

ABRSM



Qualification Specification

MUSIC PERFORMANCE GRADES IN
JAZZ

October 2023

Valid for exams from 1 January 2024



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1. Introduction

About ABRSM

At ABRSM we aim to support learners and teachers in every way we can. One way we do this is through the provision of high quality and respected music qualifications. These exams provide clear goals, reliable and consistent marking, and guidance for future learning. They are a tried and tested way to inspire musical achievement and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

Our syllabuses are based on core musical skills – listening, performing, reading, writing, musical knowledge and understanding, and improvising. Together these skills give learners a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for learners. There's the boost to motivation which comes from working towards an exam. There's an opportunity to discover and perform some fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from.

Whether you're a learner or teacher, we hope our syllabuses inspire and support your music learning or teaching. We wish you every success for your musical journey!

Our mission

Our mission is to enrich lives by inspiring musical achievement around the world. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

We are passionate about music, its value as an art form and the importance of music education. We believe that being involved with music gives people unique, positive experiences with life-long benefits.

Through our world-leading assessments, books and resources we provide people worldwide with the tools they need to teach, learn, make and enjoy music. Our scholarships, donations, sponsorship and partnerships create opportunities for people of all ages to discover music and fulfil their potential. Everything we do is designed to support learners and teachers on their musical journey.

Who we are

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

Find out more at www.abrsm.org.

About this qualification specification

What it covers

This specification provides all the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects and grades covered in Section 3:

- ABRSM Level 1 Award in Music Performance (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Music Performance (Grades 4 and 5)

It also provides information on how the exams will be assessed, their learning outcomes, and regulated qualification details.

For ease of reading, 'Jazz Performance Grade(s)' is used in place of the full qualification titles throughout the remainder of this document. Similarly, when referring to our other, long-standing, suite of graded practical exams, 'Practical Grade(s)' is used in place of the full qualification titles.

Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (www.abrsm.org/examregulations) which should be read before making an exam booking.

Validity of this specification

This specification is valid from 1 January 2024. The repertoire lists contained within each instrumental syllabus (Section 3) have specific validity periods, confirmed in the respective syllabus.

We may update this specification from time to time, but we will not make changes to the relevant syllabus (Section 3) during its period of validity, other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website, as will advance notice of any planned syllabus refreshes. The latest version of this specification will be available from www.abrsm.org/performancegrades.

About our Music Performance qualifications

Qualification objectives

Our Music Performance qualifications are designed for learners to demonstrate a combination of key performance-related skills such as instrumental technique and control, musical interpretation, communication, and delivery. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to hone and refine their performance skills.

Exams allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Music Performance qualifications further allow learners to be rewarded and recognised for their skills in delivering a whole performance, communicating musically over a sustained programme.

Who the qualifications are for

Jazz Performance Grades are intended for learners who are interested in developing their performance skills, including improvisation. Candidates may be entered at any age.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests.

We are committed to providing fair access to our assessments by putting in place access arrangements and reasonable adjustments for candidates with specific needs. Jazz Performance Grades include no requirements for candidates to respond to an examiner or to any previously unseen/unheard music. They can be taken at a time, and at a location, to suit the candidate. In these respects, they may be more accessible and appealing than our Practical Music qualifications.

Structure

The Music Performance Grades in Jazz have been carefully designed to assess synoptically the underpinning knowledge and understanding required for music performance. At all grades, these creative skills are presented through the technical control of an instrument, interpretation of repertoire, and the delivery and successful communication of a sustained programme of music. Collectively, these skills enable candidates to progress to higher grades and other qualifications in the creative arts sector.

Candidates are required to perform a programme of four pieces from the repertoire lists (at least one from each list). Each piece is equally weighted in marks and an additional mark is awarded for the performance as a whole.

Progression route

ABRSM Jazz Performance Grades are available from Grade 1 to Grade 5. Each grade progresses from the previous in their level of demand. The syllabuses that form Section 3 of this specification detail the subjects covered and the grades available for each. It is not a requirement for any candidate to complete one grade before moving on to the next.

This new suite of Jazz Performance Grades embeds from the earliest grades the importance of understanding how a performance is delivered to best reflect the technique and character of the performer.

Jazz Performance Grades candidates may, during their learning journey, wish to focus on their all-round musical skills and progress across to our Practical Music suite of qualifications. These long-standing qualifications are designed for learners to demonstrate a combination of performance and other all-round musical skills and knowledge. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills. Practical Music qualifications further allow learners to be rewarded and recognised for their skills in performing pieces/songs as well as technique, notation, listening and musical perception.

