection consistent, if weaker at extremes of range</li> </ul>  | <ul style="list-style-type: none"> <li>• Some lapses in posture</li> <li>• Some inconsistency in presentation or clarity</li> </ul>   | <ul style="list-style-type: none"> <li>• A small text/pointing error, with prompt recovery</li> </ul>  |
| (4-5)   | (12-15)   | (8-9)   | (8-9)  |
| <ul style="list-style-type: none"> <li>• Errors causing some lack of confidence and security</li> <li>• Tentative style or phrasing</li> </ul>  | <ul style="list-style-type: none"> <li>• Lapses in tonal projection and control, or unsuitable vibrato</li> <li>• Insecure breathing control</li> </ul>   | <ul style="list-style-type: none"> <li>• Shifty posture</li> <li>• Cautious connection with mood or meaning</li> </ul>  | <ul style="list-style-type: none"> <li>• Cautious approach</li> <li>• Tentative phrasing /shaping</li> </ul>   |
| (3)   | (8-11) <i>significant concern</i>   | (5-7)   | (5-7)  |
| <ul style="list-style-type: none"> <li>• Loss of security, with poor recovery</li> <li>• Lack of musical shape or expression</li> <li>• Major breakdown, or incomplete performance</li> </ul>   | <ul style="list-style-type: none"> <li>• Technically very inconsistent</li> <li>• Tone weak or unprojected</li> <li>• Vocal strain attempting high or low notes</li> <li>• Intonation very insecure</li> <li>• Considerable lack of dynamic interest</li> </ul> | <ul style="list-style-type: none"> <li>• Poor posture, slouching or fidgeting, or head buried in music copy</li> <li>• Text unclear or wayward</li> <li>• Considerable reticence or lack of confidence</li> </ul> | <ul style="list-style-type: none"> <li>• Text unclear or very inaccurate</li> <li>• Lack of momentum /shape in chanting</li> <li>• Unmusically phrased or stilted in musical effect</li> </ul> |
| (0) <i>This item was not attempted</i>  |   |   |  |

### Infringement

Examiners are instructed to deduct marks in the event of an infringement of syllabus or rubrics, and to add a short explanatory sentence in the relevant item box on the marksheet. One third of the item total, at most, might be deducted for a serious infringement.

Possible situations include

- incorrect or incomplete items brought to the exam
- rubrics (concerning voice part, verse/*divisi* sections to be prepared or unaccompanied verses to be sung) ignored
- programme notes on pieces outside the Section A choices, or lack of bibliography accompanying them.

