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## Music Theory Marking Criteria Grades 1-5

### 1. Good practice

Candidates will be expected to present their work in a neat and orderly manner and to conform to standards of good notational practice in such matters as:

- i) writing note stems on the correct side of the note head
- ii) writing accidental signs (or words) after the relevant note name in general descriptions
- iii) writing accidental signs before the relevant note on the staff
- iv) positioning notes and rests clearly on the staff
- v) positioning stems correctly up or down, according to the pitch of the note
- vi) writing ties from the note heads rather than the tails, the curve of the tie being in the opposite direction to the note stems.

No marks are deducted for incorrect spelling, provided the meaning is clear, except in the copying questions in Grades 1 and 2 (8c).

### 2. Superfluous answers

- In the case of superfluous answers (e.g. too many bar-lines), in general a wrong answer will cancel out the mark awarded to a right one.

### 3. Interlocked questions

- Occasionally the answer to a question may depend upon an answer to an earlier part of the question: for example, candidates may be asked to name the key of a passage, and subsequently to give the degree of the scale of a particular note in the same passage. When the first answer is incorrect, the second answer will be accepted if correct in relation to the given first answer.

### 4. Key signatures

For full marks sharps and flats must be in the correct order and octave.

- A deduction is made (of 1 mark) for sharps or flats which, though correct, are in the wrong order, and also (of 1 mark) if written at the wrong octave
- No marks are awarded if a sharp or flat is clearly on the wrong line or in the wrong space

C clef key signatures should be arranged as follows:



## 5. Naming keys

For full marks the correct key name must be given, regardless of whether it is written with upper or lower case letters.

- ‘Major’ need not be stated when naming major keys (e.g. ‘G’ or ‘GM’ for G major will be accepted – though a lower-case letter on its own will be taken to imply minor): candidates might use such signs as ‘e’ or ‘E-’ or ‘Em’ for E minor. Provided these methods are obviously understood, they will be accepted.

## 6. Time signatures

For full marks the correct time signature must be placed accurately on the staff.

- ‘Insert the time signature’ questions sometimes have more than one possible answer (e.g. 2/4 or 4/8). Marks are not awarded for answers that are clearly belied by the rhythmic grouping (e.g. 3/4 instead of 6/8), or for time signatures which, though mathematically correct, are implausible (e.g. 8/4 or 16/8 instead of 4/2).

## 7. Rests

For full marks the correct symbols, written in the right order and correctly placed on the staff, are required (markers will be tolerant towards the positioning of crotchet, quaver and semiquaver rests provided they are within the staff).

- Where more than one symbol is involved or a rest is dotted (e.g.   or ) the rest(s) must always be correctly grouped to score full marks. Dotted rests, if correctly used, will be given equal acceptance, e.g.  =   and either  or  accepted for a crotchet rest.
- 1 mark is deducted for semibreve or minim rests attached to the wrong line
- No marks are awarded for rests placed in an incorrect order
- No marks are awarded if a whole-bar rest is not written as a semibreve with the exception of 4/2 time, in which only a breve rest will be accepted.

## 8. Explaining terms and signs

For full marks a full and clear definition must be given, showing that the candidate understands the practical effect of the term in question. To gain full marks, p, for example, should be explained as ‘quiet’ (or ‘soft’) etc: ‘piano’ is not sufficient (although it will be awarded 1 mark out of 2).

- If the answer does show an understanding of the practical effect it is not penalised if it happens to be somewhat oddly expressed!
- Candidates are not expected to know the particular significance of slurs in music for a string or wind instrument until at least Grade 4, although of course some will. Full marks are given if a candidate puts ‘not tongued’ or ‘in one bow’ in place of ‘slurred’
- No marks are awarded for e.g. ‘piano – loud’ or ‘rallentando – getting faster’.

## 9. Scales

For full marks scales should be correctly written as specified, according to the stated key, clef, direction and note values, and should begin and end on the tonic note.