These can progress to other qualifications such as Level 3 Jazz or Performance-related qualifications within the sector.

Regulation

Our regulators

ABRSM Music Performance, Practical Music and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual)
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation)

For further information, see www.abrsm.org/regulation.

The Regulated Qualifications Framework (RQF)

All our regulated qualifications can be found on the RQF. For further information, visit <https://register.ofqual.gov.uk>.

Regulated qualification details

Qualification titles

The table below shows the regulated titles and qualification numbers of our Music Performance qualifications. Further information can be found at <https://register.ofqual.gov.uk>.

Qualification Number	Qualification Title
603/5993/6	ABRSM Level 1 Award in Music Performance (Grade 1)
603/5994/8	ABRSM Level 1 Award in Music Performance (Grade 2)
603/5995/X	ABRSM Level 1 Award in Music Performance (Grade 3)
603/5996/1	ABRSM Level 2 Certificate in Music Performance (Grade 4)
603/5997/3	ABRSM Level 2 Certificate in Music Performance (Grade 5)

Qualification size

The table below describes the size of the Music Performance qualifications in Jazz by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher and time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Qualification	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Grade 1	12	60	6
Grade 2	18	90	9
Grade 3	18	120	12
Grade 4	24	150	15
Grade 5	24	180	18

* The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.

Regulation (Europe)

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar.

The table below shows the level of each of ABRSM's Music Performance qualifications in Jazz on the RQF and the EQF.

Qualification	RQF Level	EQF Level
Grade 1		
Grade 2	Level 1	Level 2
Grade 3		
Grade 4		
Grade 5	Level 2	Level 3

Regulation (Rest of world)

Information on how ABRSM exams are recognised in individual countries can be found at www.abrsm.org/regulation.

2. Jazz Performance Grades

Specification

When preparing for an exam, it is important to read the relevant syllabus, which makes up Section 3 of this specification. Syllabuses (Section 3s) for each Jazz Performance Grades subject (instrument) are available at www.abrsm.org/performancegrades.

Repertoire validity

The repertoire lists for each subject are updated periodically. Validity periods vary from subject to subject and are confirmed in the relevant syllabus (Section 3). The current repertoire lists for each subject are available at www.abrsm.org/performancegrades.

Amendments

Any updates to the syllabus – e.g. changes to publication details or other minor corrections or clarifications – will be posted at www.abrsm.org/syllabuscorrections.

The next specification

Advance notice of any planned changes to syllabus repertoire lists will be posted at www.abrsm.org/syllabusupdates.

Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at www.abrsm.org/examregulations.

Malpractice and maladministration

We take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act that compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act that damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act that breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in this specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at www.abrsm.org/policies.

Exam venues

Jazz Performance Grades are taken at a venue of the candidate's/Applicant's choosing. This can be the candidate's school, their teacher's studio, or any other location where appropriate space, instruments and equipment are available (including a suitable piano or audio equipment for any accompaniments). The venue can also be the candidate's home.

Exam booking

Details of exam dates, fees and how to book an exam are available at www.abrsm.org/exambooking.

Access (for candidates with specific needs)

We are committed to providing fair access to our assessments, for candidates with specific needs, by putting in place access arrangements and reasonable adjustments. Guidelines for candidates with specific needs are available at www.abrsm.org/specificneeds. Where a candidate's needs are not covered by the guidelines, each case is considered individually.

Performance Grades include no supporting tests, or any requirement for candidates to respond to an examiner or any previously unseen/unheard music. Additional time for the performance itself is therefore not applicable. However, we offer candidates with a range of specific needs the option of taking rest breaks during their performance as required.

While we are not able to make allowances in the marking for candidates with specific needs, we are always happy to pass on relevant information to the examiner in order that they are aware of candidates' particular circumstances.

Please contact our Access Co-ordinator (specificneeds@abrsm.ac.uk) before booking an exam with the relevant details.

Special consideration

Special consideration is given to candidates who suffer temporary illness, injury or indisposition, or adverse circumstances at or near the time of the assessment that are beyond the candidate's control. This will not result in an adjustment to marks and will not change the assessment criteria. Please refer to our Special Consideration Policy at www.abrsm.org/policies.

