Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Nlama	٥f	C+,	Idont	Track
marne.	OΙ	่อแ	uaeni	ITack

Just1

1 of 68 29/08/2021, 14:01

Good sense of fluency and

Fluency and Security

Trinity	classifies \cdot	according to	the following	scale for Fluence	ev. Synchroi	nisation & Security	v
	, ciaconnec	according to	, the ronowing	ocaic for flacin	oy, Oymoni on	mountion a occurre	y

Excellent sense of fluency and synchronisation (100%)

Very good of fluency, synchronisation with only momentary lapses. (88%)

synchronisation though with occasional lapses. (80%)

Generally reliable level of fluency and synchronisation though with some lapses. (63%)

Unreliable fluency, synchronisation (37%)

We want to focus on two aspects of fluency and that is on the 2 key timing aspects:

- (i) Note Onset (hitting at the right time)
- (ii) Note Duration (holding it for corretc length)

Please Note, the Song is organised as follows. (Ignore the NO BASS INTRO)

Part 1: Verse. Bars 5-16
Part 2: Chorus. Bars 17-24
Part 3: Bridge. Bars 25-32

Please refer to particular sections or bars of the song when making comments.

Q1. Note Onset Security. Did the student hit the note at exactly the right time, not too early, too late? (consider syncopation and stylisitic elements)

	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset	\circ		0	\circ	0

2 of 68 29/08/2021, 14:01

Ouration O	\bigcirc

En general, muy buena precisión rítmica y "duration" de las notas. Importante no adelantarnos en las notas rápidas.

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.		•		0	0

4 of 68 29/08/2021, 14:01

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Oynamics, subito, contrast	0	•	0		0
3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality		0			0

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

4

Aquest formulari s'ha creat dins del domini Universitat Pompeu Fabra.

Google Formularis

Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

Just2

Fluency and Security

7 of 68 29/08/2021, 14:01

deviations

Onset

Tuinitu ala aifi a a a		and for Elizanov Complessio	aki an B. Casuniku		
Excellent sense of the Very good of fluent synchronisation the Generally reliable le	fluency and synchronisation cy, synchronisation with object with occasional lapse	only momentary lapses. (88	%)		Good sense of fluency and
(i) Note Onset (hitt	n two aspects of fluency a ing at the right time) nolding it for corretc length	and that is on the 2 key timir	g aspects:		
Part 1: Verse. Part 2: Chorus. Part 3: Bridge.	Bars 5-16 Bars 17-24 Bars 25-32	s. (Ignore the NO BASS INTI			
Q1. Note Onse and stylisitic e		tudent hit the note at	exactly the right tim	ne, not too early, too	late? (consider syncopation
	Exac	Very accura	MOSTIV ac	Some noti	iceable A few deviations.

deviations

uration O		defined note duration		-	fair	poor
	ration	•	0	\circ	0	\circ

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.	0	•			

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Dynamics, subito, contrast					
3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality					
				g, to justify your cho	

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

5

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Google Formularis

Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

Just3

Fluency and Security

Trinity classifies accord	ding to the following scale for Flu	uency, Synchronisation & Sec	urity		
Very good of fluency, s synchronisation though	ncy and synchronisation (100%) synchronisation with only mome with occasional lapses. (80° of fluency and synchronisation to chronisation (37%)	%)	6)	Good se	nse of fluency and
(i) Note Onset (hitting	o aspects of fluency and that is at the right time) ing it for corretc length)	on the 2 key timing aspects:			
Part 1: Verse. Part 2: Chorus. Part 3: Bridge.	s organised as follows. (Ignore Bars 5-16 Bars 17-24 Bars 25-32 ar sections or bars of the song w	·			
Q1. Note Onset S and stylisitic elen	security. Did the student h	nit the note at exactly t	the right time, not to	o early, too late? (co	nsider syncopation
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset			0		0

Q2. Duration. H	olding note for the required	length, consider tied r	note,etc.		
	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
Duration		\circ	\circ	\circ	\circ

Please add comments regarding overall rhythmic and timing impression you have from listening to the piece.

En general muy buena precisión rítmica. Sin embargo hay algunas pequeñas imprecisiones rítmicas en los tiempos fuertes (importante que los tempos fuertes sean muy precisios).

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality	despite	occasional	lapses.
--------------------	---------	------------	---------

Q1. Accented syncor	oation				
	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.					
Q2. Dynamics					
	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Dynamics, subito, contrast		•	0	0	0

Q3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality				0	

Please add additional comments on the above Technical Control aspects of the song, to justify your choice.

Buen sonido, gestión de las dinámicas y acentuación en el groove. Sin embargo es importante que el sonido sea uniforme durante toda la canción (en este caso). Hay ciertos momentos en que el sonido del bajo pierde cuerpo (¿situación de la mano derecha en el puente?).