- It is common for two scales to be required for 5 marks each
- 1 mark will be deducted for each where the scale is written:
  - i) ascending instead of descending, or vice versa
  - ii) with a key signature instead of without, or vice versa
  - iii) with a wrong key signature, but corrected by accidentals
  - iv) with time values other than those specified
  - v) in the harmonic or natural minor instead of melodic minor, or vice versa – this lesser penalty will always be used rather than the 2-mark penalty for a wrong note
- 2 marks are deducted for each missing or incorrect note
- A maximum of 2 marks are deducted for additional notes at the end, unless two octaves are correctly written instead of one
- Chromatic scales will be accepted written either harmonically or melodically, and a combination of sharps and flats within the scale will be accepted, so long as they are correctly used. However 1 mark will be deducted if the scale finishes with an enharmonic equivalent of its starting note, and 1 mark will also be deducted if three notes with the same letter-name are used, e.g. C flat – C natural – C sharp. The standard deduction for wrong notes in this type of scale is 1 mark, not 2
- No marks are awarded if a scale of the specified type is correctly written but in a different key
- No marks are awarded for a scale written correctly but in the wrong clef
- If a key signature is incorrect, the key signature itself is not penalised but 2 marks are deducted for each note that is made wrong by the key signature that has been used, e.g. in G major if an E# is written instead of F# 2 marks each are deducted for the E# and the omitted F#. Note that if the first and last notes of a scale are made wrong by an incorrect key signature the deduction is 4 marks, not 2
- 2 marks per scale are deducted for an incorrect key signature which does not need to be corrected by accidentals, e.g. C melodic minor ascending written with a key signature of E - only
- 1 mark per scale is deducted if superfluous accidentals are added, where a key signature has been given or used.

## 10. Transposition

For full marks the notes should be transposed with complete accuracy, the rhythm should be correct and the appropriate new key signature (if required) inserted. Enharmonics and redundant accidentals are not normally penalised, but if the working goes on to the second system and a key signature is required this must be re-inserted. The following criteria are applied:

- i) If the transposition is to the correct pitch and the instructions in the rubric concerning key signatures have been properly followed the working is marked out of 10. 1 mark is normally deducted for each error but some allowance is made for a recurrence of the same error in relatively quick succession.
- ii) If an incorrect key signature is used (or a key signature used when none is requested) but the level of transposition is correct the working is marked out of 10, with a deduction of 1 mark for the key signature error and further deductions for errors arising from it.
- iii) If the transposition is to an incorrect interval the working is marked out of 6, with a deduction of 1 mark for each error according to the pitch used by the candidate (with a similar tolerance for close recurrence of the same error as is made in (i) above).

If a hybrid working is presented (i.e. a mixture of (ii) and (iii) above), it is assessed in its entirety under each heading and awarded the better of the two marks.

A maximum penalty of 2 marks may be awarded for copying mistakes, such as missing ties, omitted dots after notes, omitted time signature, etc.

## Music Theory Marking Criteria Grades 6-8

**Each Music Theory paper carries a total of 100 marks, 66 are required to achieve a pass, 80 to receive a merit and 90 for a distinction.**

Whereas in the earlier grades many of the questions are composite, and therefore dealt with on a subject-by-subject basis, in the three highest grades each of the first three questions is normally geared towards one primary task. For this reason the marking guidelines and assessment criteria are considered below on a question-by-question basis.

It should be observed as a general principle that an answer to a question will never receive a pass mark (i.e. 10 out of 15, 13 out of 20 or 17 out of 25) if it is fundamentally wrong, despite any merits which it might have; although the latter could well justify a mark which is near a pass (e.g. 16 out of 25). A minimum of 5 marks is awarded for a complete attempt at a 15 mark question and similarly 7 marks for a 20 mark question.

Grades 6 Question 1A

Marks	Description
<p><b>12–15 marks</b></p>	<ul style="list-style-type: none"> <li>• Key/tonality, cadence points are correctly treated</li> <li>• Chord progressions are harmonically acceptable</li> <li>• Initiative is shown in the chord choice, i.e. inversions, use of chords other than I, IV, V, etc., where appropriate</li> <li>• Chord choice shows some grasp of the style</li> <li>• Grammatical implications are mostly correct</li> </ul>
<p><b>10–11 marks</b></p>	<ul style="list-style-type: none"> <li>• Key/tonality, cadence points are correctly treated</li> <li>• Chord progressions are generally harmonically acceptable</li> <li>• Chord choice is more limited, i.e. largely I, V, root position, etc.</li> <li>• A limited number of incorrect grammatical implications</li> </ul>
<p><b>8–9 marks</b></p>	<ul style="list-style-type: none"> <li>• Imperfect grasp of key/tonality, cadence points</li> <li>• A significant number of harmonically unacceptable chord progressions</li> <li>• Some chords do not relate correctly to given melody notes</li> <li>• Chords not allotted to some asterisks</li> <li>• A significant number of incorrect grammatical implications</li> </ul>
<p><b>5–7 marks</b></p>	<ul style="list-style-type: none"> <li>• Incorrect grasp of key/tonality, cadence points</li> <li>• Most chord progressions are harmonically unacceptable</li> <li>• A significant number of chords do not relate correctly to the given melody notes</li> <li>• Chords not allotted to many asterisks</li> <li>• Widespread incorrect grammatical implications</li> </ul>