Diversity

ABRSM is committed to creating greater diversity, equality and inclusion in the field of music and we are actively working to achieve this across our portfolio of assessments, and wider organisation. Our Diversity Statement, and regular updates on progress, can be accessed at www.abrsm.org/diversity-statement.

Exam content

Jazz Performance Grades consist of five components – four pieces and an assessment of the performance as a whole. Information on how marks are allocated is given on page 14.

How the exam works

Jazz Performance Grades are currently offered as digital exams – candidates' performances are video recorded and submitted to ABRSM for assessment. The candidate/Applicant is responsible for organising a suitable venue and any equipment needed to run the exam (e.g. music stand, recording device).

The repertoire must be performed and recorded in one continuous take and the recording must not be paused at any point during that take. Candidates should show the opening of their own-choice piece, as well as verbally introduce themselves and their repertoire to camera before beginning their performance. Examiners will start assessing candidates from the point at which they start to perform their repertoire and may stop listening to the recording if the performance goes over the time limit.

Where candidates are under 18, the recording process must be overseen by a Responsible Adult who must be aged 18 or over, and may be the Applicant, teacher or parent/carer.

Detailed instructions on how to record and submit the exam are given in the Guidance for Music Performance Grades document available at www.abrsm.org/performance-grades.

3. Jazz Performance Grades syllabus

Introducing the qualification

Jazz Performance Grades, introduced by ABRSM in 2024, run alongside and provide an alternative pathway to our long-standing Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. This additional suite of qualifications has been designed to allow learners to play to their strengths and interests and still have their level of achievement formally recognised with a regulated qualification. Jazz Performance Grades are accessible exams given their sole focus on performance, without the assessment of any supporting tests. Instead they encourage the selection of appropriate repertoire to be delivered in a sustained performance, even at the earliest levels.

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces, and the way they can be combined to create a convincing and sustained performance, are the focus of the exam. For Jazz Performance Grades, candidates are asked to present four pieces at each grade.

ABRSM Jazz Performance Grades draw on the same repertoire set for our Practical Grades. This syllabus repertoire is organised into lists, which explore different traditions and styles from Blues and Standards through to Contemporary Jazz. Choosing repertoire from different lists gives candidates the opportunity to perform a balanced selection and demonstrate a range of skills.

Since Jazz Performance Grades focus on performance alone, the choice of repertoire is important, and attention should be given to the way pieces are contrasted, the order in which they are presented, and the different moods and characters they inhabit. This will enable candidates to demonstrate their ability to deliver a coherent and convincing performance event, not just a series of individual pieces. Credit for this is given through the performance as a whole assessment criteria that are applied (see page 16).

Jazz Performance Grades: requirements and information

Individual Jazz Performance Grades syllabuses (i.e. Section 3s), with relevant requirements and information, are available at www.abrsm.org/performancegrades for the following subjects:

- Piano
- Horns – Jazz Flute, Jazz Clarinet, Jazz Saxophone, Jazz Trumpet/Cornet/Flugelhorn, Jazz Trombone

4. Assessment, marking & infringements

Assessment objectives

The following tables describe the level of knowledge and skills required of candidates taking Jazz Performance Grades. They also show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level. The full marking criteria used by examiners are available on pages 17-18.

Grades 1 to 3 (RQF Level 1)

Assessment objectives	Marking criteria
Learners will: Apply musical skill, knowledge and understanding to performances of elementary pieces in jazz and related styles. 80%	Learners can: Perform elementary pieces with: <ul style="list-style-type: none"> • Reliable pitch and intonation • Stable rhythm at a suitable tempo • Reliable tonal control and awareness • Musical shape and detail • Communication of character and style including improvised solos and embellishment
Demonstrate skills in musical communication, interpretation and delivery by applying them with a degree of consistency across the whole programme. 20%	Perform a short programme of elementary pieces with: <ul style="list-style-type: none"> • Projection and involvement • Performance awareness and control • Stylistic realisation • Awareness and control of textures and ensemble • Technical control and instrument management

Grades 4 & 5 (RQF Level 2)

Assessment objectives	Marking criteria
Learners will: Apply musical skill, knowledge and understanding to performances of intermediate pieces in jazz and related styles. 80%	Learners can: Perform intermediate pieces with: <ul style="list-style-type: none"> • Reliable pitch and intonation • Stable rhythm at a suitable tempo • Reliable tonal control and awareness • Musical shape and detail • Communication of character and style including improvised solos and embellishment
Demonstrate skills in musical communication, interpretation and delivery by applying them with a degree of consistency across the whole programme. 20%	Perform a moderately-long programme of intermediate pieces with: <ul style="list-style-type: none"> • Projection and involvement • Performance awareness and control • Stylistic realisation • Awareness and control of textures and ensemble • Technical control and instrument management