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

4

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Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

Just4

Fluency and Security

Trinity classifies according to t	he following scale for F	luency, Synchronisation & Sec	urity		
Excellent sense of fluency and Very good of fluency, synchron synchronisation though with or Generally reliable level of fluen Unreliable fluency, synchronisa	nisation with only mom ccasional lapses. (8) cy and synchronisation	nentary lapses. (88%) 0%)	%)	Good sei	nse of fluency and
We want to focus on two aspec (i) Note Onset (hitting at the ri (ii) Note Duration (holding it fo	ght time)	s on the 2 key timing aspects:			
Please Note, the Song is organ Part 1: Verse. Bars 5- Part 2: Chorus. Bars 17 Part 3: Bridge. Bars 25 Please refer to particular section	16 -24 -32	,			
Q1. Note Onset Securit and stylisitic elements)	•	hit the note at exactly t	the right time, not to	o early, too late? (cor	nsider syncopation
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset	•	\circ	\circ	0	\circ

			note,etc.	length, consider tied	lolding note for the required	Q2. Duration. Ho
or	poor	fair	good	very good fidelity	Excellent fidelity to defined note duration	
	0	0	0	0		Duration
	piece.	from listening to the	ression you have f	thmic and timing imp	nments regarding overall rhy	Please add com
)	sión rítmica! (salvo algun desliz.	¡Muy buena precis
	piece.	from listening to the	ression you have f		,	

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.		0		0	0

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Dynamics, subito, contrast	•	0	0	0	0
Q3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality		0			0

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

5

Aquest formulari s'ha creat dins del domini Universitat Pompeu Fabra.

Google Formularis

Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

Just5

Fluency and Security

Very good of fluenc synchronisation tho Generally reliable le	luency and synchronisation (1009 cy, synchronisation with only mor ugh with occasional lapses. (8 vel of fluency and synchronisation synchronisation (37%)	mentary lapses. (88%) 80%)	%)	Good se	nse of fluency and
(i) Note Onset (hitti	n two aspects of fluency and that ing at the right time) olding it for corretc length)	is on the 2 key timing aspects:			
Part 1: Verse. Part 2: Chorus. Part 3: Bridge.	ng is organised as follows. (Ignor Bars 5-16 Bars 17-24 Bars 25-32 cular sections or bars of the song	·			
Q1. Note Onse and stylisitic e	et Security. Did the student lements)	t hit the note at exactly	the right time, not to	o early, too late? (co	nsider syncopation
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset	0	\circ	0	•	0

	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
uration		\circ		\circ	
ase add comr	ments regarding overall rhy	thmic and timing impre	ession vou have fro	om listening to the pi	ece.

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.					

Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
0	•	0	0	0
Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
	0			
comments on the above	e Technical Conti	rol aspects of the song	g, to justify your cho	ice.
	Excellent	Excellent Very Good	degree (ocassion lapse) Excellent Very Good Largely good (ocassion lapse) O	degree (ocassion lapse) Excellent Very Good (ocassion lapse) Largely good (ocassion lapse) A few blemishes

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

1

Aquest formulari s'ha creat dins del domini Universitat Pompeu Fabra.

Google Formularis

Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

Just6

Fluency and Security

Q1. Note Onset Securi				
art 3: Bridge. Bars 25 lease refer to particular secti		g when making comments.		
art 2: Chorus. Bars 17 art 3: Bridge. Bars 25	• = •			
lease Note, the Song is organ art 1: Verse. Bars 5	, -	re the NO BASS INTRO)		
		I NO BASS INTES		
) Note Onset (hitting at the r) Note Duration (holding it fo	- ,			
		is on the 2 key timing aspects:		

Q2. Duration. H	olding note for the required	length, consider tied r	note,etc.		
	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
Duration		0	\bigcirc	0	
	nments regarding overall rhy precisión rítmica (hay algunos d		ession you have fro	om listening to the pi	ece.

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.					

Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
	0	0	0	0
Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
	0			0
	- Tbil Cb		g, to justify your cho	ioo
	degree	degree Fullfilled	Excellent Very Good (ocassion lapse) Largely good (ocassion lapse)	excellent Very Good (ocassion lapse) Excellent Very Good (ocassion lapse) Cargely good (ocassion lapse) A few blemishes

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

4

Aquest formulari s'ha creat dins del domini Universitat Pompeu Fabra.

