Bridging Project

Task:

Learn a new piece of music on your chosen instrument that is appropriate to your level.

Once you have learned your piece, use the criteria to assess yourself.

You need to give one mark for each of the criteria on the following pages and add them together to give a RAW total

Criteria 1	Criteria 2	Criteria 3	RAW Total

Prepare your piece to be performed in class towards the start of the course.

Technical control - Technique

These marks are awarded for the interpretation of musical ideas with technical control. In this grid, this is defined as control of the instrument, for example: coordination between the hands, or of the bow/fingers, breath control, diction, pedalling, registration, intonation, tone quality, use of filters and effects, control of musical sources. This will include making use of musical elements as appropriate to the requirements of the instrument(s) and piece performed.

Level	Mark	Criteria				
Level 6	15-16	The performance will demonstrate complete control of the instrument.				
Outstanding		• The handling of sonority is outstanding as heard in excellent tone quality across the				
Technique		pitch range (exciting, vibrant, rich, resonant, sensitive and colourful, as the music				
		demands) and/or entirely secure intonation (within only one or two out of tune notes				
		at the lower end of the band) and/or excellent use of filters and effects throughout. The				
		performance will sensitively exploit tonal contrast.				
Level 5	12-14	The performance demonstrates assured technical control of the instrument, as				
Assured		heard in assured coordination, breath control, diction and/or pedalling.				
Technique		The demands of the music are within the current ability of the performer.				
		• The handling of sonority is assured as heard in very good tone quality across the				
		pitch range (satisfying, interesting and even as the music demands) and/or generally				
		convincing intonation and/or assured use of filters and effects throughout. The				
		performance will sensitively exploit tonal contrast in places, where appropriate.				
Level 4	9-11	The performance demonstrates convincing technical control of the instrument, as				
Convincing		heard in convincing coordination, breath control, diction and/or pedalling.				
Technique		• There are only one or two places where the demands of the music are beyond the				
		current ability of the performer.				
		The handling of sonority is convincing as heard in consistently good tone quality and				
		awareness of tonal contrast, except at the extremities of the pitch range or at moments				
		of technical difficulty, and/or generally good intonation with no more than a few out of				
		tune notes and/or convincing use of filters and effects throughout.				
Level 3	6-8	• The performance demonstrates basic technical control of the instrument, as heard				
Basic		in basic coordination, breath control, diction and/or pedalling.				
Technique		• There are a few places where the demands of the music are beyond the current				
		ability of the performer.				
		• The handling of sonority is basic as heard in tone quality that is generally acceptable				
		and/or several individual notes out of tune and/or basic use of filters and effects				
		throughout.				
Level 2	3-5	The performance demonstrates limited technical control, as heard in limited				
Limited		coordination, breath control, diction and/or pedalling.				
Technique		• There are several places where the demands of the music are beyond the current				
		ability of the performer.				
		• The handling of sonority is limited as heard in several passages where tone is less				
		than acceptable (dull, coarse, thin, uneven) and/or several passages of poor intonation				
	1	and/or limited use of filters and effects throughout.				
Level 1	1-2	• The performance demonstrates poor technical control, as heard in poor				
Poor		coordination, breath control, diction and/or pedalling.				
		• The demands of the music are beyond the current ability of the performer.				
		• The handling of sonority is poor, as heard in dull, thin, coarse tone quality across the				
		whole range and/or poor intonation throughout and/or poor use of filters and effects				
	<u> </u>	throughout.				
	0	No rewardable material				

Technical control (Accuracy) and Expressive control (Fluency)

In this grid, marks are awarded for the interpretation of musical ideas with technical control (accuracy), and the expression (fluency) of the performance, as appropriate to the chosen instrument(s) and pieces, including making use of musical elements as appropriate. The accuracy and fluency of sequenced performances will be assessed against the reference recording and any other materials provided as a score. The text in italics is to be applied to improvised and/or ensemble performances.