Mark allocation

Marks are allocated for each component of the assessment, as shown in the table below:

Component	Maximum marks	% of total mark
Piece 1	30	20%
Piece 2	30	20%
Piece 3	30	20%
Piece 4	30	20%
Performance as a whole	30	20%
Total	150	100%

Result categories

The result categories for Jazz Performance Grades are set as follows. A Pass in each component of the assessment is not required to pass overall.

Result category	Mark band
Distinction	130-150
Merit	120-129
Pass	100-119
Below Pass	50-99

Synoptic assessment

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. Jazz Performance Grades allow candidates to demonstrate their ability to draw together different skills, knowledge and understanding – theory, notation, instrument control, listening skills, creative interpretation – and apply these collectively during the performance of a sustained programme of music.

Awarding

An examiner's assessment of a piece will be based on the performance given at that time towards the qualification for which the candidate has been entered. Prior performances of the same pieces will not be taken into account for the qualification, nor will marking appeals be accepted on that basis. The transfer of marks, at any grade, between Jazz Performance Grades and Jazz Practical Grades is not permitted.

A recording can only be submitted as evidence for any qualification once. It cannot be re-used for the same or a different qualification at any point in time. If a previously submitted video is uploaded as evidence a second time, this will be discounted and the candidate disqualified from that second assessment.

Infringements

It is important that candidates, and those preparing them for exams, read and follow the exam requirements as set out in the relevant Jazz Performance Grades syllabus. If the exam requirements are not met in any way, this could lead to a warning, mark deduction or disqualification, at ABRSM's discretion. Examples of infringements include:

- Presenting a programme containing fewer than four pieces from the ABRSM repertoire lists for the grade.
- Presenting syllabus-listed repertoire, but not as specified.
- Taking an unpermitted break.
- Submitting a video of the performance that has not been made in one single take or that has been edited in some other way.

The above list is not exhaustive.

Action is typically taken as follows:

- Warnings, in the form of written correspondence, are applied to minor infringements (e.g. wrong combination of pieces/songs from the lists). Repeat cases in subsequent exams may result in more severe action being taken.
- Mark deductions from a component of the exam are applied to more serious cases and may range from three marks to the full marks available for the component.
- Disqualification is applied to cases where requirements are not fulfilled in a fundamental way (e.g. none of the pieces/songs performed have been selected from the ABRSM repertoire lists for the grade or the recording has been edited in some way).

Examiners report infringements to ABRSM who investigate and decide what action is to be taken. It should be noted that infringements identified in exams may delay the release of the exam result.

ABRSM's decision on any infringement is final. Prior acceptance of an infringement without penalty does not set a precedent and appeals will not be accepted on this basis.

Marking criteria

The tables on pages 17-18 show the marking criteria used by examiners for Jazz Performance Grades. Each piece is marked out of 30 using the first set of criteria. After the full programme has been completed, a mark out of 30 is awarded for the performance as a whole using the second set of criteria. Additional guidance on how to interpret the performance as a whole criteria is provided on page 19.

Examiners mark up or down from the pass mark for each component by balancing the extent to which the qualities and skills listed in the criteria are demonstrated and contribute towards the overall musical outcome.