Google Formularis

Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

Just7

Fluency and Security

Trinity classifies acco	rding to the following scale for Fl	uency, Synchronisation & Sec	urity		
Excellent sense of flue Very good of fluency, synchronisation thoug	ency and synchronisation (100%) synchronisation with only momorph with occasional lapses. (80 l of fluency and synchronisation to	entary lapses. (88%) %)	6)	Good se	nse of fluency and
(i) Note Onset (hitting	wo aspects of fluency and that is g at the right time) ding it for corretc length)	on the 2 key timing aspects:			
Part 1: Verse. Part 2: Chorus. Part 3: Bridge.	is organised as follows. (Ignore Bars 5-16 Bars 17-24 Bars 25-32 Ilar sections or bars of the song v	,			
Q1. Note Onset and stylisitic ele	Security. Did the student ments)	hit the note at exactly t	the right time, not to	oo early, too late? (co	nsider syncopation
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset					

Q2. Duration. Ho	lding note for the required	length, consider tied r	note,etc.		
	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
Duration			0	0	0
Discounting					
	ments regarding overall rhy		·	om listening to the pi	ece.

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.		•		0	

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Oynamics, subito, ontrast					0
3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality	0	0		0	0
ease add additiona	al comments on the abov	e Technical Conti	rol aspects of the sono	a, to justify your cho	ice.

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

3

Aquest formulari s'ha creat dins del domini Universitat Pompeu Fabra.

Google Formularis

Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

Just8

Fluency and Security

Trinity classifies according	g to the following scale for	Fluency, Synchronisation & Sec	urity		
Very good of fluency, sync synchronisation though wi	luency and synchronisation		%)	Good se	nse of fluency and
We want to focus on two a (i) Note Onset (hitting at t (ii) Note Duration (holding	he right time)	is on the 2 key timing aspects:			
Part 1: Verse. Bar Part 2: Chorus. Bar Part 3: Bridge. Bar	rganised as follows. (Ignor rs 5-16 rs 17-24 rs 25-32 sections or bars of the song				
Q1. Note Onset Sec and stylisitic eleme	•	t hit the note at exactly t	the right time, not to	o early, too late? (co	nsider syncopation
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset	0		0		

Q2. Duration. Ho	olding note for the required	length, consider tied r	note,etc.		
	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
Duration		•	\circ	\circ	\circ

Please add comments regarding overall rhythmic and timing impression you have from listening to the piece.

Hasta el momento de parar la ejecución estaba siendo muy buena. Practicando t´cnica nos dará mejor estabilidad a la hora de tocar.

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.		•			

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Dynamics, subito, contrast		•			0
3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality	0	•	0	0	0
	al comments on the abov	- To shoring I Comb			

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

4

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Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

justlooking9

Fluency and Security

Trinity classifies acc	cording to the following scale for Flu	uency, Synchronisation & Sec	urity		
Very good of fluency synchronisation thou Generally reliable lev	uency and synchronisation (100%) y, synchronisation with only mome ugh with occasional lapses. (809 yel of fluency and synchronisation tl ynchronisation (37%)	%)	6)	Good se	nse of fluency and
(i) Note Onset (hittir	n two aspects of fluency and that is ng at the right time) olding it for corretc length)	on the 2 key timing aspects:			
Part 1: Verse. Part 2: Chorus. Part 3: Bridge.	ng is organised as follows. (Ignore of Bars 5-16 Bars 17-24 Bars 25-32 cular sections or bars of the song w	,			
Q1. Note Onse and stylisitic el	t Security. Did the student h	nit the note at exactly t	the right time, not to	oo early, too late? (co	nsider syncopation
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset					

	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
uration		0	\bigcirc	\bigcirc	\bigcirc

Please add comments regarding overall rhythmic and timing impression you have from listening to the piece.

Nice duration on the opening. chorus nice, middle 8 OK, good dynamic.

I have duration 100% but I would `prefer to give 90%

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation Fulfilled to a very high Largely fulfilled **Fullfilled** Generally fulfilled Often not fullfiulled degree (ocassion lapse) In chorus bass plays an accented, syncopated motif. Q2. Dynamics Fulfilled to a very high Largely fulfilled **Fullfilled** Generally fulfilled Often not fullfiulled (ocassion lapse) degree Dynamics, subito, contrast

Q3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality	\circ		\circ	0	0
Please add additional of Some vocal escaped in the			·	g, to justify your cho	ice.
Please add additional of articulation), audience overall impact of the s	engagement. Finally			_	-

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Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

justlooking10

Fluency and Security

nchronisation though wit	uency and synchronisation	•	%)	Good se	nse of fluency and
e want to focus on two as i) Note Onset (hitting at th i) Note Duration (holding i	e right time)	is on the 2 key timing aspects:			
art 1: Verse. Bars art 2: Chorus. Bars art 3: Bridge. Bars lease refer to particular se		re the NO BASS INTRO) g when making comments. t hit the note at exactly t	the right time, not to	o early, too late? (co	nsider syncopation
and stylisitic elemer		,	3	,, ,,	7
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
		aeviationo			

	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
uration	0	•	0	0	0

on the opening I noticed latenest a lot on the onsets, then a big of tardoness in teh middle part, .