### GOLD AWARD marking criteria

| <b>B1</b>   | <b>B2</b>  | <b>C2</b>   | <b>E</b>   |
|---|--|---|--|
| <b>Sight-reading<br/>(after guided preparation)</b>   | <b>Rehearsal &amp; interpretation</b>  | <b>Repertoire<br/>questions</b>   | <b>Choir in context<br/>submission &amp; questions</b>   |
| <b>(15) excellent</b>   | <b>(17-18) excellent</b>   | <b>(15) excellent</b>   |  |
| <ul style="list-style-type: none"> <li>• Highly accurate, fluent and stylistic</li> <li>• Alert expressive detail</li> </ul>  | <ul style="list-style-type: none"> <li>• Assured technical knowledge</li> <li>• Impeccable fluency &amp; accuracy</li> <li>• Effective choral leadership</li> </ul>  | <ul style="list-style-type: none"> <li>• Assured response</li> <li>• Evidence of wide background knowledge</li> </ul>   | <ul style="list-style-type: none"> <li>• Very convincing response</li> <li>• Assured depth of understanding</li> </ul>   |
| <b>(13-14) confident &amp; stylistic</b>  | <b>(15-16) confident &amp; stylistic</b>   | <b>(13-14) confident &amp; accurate</b>   |  |
| <ul style="list-style-type: none"> <li>• Persuasive and mainly exact in notes, tempo and expressive detail</li> <li>• Consistent sense of style</li> <li>• Convincing text/diction</li> </ul>                   | <ul style="list-style-type: none"> <li>• Convincing, stylistic singing</li> <li>• Effective rehearsal response</li> <li>• Cogent grasp of technical, interpretative &amp; stylistic matters</li> <li>• Reliable alternative voice part</li> </ul>        | <ul style="list-style-type: none"> <li>• Prompt, cogent answers, with musical details readily recalled</li> <li>• Minimal prompting needed in discussion</li> </ul> | <ul style="list-style-type: none"> <li>• Thoughtfully prepared, liturgically appropriate submission, confidently supported in discussion</li> <li>• Minimal prompting needed</li> </ul>              |
| <b>(11-12) good</b>   | <b>(13-14) good</b>  | <b>(11-12) intelligent response</b>   |  |
| <ul style="list-style-type: none"> <li>• Mainly reliable progress, not totally correct</li> <li>• Good tone/intonation</li> <li>• Some expressive details noticed</li> <li>• Generally accurate text</li> </ul> | <ul style="list-style-type: none"> <li>• Reliable effort in rehearsal, incl. singing unaccompanied</li> <li>• Some slips promptly corrected</li> <li>• Alert response to requests, and to technical, interpretative &amp; stylistic questions</li> </ul> | <ul style="list-style-type: none"> <li>• Well prepared answers developed in discussion</li> <li>• Evidence of some more background knowledge</li> </ul>             | <ul style="list-style-type: none"> <li>• Well prepared and presented answers</li> <li>• Some understanding evident in all aspects</li> <li>• Detailed response, if occasionally imprecise</li> </ul> |
| <b>(10) lapses/hesitation</b>   | <b>(12)=PASS lapses in quality</b>   | <b>(10)=PASS lapses/hesitation</b>  |  |
| <ul style="list-style-type: none"> <li>• Mainly keeping going</li> <li>• Some rhythmic security, despite slips and errors</li> </ul>  | <ul style="list-style-type: none"> <li>• Some errors in rehearsal, with mainly prompt recovery</li> <li>• Errors in technical questions</li> </ul>   | <ul style="list-style-type: none"> <li>• Superficial accuracy, but significant loss of detail</li> <li>• Errors in discussion</li> </ul>                            | <ul style="list-style-type: none"> <li>• Superficial accuracy, but significant loss of detail</li> <li>• Errors in discussion</li> </ul>   |
| <b>(8-9)</b>  | <b>(9-11)</b>  | <b>(8-9)</b>  |  |
| <ul style="list-style-type: none"> <li>• Pitch outline usually evident, but numbers of significant errors or delays</li> </ul>  | <ul style="list-style-type: none"> <li>• Lack of musical awareness</li> <li>• Tentative response in singing alternative voice part</li> </ul>  | <ul style="list-style-type: none"> <li>• Tentative answers</li> <li>• Lack of engagement with programme notes</li> </ul>  | <ul style="list-style-type: none"> <li>• Inadequate liturgical awareness in submission</li> <li>• Several tentative answers</li> </ul>   |
| <b>(5-7) significant concern</b>  | <b>(6-8) significant concern</b>   | <b>(5-7) significant concern</b>  |  |
| <ul style="list-style-type: none"> <li>• Significant difficulty with text or underlay</li> <li>• Much tonal insecurity</li> <li>• Major breakdown</li> <li>• Reticent and inadequate</li> </ul>                 | <ul style="list-style-type: none"> <li>• Technically very inconsistent</li> <li>• Ineffective rehearsal response</li> <li>• Considerable reticence or lack of confidence</li> </ul>  | <ul style="list-style-type: none"> <li>• Considerable inaccuracy or limited knowledge</li> <li>• Musical periods or dates very confused</li> </ul>                  | <ul style="list-style-type: none"> <li>• Limited understanding</li> <li>• Uncertainty in reading aloud</li> <li>• Confused, reticent or inadequate answers</li> </ul>                                |
| <b>(0) This item was not attempted</b>  |  |   |  |

|                        |                                    |  |
|------------------------|------------------------------------|--|
| <b>C1</b>              | <b>(9) excellent</b>               | <ul style="list-style-type: none"> <li>• Fully argued themes</li> <li>• Thoughtful approach</li> </ul>                                   |
| <b>Programme notes</b> | <b>(8) engaging &amp; accurate</b> | <ul style="list-style-type: none"> <li>• Well written</li> <li>• Detailed and precise</li> <li>• Some personal views included</li> </ul> |
|                        | <b>(7) good</b>                    | <ul style="list-style-type: none"> <li>• Generally accurate</li> <li>• Reasonably detailed</li> </ul>                                    |
|                        | <b>(4-6) lapses in quality</b>     | <ul style="list-style-type: none"> <li>• Grammatical errors</li> <li>• Some lack of thought</li> <li>• cursory treatment</li> </ul>      |
|                        | <b>(3) significant concern</b>     | <ul style="list-style-type: none"> <li>• Brief, inadequate and/or inaccurate</li> </ul>  |