Marking criteria

Grades 1 to 5	Criteria for each of the pieces presented				
	<i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
Distinction 27-30	<ul style="list-style-type: none"> ● Highly accurate notes and intonation ● Solo has stylish and inventive note choices ● Improvisation shows harmonic awareness 	<ul style="list-style-type: none"> ● Fluent, with flexibility where appropriate ● Rhythmic character and feel well conveyed ● Convincing groove 	<ul style="list-style-type: none"> ● Well projected ● Confident use of jazz tonal qualities 	<ul style="list-style-type: none"> ● Expressive, idiomatic musical shaping in the Head ● Solo has authentic detail 	<ul style="list-style-type: none"> ● Assured ● Fully committed ● Vivid communication of character and style ● Idiomatic embellishment
Merit 24-26	<ul style="list-style-type: none"> ● Largely accurate notes and intonation ● Solo has controlled note choices ● Coherent improvisation 	<ul style="list-style-type: none"> ● Sustained, effective tempo and groove ● Good sense of rhythm and feel throughout ● Controlled rhythmic placement within the improvisation 	<ul style="list-style-type: none"> ● Mainly controlled and consistent ● Good jazz tonal awareness 	<ul style="list-style-type: none"> ● Clear musical shaping in the Head ● Solo has some expressive variety 	<ul style="list-style-type: none"> ● Positive ● Carrying musical conviction ● Character and style communicated ● Effective embellishment
Pass 20-23	<ul style="list-style-type: none"> ● Generally correct notes and intonation ● Solo has some contour 	<ul style="list-style-type: none"> ● Suitable tempo ● Overall rhythmic accuracy and correct feel ● Generally stable placement within the Solo 	<ul style="list-style-type: none"> ● Generally reliable ● Adequate jazz tonal awareness 	<ul style="list-style-type: none"> ● Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> ● Generally secure, prompt recovery from any slips ● Some musical involvement ● Embellishment attempted
Below Pass 17-19	<ul style="list-style-type: none"> ● Frequent note errors and/or unreliable intonation ● Solo lacks contour 	<ul style="list-style-type: none"> ● Unsuitable and/or uncontrolled tempo ● Irregular pulse and groove ● Inaccurate rhythm and feel 	<ul style="list-style-type: none"> ● Uneven and/or unreliable ● Inadequate jazz tonal awareness 	<ul style="list-style-type: none"> ● Insufficient musical shaping 	<ul style="list-style-type: none"> ● Insecure, inadequate recovery from any slips ● Insufficient musical involvement ● Ineffective or no embellishment
13-16	<ul style="list-style-type: none"> ● Largely inaccurate notes and/or intonation ● Solo lacks coherence 	<ul style="list-style-type: none"> ● Erratic tempo and/or rhythm ● Groove and feel not established 	<ul style="list-style-type: none"> ● Serious lack of tonal control 	<ul style="list-style-type: none"> ● Musical shaping largely unrealised 	<ul style="list-style-type: none"> ● Lacking continuity ● No musical involvement
10-12	<ul style="list-style-type: none"> ● Highly inaccurate notes and/or intonation ● Solo very incoherent or absent 	<ul style="list-style-type: none"> ● Incoherent tempo and/or pulse ● Groove and feel absent 	<ul style="list-style-type: none"> ● No tonal control 	<ul style="list-style-type: none"> ● No shape 	<ul style="list-style-type: none"> ● Unable to continue for more than a short section
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered

Grades 1 to 5	Criteria for the performance as a whole		
	<i>Communication</i>	<i>Interpretation</i>	<i>Delivery</i>
Distinction 27-30	<ul style="list-style-type: none"> Consistently well-projected and involved, showing strong performance commitment and conviction Effective sequence and pacing of chosen programme; consistently good performance awareness and control 	<ul style="list-style-type: none"> Consistently effective stylistic characterisation; interpretative demands of the programme well met Consistently good awareness and control of textures and ensemble, with effective blending and balancing 	<ul style="list-style-type: none"> Consistently assured and controlled; technical challenges of the programme well met Consistently effective instrument management, fully responsive to the performance situation
Merit 24-26	<ul style="list-style-type: none"> Mainly well-projected and involved, showing positive performance commitment Largely effective sequence and pacing of chosen programme; mainly good performance awareness and control 	<ul style="list-style-type: none"> Mostly effective stylistic realisation; interpretative demands of the programme largely well met Mainly good awareness and control of textures and ensemble, with appropriate blending and balancing 	<ul style="list-style-type: none"> Effectively controlled; most technical challenges of the programme well met Mostly effective instrument management, mainly responsive to the performance situation
Pass 20-23	<ul style="list-style-type: none"> Projection and involvement sufficient to maintain an overall sense of performance Sequence and pacing of chosen programme shows adequate performance awareness and control 	<ul style="list-style-type: none"> Sufficient stylistic realisation to meet the interpretative demands of the programme Adequate awareness and control of textures and ensemble, with sufficient blending and balancing 	<ul style="list-style-type: none"> Generally controlled; technical challenges of the programme securely met overall Sufficiently reliable instrument management to meet the demands of the performance situation
Below Pass 15-19	<ul style="list-style-type: none"> Insufficient projection or sense of involvement to maintain a sense of performance Sequence and/or pacing of chosen programme shows inadequate performance awareness or control 	<ul style="list-style-type: none"> Stylistic realisation not equal to the interpretative demands of the programme Insufficient awareness or control of textures and ensemble, and/or unsuitable blending and balancing 	<ul style="list-style-type: none"> Consistency of control insufficient to meet the technical challenges of the programme Insufficiently reliable instrument management to meet the demands of the performance situation
10-14	<ul style="list-style-type: none"> Sense of performance largely absent 	<ul style="list-style-type: none"> Stylistic realisation and/or control of textures and ensemble largely absent 	<ul style="list-style-type: none"> Very insecure technical control and/or instrument management