A bum rhythm note, again the dynamic build up did not hit the mark

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities. Good sound quality despite occasional lapses.

Q1. Accented syncor	oation				
	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.		0			
Q2. Dynamics	Fulfilled to a very high	Fullfilled	Largely fulfilled	Generally fulfilled	Often not fullfiulled
Dynamics, subito, contrast	degree	O	(ocassion lapse)		O

Q3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality			0	0	0
Please add additional The syncop. wasnt too b			rol aspects of the song	g, to justify your cho	ice.
	e engagement. Finally		g mood and character tween 5 (highly convir	•	•
2.8					

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Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

justLooking11

Fluency and Security

nchronisation though	f fluency and synchronisation	,	6)	Good se	nse of fluency and
e want to focus on two) Note Onset (hitting a) Note Duration (holdir	t the right time)	is on the 2 key timing aspects:			
art 1: Verse. E art 2: Chorus. B art 3: Bridge. B	organised as follows. (Ignor Pars 5-16 ars 17-24 ars 25-32 r sections or bars of the song				
Q1. Note Onset Se and stylisitic elem	•	t hit the note at exactly t	he right time, not to	o early, too late? (co	nsider syncopation
				0 " 11	
and drynoidio olom	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.

Q2. Duration. Ho	olding note for the required	length, consider tied r	ote,etc.		
	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
Duration		•	\bigcirc	\bigcirc	\bigcirc
	ments regarding overall rhy		,	om listening to the pi	ece.

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities. Good sound quality despite occasional lapses.

Q1. Accented syncor	pation				
	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.					0
Q2. Dynamics					
	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Dynamics, subito, contrast	\bigcirc		\circ	\circ	\circ

Q3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality	0				
Please add additional co		ove Technical Contr	ol aspects of the song	g, to justify your cho	ice.
Please add additional co articulation), audience o overall impact of the so	engagement. Finally			•	•

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Grade 1: Just Looking

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

In the Trinity Exam the breakdown of the marking is as follows:

Fluency & Security: 8
Technical Control: 12

Communication and Style: 9

Name of Student Track

JustLooking12

Fluency and Security

Trinity classifies accordi	ng to the following scale for	Fluency, Synchronisation & Sec	urity		
Very good of fluency, sy synchronisation though v	fluency and synchronisation	,	6)	Good se	nse of fluency and
We want to focus on two (i) Note Onset (hitting at (ii) Note Duration (holdin	the right time)	is on the 2 key timing aspects:			
Part 1: Verse. B Part 2: Chorus. B Part 3: Bridge. B	organised as follows. (Ignor ars 5-16 ars 17-24 ars 25-32 sections or bars of the song	·			
Q1. Note Onset Se and stylisitic elem	•	t hit the note at exactly t	the right time, not to	o early, too late? (co	nsider syncopation
	Exact	Very accurate, tiny deviations	Mostly accurate	Some noticeable deviations	A few deviations.
Onset					

	Excellent fidelity to defined note duration	very good fidelity	good	fair	poor
Ouration	\circ	•	\circ	\circ	0

Technical focus

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written.

There is also a wide range of dynamics to observe, including an unexpected subito p at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

Technical Control: Classify each aspect between 5 and 1 as follows:

Technical demands fulfilled to a very high degree.

Excellent sound quality. Technical demands fulfilled with only momentary insecurities.

Very good sound quality with minimal blemishes.

Technical demands largely fulfilled though withoccasional insecurities.

Good sound quality despite occasional lapses.

Q1. Accented syncopation

	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
In chorus bass plays an accented, syncopated motif.		•			

Q2. Dynamics					
	Fulfilled to a very high degree	Fullfilled	Largely fulfilled (ocassion lapse)	Generally fulfilled	Often not fullfiulled
Dynamics, subito, contrast		•	0	0	
Q3. Sound Quality					
	Excellent	Very Good	Largely good (ocassion lapse)	A few blemishes	Often not fullfiulled
Sound Quality	0	•	0	0	0
	al comments on the above the onsets in the righ places.		rol aspects of the song	g, to justify your cho	ice.
	t the end. although there cou		contrast		

Please add additional comments on stylistic understanding (eg mood and character), musical detail (e.g. dynamics and articulation), audience engagement. Finally write a number between 5 (highly convincing) and 1 (unreliable) classify the overall impact of the song.

3.5

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