Level	Mark	Criteria			
Level 6	15-16	The performance will demonstrate entirely accurate pitch and rhythm, with only one or two			
Outstanding		insignificant errors at the lower end of the band.			
accuracy and		The performance should be fluent and entirely free from hesitation or omission.			
fluency		• Improvised performances will demonstrate an accurate performance of the stimulus, and will			
		go on to produce an ambitious and creative realisation of this stimulus. The overall improvisation			
		will sound coherent, well balanced and imaginative.			
		In ensemble performances there is an excellent awareness of balance throughout.			
Level 5	12-14	The performance will have a few minor errors in pitch and/or rhythm, but these errors will			
Assured		have no impact on the success of the performance overall.			
accuracy and		Performances will be fluent despite the occasional very slight hesitation and/or omission.			
fluency		• Improvised performances will demonstrate an accurate performance of the stimulus, and will			
·		go on to produce an interesting realisation of this stimulus. The overall improvisation will sound			
		coherent, well balanced and effective, if not fully exploiting all possibilities.			
		In ensemble performances there is a good awareness of balance throughout.			
Level 4	9-11	There will be no more than one or two noticeable/obtrusive errors or omissions in pitch			
Convincing	3 11	and/or rhythm, or a few errors that have little or no impact on the success of the performance			
accuracy and		overall.			
fluency		The performance will be mostly fluent despite the occasional hesitation and/or omission.			
,		Improvised performances will demonstrate a mostly accurate performance of the stimulus,			
		and will go on to show some development of this stimulus. The overall improvisation will sound			
		mostly coherent, well balanced and effective, if not always imaginative.			
		In ensemble performances there is a good awareness of balance, with only the odd minor			
		misjudgement.			
Level 3	6-8	Performances in this band will have more than two noticeable/obtrusive errors or omissions,			
Basic accuracy		or several errors that have little or no impact on the success of the performance overall, or			
and fluency		several errors in just one (difficult) passage.			
and maciney		There will be moments where coherence is lost but the performance will still be reasonably			
		fluent for the majority of piece.			
		Improvised performances will demonstrate a mostly accurate performance of the stimulus,			
		and will go on to show some development of this stimulus. The overall improvisation will show			
		some attempt at creating variety but may rely heavily on repetition and will be repetitive,			
		predictable and/or formulaic in places.			
		In ensemble performances there is some awareness of balance.			
Level 2	3-5	Performances in this band will have several noticeable/obtrusive errors in pitch and/or			
Limited		rhythm which impact on the success of the performance overall.			
accuracy and		Fluency is compromised in several places and coherence is often lost.			
fluency		Improvised performances will demonstrate some accuracy when performing the stimulus,			
,		and will go on to show limited development of this stimulus. The overall improvisation will sound			
		repetitive, predictable and/or formulaic.			
		• In ensemble performances there is little awareness of balance for the majority of the piece.			
Level 1	1-2	Obtrusive errors of pitch and/or rhythm impact on many passages.			
Poor accuracy		Performances at the lower end of the band are largely inaccurate, with many			
and fluency		noticeable/obtrusive errors of pitch and/or rhythm.			
		Fluency is frequently compromised by breakdowns and/or omissions.			
		Improvised performances will demonstrate little accuracy when performing the stimulus and			
		little development of this material. The improvisation will lack coherence and contrast.			
		In ensemble performances there is little awareness of balance throughout.			
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	0	No rewardable material			
	U	ino rewardable material			

Expressive control, style and context

In this grid, marks are awarded for communicating through the use of musical elements as appropriate to the piece performed, and interpreting ideas with expressive control and an understanding of style and context as appropriate to each piece. If using pre-recorded or sequenced backing tracks, the assessment of tempo reflects how well the performer matches and responds to it. The text in italics is to be applied to improvised and/or ensemble performances as appropriate.

Level	Mark	Criteria			
Level 6	15-16	A mature, individual and imaginative interpretation achieved through:			
Outstanding		• the use of tempo that is always consistent, and in ensemble performances a			
Interpretation		consistently responsive reaction and, where appropriate, adjustment to other parts is			
		evident throughout. (Expressive control)			
		• effective communication that is idiomatic, and musically shaped, with consistent			
		use of dynamics, phrasing and articulation to shape the performance. (Style and			
		context)			
Level 5	12-14	An exciting and communicative interpretation achieved through:			
Assured		• the tempo being consistent with only one or two minor inconsistencies, and in			
interpretation		ensemble performances there is a good reaction and, where appropriate, adjustment			
		to other parts throughout. (Expressive control)			
		• the frequent use of dynamics, phrasing and articulation to shape the performance			
		(Style and context)			
		• characterful communication that is mostly idiomatic, and musically shaped. (Style			
		and context)			
Level 4	9-11	A confident and engaging interpretation achieved through:			
Convincing		• Only a few minor inconsistencies of tempo, and in ensemble performances there is			
interpretation		generally good reaction and, where appropriate, adjustment to other parts, with only			
		minor misjudgements. (Expressive control)			
		• some use of dynamics, phrasing and articulation to shape the performance, but a			
		few opportunities, notated or otherwise, are missed (Style and context)			
		• fairly successful communication, with one or two less- successful moments lower in			
		the band. (Style and context)			
Level 3	6-8	A secure interpretation through:			
Basic		• several inconsistencies of tempo (perhaps around difficult passages), and in			
interpretation		ensemble performance there is occasional difficulty in reacting and adjusting to other			
		parts. (Expressive control)			
		• some use of dynamics, phrasing and articulation to shape the performance, but			
		several opportunities, notated or otherwise, are missed (Style and context)			
		some involvement with the music, but character and style are evident only			
		intermittently. (Style and context)			
Level 2	3-5	An insecure interpretation through:			
Limited		• an inconsistent tempo for the majority of the piece, and in ensemble performances			
interpretation		there is evidence of difficulty in reacting and adjusting to the other parts for the			
		majority of the piece. (Expressive control)			
		• limited use of dynamics, phrasing and articulation to shape the performance (Style			
		and context)			
		a performance that struggles to communicate and may sound mechanical. (Style			
		and context)			
Level 1 Poor	1-2	Very few interpretative skills evident through:			
interpretation		• an inconsistent tempo throughout, and in ensemble performances there is evidence			
		of difficulty in reacting and adjusting to other parts throughout. (Expressive control)			
		little or no appropriate dynamic contrast, and little or no attention given to			
		phrasing and articulation. (Style and context)			
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