



# BAND

## Assessment Form

Performance #: \_\_\_\_\_ MPA Date: \_\_\_\_\_ MPA Site: \_\_\_\_\_

School: \_\_\_\_\_ Ensemble Name: \_\_\_\_\_ Declared Grade Level: \_\_\_\_\_

SCORE	EVALUATION AREA SPECIFIC ASPECTS	COMMENTS
<b>SCORE = RATING with DESCRIPTORS</b> 13-15 I Superior A+ Outstanding 10-12 II Excellent A Advanced 7-9 III Good B Proficient 4-6 IV Fair C Basic 1-3 V Unprepared U Below Basic	+ Area of strength; Noticeably strong within rating <b>Blank</b> Commensurate to rating - Area of concern; Noticeably needing attention within rating	Use the space below and on the back for specific written input focusing on identifying and enhancing areas of strength as well as identifying and addressing areas of concern.

SCORE	EVALUATION AREA	COMMENTS
	<b>TONE</b> <input type="checkbox"/> Quality/Clarity/Characteristic Sound <input type="checkbox"/> Consistency (throughout range of pitch & dynamics) <input type="checkbox"/> Blend (part/section/family/ensemble) <input type="checkbox"/> Balance within the harmony & texture	
	<b>INTONATION</b> <input type="checkbox"/> Consistency (throughout range of pitch & dynamics) <input type="checkbox"/> Within & between sections <input type="checkbox"/> Within the musical line (horizontal) <input type="checkbox"/> Within the harmony & texture (vertical)	
	<b>ACCURACY</b> <input type="checkbox"/> Time & Meter <input type="checkbox"/> Rhythm <input type="checkbox"/> Notes <input type="checkbox"/> Articulation (beginnings/slurs/releases)	
	<b>TECHNIQUE</b> <input type="checkbox"/> Facility/Dexterity/Coordination <input type="checkbox"/> Consistency <input type="checkbox"/> Unity (vertical alignment)	
	<b>EXPRESSION</b> <input type="checkbox"/> Through Articulation <input type="checkbox"/> Through Tempo <input type="checkbox"/> Through Dynamics <input type="checkbox"/> Through Phrasing (shaping of notes/lines) <input type="checkbox"/> Unity of Idiomatic Styles/Interpretation	
<b>TOTAL</b>	<b>FINAL RATING</b>	
Add the five scores above	Convert the Total Score to the Final Rating according to the table on the right using the Roman numeral only. <b>Do not include a '-' or a '+'</b>	

OTHER FACTORS (+, Blank or -) (Not scored; does not affect Final Rating)	Adjudicator Signature
<input type="checkbox"/> Conduct & Approach <input type="checkbox"/> Appearance & Posture <input type="checkbox"/> Choice of Repertoire <input type="checkbox"/> Conducting/Response to Conducting	_____ Adjudicator Signature

School: \_\_\_\_\_

Ensemble: \_\_\_\_\_

PMEA Music Performance Assessment

**BAND**

Assessment Form – BACK

**ADDITIONAL COMMENTS BY PIECE**

**PIECE #1**

**PIECE #2**

**OVERALL**

# PMEA MPA Assessment Form: Band

## ADDITIONAL DESCRIPTORS

*What Adjudicators are listening for within each Evaluation Area*

EVALUATION AREA	ADDITIONAL DESCRIPTORS
<b>Specific Aspects</b>	

<b>TONE</b>	<b>ADDITIONAL DESCRIPTORS</b>
Quality/Clarity/Characteristic Sound	<ul style="list-style-type: none"> <li>• Overall quality of the musical sound characteristic of the instruments involved</li> <li>• Use, amount and speed of the air</li> <li>• Unified tone concepts</li> <li>• Consistency within sections and across the ensemble</li> <li>• Appropriate use of vibrato as an aspect of tone to beautify/color the sound</li> </ul>
Consistency (throughout range of pitch & dynamics)	<ul style="list-style-type: none"> <li>• Flexibility throughout range of pitch and dynamics</li> <li>• Posture, instrument and hand positions impacting tone</li> </ul>
Blend (part/section/family/ensemble)	
Balance within the harmony & texture	<ul style="list-style-type: none"> <li>• Balance within parts of chords</li> <li>• Balance within the texture reflecting the changing roles of parts throughout the piece---melody vs. accompaniment; upper voices vs. lower voices)</li> <li>• Balance within types of accompaniments (countermelody, rhythmic, sustained, bass line, etc.)</li> <li>• Balance adjustments reflecting moving parts, melodic interjections, melodic 'fills', etc.</li> <li>• Balance within the percussion section and between the winds and percussion</li> </ul>