Grades 6 Question 1B

Marks	Description
<p><b>12–15 marks</b></p>	<ul style="list-style-type: none"> <li>• Key/tonality, cadence points are correctly treated</li> <li>• Bass notes and figuring imply satisfactory harmonic progressions</li> <li>• Initiative is shown in the chord choice, i.e. inversions, use of chords other than I, IV, V, etc., where appropriate</li> <li>• Chord choice shows some grasp of the style</li> <li>• Grammatical implications are mostly correct</li> </ul>
<p><b>10–11 marks</b></p>	<ul style="list-style-type: none"> <li>• Key/tonality, cadence points are correctly treated</li> <li>• Bass notes and figuring imply harmonic progressions which are generally acceptable</li> <li>• Chord choice is more limited, i.e. largely I, V, root position, etc.</li> <li>• A limited number of incorrect grammatical implications</li> </ul>
<p><b>8–9 marks</b></p>	<ul style="list-style-type: none"> <li>• Imperfect grasp of key/tonality, cadence points</li> <li>• Bass notes and/or figuring imply a significant number of harmonically unacceptable progressions</li> <li>• Some bass notes/figures do not relate correctly to given melody notes</li> <li>• Frequent incorrect grammatical implications</li> </ul>
<p><b>5–7 marks</b></p>	<ul style="list-style-type: none"> <li>• Incorrect grasp of key/tonality, cadence points</li> <li>• Bass notes and/or figuring imply mostly unacceptable harmonic progressions</li> <li>• A significant number of bass notes/figures do not relate correctly to given melody notes</li> <li>• Widespread incorrect grammatical implications</li> </ul>

Grades 6 Question 2

Marks	Description
<p><b>12–15 marks</b></p>	<ul style="list-style-type: none"> <li>• Figuring is correctly interpreted</li> <li>• The melodic line has musical interest</li> <li>• Part-writing is generally good and 6/4–5/3 progression(s) correctly handled</li> <li>• Grammatical errors are few</li> </ul>
<p><b>10–11 marks</b></p>	<ul style="list-style-type: none"> <li>• Figuring is correctly interpreted</li> <li>• Limited musical interest in the melodic line</li> <li>• Part-writing is acceptable, if not always musically convincing</li> <li>• There are some grammatical errors</li> </ul>
<p><b>8–9 marks</b></p>	<ul style="list-style-type: none"> <li>• Some errors in interpretation of figuring</li> <li>• Bass notes not harmonised</li> <li>• Melodic line shows little musical interest</li> <li>• Part-writing is poor</li> <li>• There are numerous grammatical errors</li> </ul>
<p><b>5–7 marks</b></p>	<ul style="list-style-type: none"> <li>• Much incorrect interpretation of figuring</li> <li>• Numerous bass notes not harmonised</li> <li>• No real musical interest in the melodic line</li> <li>• Little or no attention given to part-writing</li> <li>• Grammatical errors are widespread</li> </ul>

