



BAND: SIGHT-READING Assessment Form

Performance #: _____ MPA Date: _____ MPA Site: _____

School: _____ Ensemble Name: _____ Declared Grade Level: _____

SCORE	EVALUATION AREA SPECIFIC ASPECTS	COMMENTS
SCORE = RATING with DESCRIPTORS 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 Blank 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
	TONE <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	
	INTONATION <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)	
	ACCURACY <input type="checkbox"/> Time & Meter <input type="checkbox"/> Rhythm <input type="checkbox"/> Notes <input type="checkbox"/> Articulation (beginnings/slurs/releases)	
	TECHNIQUE <input type="checkbox"/> Facility/Dexterity/Coordination <input type="checkbox"/> Consistency <input type="checkbox"/> Unity (vertical alignment)	
	EXPRESSION <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	
TOTAL	FINAL RATING	
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. Do not include a '-' or a '+'	

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

PMEA MPA Assessment Form: Band

ADDITIONAL DESCRIPTORS

What Adjudicators are listening for within each Evaluation Area

EVALUATION AREA	ADDITIONAL DESCRIPTORS
Specific Aspects	

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

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

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

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

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

School: _____

Ensemble: _____

PMEA Music Performance Assessment

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ADDITIONAL COMMENTS

A large empty rectangular box for writing additional comments.