<b>INTONATION</b>	<b>ADDITIONAL DESCRIPTORS</b>
Consistency (throughout range of pitch & dynamics)	<ul style="list-style-type: none"> <li>• Adjustments reflecting instrument tendencies</li> </ul>
Within & between sections	
Within the musical line (horizontal)	<ul style="list-style-type: none"> <li>• Within the melodic line within the tonality</li> </ul>
Within the harmony & texture (vertical)	<ul style="list-style-type: none"> <li>• Within intervals and role within the chord structure and range of texture density</li> </ul>

<b>ACCURACY</b>	<b>ADDITIONAL DESCRIPTORS</b>
Time & Meter	<ul style="list-style-type: none"> <li>• Steady beat within initial tempo and tempo changes</li> <li>• Clear sense of meter (duple vs. triple vs. quadruple, simple vs. compound, asymmetrical, mixed, etc.)</li> <li>• Meter changes</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>• Length of notes and rests; execution of patterns and combinations, including syncopation and ties</li> <li>• Entrances (on beat and off beat) and releases</li> </ul>
Notes	<ul style="list-style-type: none"> <li>• Notes within the key and after key changes</li> <li>• Notes that aren't in the key signatures and applying written accidentals through the end of the measure</li> <li>• Throughout range of written notes</li> </ul>
Articulation (beginnings/slurs/releases)	<ul style="list-style-type: none"> <li>• Tonguing and slurring (ending slurs as written); not adding slurs where not written</li> <li>• Consistency and unity in the ensemble approach to articulations</li> </ul>

<b>TECHNIQUE</b>	<b>ADDITIONAL DESCRIPTORS</b>
Facility/Dexterity/Coordination	<ul style="list-style-type: none"> <li>• Ease of execution of technical passages within and throughout the ensemble</li> </ul>
Consistency	<ul style="list-style-type: none"> <li>• Fluency and evenness throughout the instrument ranges within the repertoire</li> </ul>
Unity (vertical alignment)	<ul style="list-style-type: none"> <li>• Unity of rhythms and technical passages in being vertically aligned within and between sections, and as an ensemble.</li> </ul>

<b>EXPRESSION</b>	<b>ADDITIONAL DESCRIPTORS</b>
Through Articulation	<ul style="list-style-type: none"> <li>• Expressive use of articulation (•,&gt;^,-, sfz, etc.)</li> <li>• Articulation as implied by and consistent with the style</li> <li>• Unity of ensemble approach to a variety of articulations within the Style</li> </ul>
Through Tempo	<ul style="list-style-type: none"> <li>• Expressive use and control of tempo and tempo alterations</li> </ul>
Through Dynamics	<ul style="list-style-type: none"> <li>• Expressive use of volume levels reflecting written dynamics and the role of parts within the texture throughout the piece</li> <li>• Expressive use and control of dynamic levels, changes and range</li> </ul>
Through Phrasing (shaping of notes/lines)	<ul style="list-style-type: none"> <li>• Expressive use of phrasing (breathing; playing 'musical sentences')</li> <li>• Expressive use of phrasing through shaping and contouring; inflection</li> </ul>
Unity of Idiomatic Styles/Interpretation	<ul style="list-style-type: none"> <li>• Unity in applying musically appropriate style and stylistic nuance throughout the ensemble; clear sense of 'ensemble'</li> <li>• Unity in applying historical performance practice</li> <li>• Interpreting the musical intent of the composer and/or arranger</li> <li>• Appropriate use of vibrato in expression</li> </ul>