### Grades 6 Question 3

Marks	Description
<p><b>16–20 marks</b></p>	<ul style="list-style-type: none"> <li>• A good sense of shape and direction</li> <li>• Style/character of the given opening has been well maintained</li> <li>• The melody implies a plausible harmonic foundation</li> <li>• Melodic/rhythmic aspects of the given opening have been well developed and continued</li> <li>• In option [a] the modulation has been correctly and musically achieved</li> <li>• In option [a] there is a suitably balanced phrase structure</li> <li>• Awareness of anacrusic nature of given opening, if present</li> <li>• The melody is suited to and within compass of the stipulated instrument</li> <li>• Dynamics/performance directions have been musically applied</li> </ul>
<p><b>13–15 marks</b></p>	<ul style="list-style-type: none"> <li>• Some sense of shape and direction</li> <li>• Some attempt has been made to maintain the style/character of the opening</li> <li>• Melodic/rhythmic aspects of the given opening have been continued, if somewhat unimaginatively (rather repetitious, over-use of sequence, etc.)</li> <li>• Some sense of phrase structure in option [a]</li> <li>• The melody is reasonably suited to, and generally within the compass of the stipulated instrument</li> <li>• Dynamics/performance directions are present</li> </ul>
<p><b>10–12 marks</b></p>	<ul style="list-style-type: none"> <li>• The melody lacks overall shape and direction</li> <li>• Poor maintenance of the style/character of the opening</li> <li>• Very repetitious and unimaginative in the use of melodic/rhythmic aspects of the given opening</li> <li>• Occasional faults in rhythmic notation</li> <li>• Poor sense of phrase structure</li> <li>• The melody is not well suited to/does not keep well within the compass of the stipulated instrument</li> <li>• Dynamics/performance directions are sparse and/or inappropriate</li> </ul>
<p><b>7–9 marks</b></p>	<ul style="list-style-type: none"> <li>• The melody is very shapeless and meandering</li> <li>• Style/character of the given opening not maintained</li> <li>• No proper attempt to utilise melodic/rhythmic aspects of the given opening</li> <li>• Frequent faults in rhythmic notation inappropriate</li> <li>• No sense of phrase structure</li> <li>• The melody shows no real thought for the practicalities or compass of the stipulated instrument</li> <li>• Dynamics/performance directions absent or quite inappropriate</li> </ul>

Grades 7 Question 1

Marks	Description
<p><b>12–15 marks</b></p>	<ul style="list-style-type: none"> <li>• Key/tonality/modulations (if present) have been correctly perceived</li> <li>• The figuring provides a musically satisfactory harmonic structure and some sense of style</li> <li>• The harmonic vocabulary shows some initiative, and features such as sequences have been correctly observed</li> </ul>
<p><b>10–11 marks</b></p>	<ul style="list-style-type: none"> <li>• Key/tonality/modulations (if present) have been correctly perceived</li> <li>• The figuring provides a harmonic basis which is generally acceptable</li> <li>• The harmonic vocabulary is modest but generally plausible</li> </ul>
<p><b>8–9 marks</b></p>	<ul style="list-style-type: none"> <li>• An imperfect grasp of key/tonality/modulations (if present)</li> <li>• The figuring implies a significant number of harmonically unacceptable progressions</li> <li>• Absence of some necessary figures</li> <li>• The figuring does not always relate correctly to the given bass or melody notes</li> </ul>
<p><b>5–7 marks</b></p>	<ul style="list-style-type: none"> <li>• An incorrect grasp of key/tonality/modulations (if present)</li> <li>• The figuring implies mostly unacceptable harmonic progressions</li> <li>• Absence of many necessary figures</li> <li>• A significant number of figures do not relate correctly to the given bass or melody notes</li> </ul>

Grades 7 Question 2

Marks	Description
<b>12–15 marks</b>	<ul style="list-style-type: none"> <li>• Harmonic outline well (but not excessively) embellished</li> <li>• Good consistency of texture and style throughout the passage</li> <li>• Implied features such as sequences have been observed</li> <li>• Grammatical aspects are mostly correct</li> </ul>
<b>10–11 marks</b>	<ul style="list-style-type: none"> <li>• Adequate embellishment of the harmonic outline</li> <li>• Some attempt to maintain texture and style</li> <li>• A limited number of incorrect grammatical aspects</li> </ul>
<b>8–9 marks</b>	<ul style="list-style-type: none"> <li>• Sparse embellishment of harmonic outline</li> <li>• Some clashing harmonies</li> <li>• Poor maintenance of texture and style</li> <li>• Some harmonies on Staves A have been altered on Staves B</li> <li>• A significant number of incorrect grammatical aspects</li> </ul>
<b>5–7 marks</b>	<ul style="list-style-type: none"> <li>• Much of the harmonic outline not embellished</li> <li>• No real awareness of texture or style</li> <li>• Many harmonies on Staves A have been altered on Staves B</li> <li>• Widespread incorrect grammatical aspects</li> </ul>