Performance as a whole – additional guidance

Successful candidates at all levels should be able to deliver performances that are broadly consistent across the entire programme of selected music. Repertoire choices need to be made that allow communication of personal involvement and musical characterisation, interpretation of musical elements, and effective technical control of the instrument. Candidates should also be aware of the ensemble skills needed whilst performing with an accompanist or recorded accompaniment, and have the stamina to maintain and deliver a reliable performance.

Within three key areas of **Communication (C)**, **Interpretation (I)** and **Delivery (D)**, candidates need to show a broad range of musical and technical skills, which demonstrate their overall flair for performance throughout a continuous programme of music.

Grade 1 to Grade 3 (RQF Level 1)

- C** Candidates project a sense of musical communication, purpose and personal involvement throughout a programme of basic repertoire. They demonstrate an elementary level of awareness of the performance context, both during and between the four chosen pieces/songs. Through the course of a short programme, candidates show commitment to performance and are able to create a sense of musical occasion.

- I** Candidates convey character and mood appropriate to each of the chosen pieces/songs, through an elementary understanding of musical detail and style. They show awareness of musical roles within simple textures and highlight points of similarity and difference. They are also able to blend and balance straightforward musical elements, demonstrating ensemble awareness where appropriate.

- D** Candidates have sufficient control of their instrument/voice to meet and respond to the technical challenges of basic repertoire with conviction. They have the focus and stamina to maintain technical assurance consistently through a short programme, from the first note to the last.

Grades 4 & 5 (RQF Level 2)

- C** Candidates project a sense of musical communication, purpose and personal involvement throughout a programme of intermediate repertoire. They demonstrate a developing awareness of the performance context, both during and between the four chosen pieces/songs. Through the course of a programme of moderate duration, candidates show commitment to performance and are able to create a sense of musical occasion.

- I** Candidates convey character and mood appropriate to each of the chosen pieces/songs, through a developing understanding of musical detail and style. They show awareness of differences in texture, timbre, articulation and mood, blending and balancing diverse musical elements as appropriate, and demonstrate ensemble awareness when accompanied.

- D** Candidates have sufficient control of their instrument/voice to meet and respond to the technical challenges of intermediate repertoire with conviction. They have the focus and stamina to maintain technical assurance consistently through a programme of moderate duration, from the first note to the last.

5. After the exam

Results

All candidates receive a mark form; successful candidates also receive a certificate that shows the qualification title, the subject and level that they have been examined in. We aim to release results for Jazz Performance Grades in line with the schedules on our website at www.abrsm.org/results; however, some results may take longer. Examiners will not issue or discuss a candidate's result; the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam. Unless otherwise requested at the time of booking, mark forms and certificates are issued to the applicant, whose responsibility it is to pass them on to candidates.

Appeals and feedback

Appeals

If a candidate has received an unexpected exam result, this can be appealed by requesting a Results Review. This process allows us to revisit the marks awarded by an examiner and, subject to the outcome of the review, may result in a mark amendment.

Feedback

We welcome feedback about any aspect of the overall exam experience including the mark form. All feedback is logged and plays a valuable part in our commitment to continuous improvement and quality assurance procedures.

For further information on our processes and deadlines for appealing a result, or submitting feedback, please visit www.abrsm.org/send-exam-feedback.

6. Other assessments

ABRSM offers a range of other practical assessments for instrumentalists and singers:

- Music Medals
- Prep Test
- Practical Grades (including Jazz for selected instruments)
- Performance Assessment
- Ensembles
- Choral Singing
- Diplomas

Full information is available at www.abrsm.org/exams.

ABRSM reviews its portfolio of qualifications from time to time. Changes may be made to any of the above assessments during the lifetime of this specification. Please refer to www.abrsm.org for up-to-date information.