Grades 7 Question 3A

Marks	Description
<p><b>16–20 marks</b></p>	<ul style="list-style-type: none"> <li>• Melody has good shape, sense of direction and style</li> <li>• Melody agrees well with the harmonic structure of the passage</li> <li>• Melody lies well within the compass and capabilities of the instrument</li> <li>• Grammatical aspects are generally correct</li> </ul>
<p><b>13–15 marks</b></p>	<ul style="list-style-type: none"> <li>• Melody has some shape</li> <li>• There is general agreement between the melody and the harmonic structure of the passage</li> <li>• Melody is generally within the compass and capabilities of the instrument</li> <li>• A limited number of grammatical errors</li> </ul>
<p><b>10–12 marks</b></p>	<ul style="list-style-type: none"> <li>• Poorly shaped melodic line</li> <li>• Some harmonic clashes</li> <li>• Melodic line frequently exceeds the compass, and/or is unsuited to the capabilities of, the instrument for which it is written</li> <li>• A significant number of grammatical errors</li> </ul>
<p><b>7–9 marks</b></p>	<ul style="list-style-type: none"> <li>• No proper shape to the melodic line</li> <li>• Many discrepancies between the melody and the harmonic structure of the passage</li> <li>• Little awareness of the compass or capabilities of the instrument for which the melody is written</li> <li>• Widespread grammatical errors</li> </ul>

Grades 7 Question 3B

Marks	Description
<p><b>16–20 marks</b></p>	<ul style="list-style-type: none"> <li>• A good sense of shape and direction</li> <li>• There is a good unified sense of style/character</li> <li>• Rhythmic/melodic aspects of the given opening have been well utilised (but this is optional in chord progression question)</li> <li>• <b>Chord progressions have been correctly utilised, including appropriate modulation</b></li> <li>• Melody is suited to and within the compass of the stipulated or chosen instrument</li> <li>• Dynamics/performance directions have been musically applied</li> </ul>
<p><b>13–15 marks</b></p>	<ul style="list-style-type: none"> <li>• The melody has some sense of shape and direction</li> <li>• There is some overall sense of style/character</li> <li>• Some utilisation has been made of the rhythmic/melodic aspects of the given opening (but this is optional in chord progression question)</li> <li>• <b>Chord progressions have been generally correctly utilised</b></li> <li>• Melody is reasonably suited to, and generally within the compass of, the stipulated instrument</li> <li>• Dynamics/performance directions are present</li> </ul>
<p><b>10–12 marks</b></p>	<ul style="list-style-type: none"> <li>• Melody lacks overall shape and direction</li> <li>• Melody contains some awkward intervals</li> <li>• Poor sense of style/character</li> <li>• Unimaginative/repetitious use of given opening (optional in chord progression question)</li> <li>• Significant incorrect utilisation of chord progressions, including omitted modulations</li> <li>• Melody is not well suited to/does not keep well within the compass of the stipulated instrument</li> <li>• Dynamics/performance directions sparse and/or inappropriate</li> </ul>
<p><b>7–9 marks</b></p>	<ul style="list-style-type: none"> <li>• Melody is very shapeless and meandering</li> <li>• Melody contains many awkward intervals</li> <li>• Chord progressions are mostly incorrectly utilised</li> <li>• Melody shows no real thought for, or awareness of the compass of the stipulated instrument</li> <li>• Dynamics/performance directions are absent or quite inappropriate</li> </ul>

Grades 8 Question 1

Marks	Description
<p><b>12–15 marks</b></p>	<ul style="list-style-type: none"> <li>• Correct interpretation of the bass figuring</li> <li>• Imitative figures have been well observed and utilised</li> <li>• Added parts maintain the style and texture of the remainder, and have shapeliness of line</li> <li>• Grammatical aspects are generally correct</li> <li>• Adherence to the compass and practicalities of the instruments involved</li> </ul>
<p><b>10–11 marks</b></p>	<ul style="list-style-type: none"> <li>• Correct interpretation of the bass figuring</li> <li>• Some awareness and utilisation of imitative figures</li> <li>• The overall texture and sense of style is acceptable</li> <li>• A limited number of grammatical errors</li> <li>• The compass and practicalities of the instruments involved are mostly adhered to</li> </ul>
<p><b>8–9 marks</b></p>	<ul style="list-style-type: none"> <li>• Some errors in interpretation of bass figuring</li> <li>• Limited awareness and utilisation of imitative figures</li> <li>• Poor awareness of style and texture in the added parts</li> <li>• Numerous grammatical faults</li> <li>• Some incomplete beats in the added parts</li> <li>• Poor adherence to compass and practicalities of instruments involved</li> </ul>
<p><b>5–7 marks</b></p>	<ul style="list-style-type: none"> <li>• Numerous errors in interpretation of bass figuring</li> <li>• Little rhythmic interest or contrapuntal awareness</li> <li>• No proper sense of style or texture</li> <li>• Widespread grammatical inaccuracy</li> <li>• Numerous incomplete beats in the added parts</li> <li>• Little thought given to the compass or practicalities of the instruments involved</li> </ul>

Grades 8 Question 2

Marks	Description
<p><b>12–15 marks</b></p>	<ul style="list-style-type: none"> <li>• A satisfactory overall harmonic structure, with any modulations correctly treated</li> <li>• Style and texture of the given material has been well followed in the added parts</li> <li>• Any particular musical features (imitative figures, sequence, etc.) have been observed and well utilised</li> <li>• Any changes of clef have been observed</li> <li>• There are few grammatical errors</li> </ul>
<p><b>10–11 marks</b></p>	<ul style="list-style-type: none"> <li>• The overall harmonic scheme is generally satisfactory, and modulations (if present) reasonably well handled</li> <li>• Some attempt to maintain a sense of style and texture in the added parts</li> <li>• Changes of clef (if present) have generally been observed</li> <li>• A limited number of grammatical errors</li> </ul>
<p><b>8–9 marks</b></p>	<ul style="list-style-type: none"> <li>• A poor harmonic structure, and modulations (if present) not well handled</li> <li>• Poor overall unity of style and texture</li> <li>• Non-utilisation of any specific musical features</li> <li>• Changes of clef (if present) not observed</li> <li>• Numerous grammatical errors</li> <li>• One or two bars not completed</li> </ul>
<p><b>5–7 marks</b></p>	<ul style="list-style-type: none"> <li>• Little awareness of the harmonic structure</li> <li>• No proper attempt to maintain style or texture of the given material</li> <li>• No attempt to use any specific musical features contained in the given material</li> <li>• Changes of clef (if present) not observed</li> <li>• Widespread grammatical inaccuracy</li> <li>• A number of bars not completed</li> </ul>

Grades 8 Question 3

Marks	Description
<p><b>16–20 marks</b></p>	<ul style="list-style-type: none"> <li>• Musically convincing, with a good overall sense of shape and direction</li> <li>• The style/character of the given opening has been well maintained</li> <li>• Melodic/rhythmic features of the given opening have been imaginatively developed and utilised</li> <li>• Awareness of anacrusic nature of the given opening, if present</li> <li>• The melody is suited to, and within the compass of, the stipulated instrument</li> <li>• Dynamics/performance directions have been musically applied</li> </ul>
<p><b>13–15 marks</b></p>	<ul style="list-style-type: none"> <li>• The melody has some sense of shape and direction</li> <li>• Some attempt has been made to maintain the style/character of the given opening</li> <li>• Melodic/rhythmic features of the given opening have been utilised, even if somewhat unimaginatively (rather repetitious, over-use of sequence, etc.)</li> <li>• Melody is reasonably suited to, and generally within the compass of the stipulated instrument</li> <li>• Dynamics/performance directions are present</li> </ul>
<p><b>10–12 marks</b></p>	<ul style="list-style-type: none"> <li>• The melody lacks overall shape and direction</li> <li>• Poor maintenance of the style/character of the given opening</li> <li>• Very repetitious and unimaginative in the use of melodic/rhythmic features of the given opening</li> <li>• Occasional faults in rhythmic notation</li> <li>• Melody is not well suited to/does not keep well within the compass of the stipulated instrument</li> <li>• Dynamics/performance directions sparse and/or inappropriate</li> </ul>
<p><b>7–9 marks</b></p>	<ul style="list-style-type: none"> <li>• The melody is very shapeless and meandering</li> <li>• Style/character of the given opening not maintained</li> <li>• No proper attempt to utilise melodic/rhythmic features of the given opening</li> <li>• Frequent faults in rhythmic notation</li> <li>• Melody shows no real thought for the practicalities or compass of the stipulated instrument</li> <li>• Dynamics/performance directions are absent or quite inappropriate</li> </ul>

Grades 6–8 context questions are an extension of those asked at Grade 5. The [marking criteria for Grades 1–5](#) demonstrate (in main) how the context questions are assessed at this advanced level. The marks allocated for each section are indicated in brackets on the right hand side of the papers.