



Music Performance  
Assessments

# STRING ORCHESTRA: SIGHT-READING Assessment Form

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

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

SCORE		EVALUATION AREA		COMMENTS
SC. = RATING with DESCRIPTORS		SPECIFIC ASPECTS		
13-15	I Superior	A+ Outstanding	<b>+</b> Area of strength; Noticeably strong 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.
10-12	II Excellent	A Advanced	<b>Blank</b> Commensurate to rating	
7-9	III Good	B Proficient	<b>-</b> Area of concern; Noticeably needing attention within rating	
4-6	IV Fair	C Basic		
1-3	V Unprepared	U Below Basic		

SCORE	EVALUATION AREA	COMMENTS
	<b>TONE</b> <input type="checkbox"/> Quality/Clarity/Characteristic Sound <input type="checkbox"/> Use of the Bow <input type="checkbox"/> Blend (part/section/ensemble) <input type="checkbox"/> Balance within the harmony & texture	
	<b>INTONATION</b> <input type="checkbox"/> Consistency <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	
	<b>TECHNIQUE</b> <input type="checkbox"/> Right-hand/Bowing/Articulation <input type="checkbox"/> Left-hand (finger patterns/shifting) <input type="checkbox"/> Facility/Dexterity/Coordination <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 Style/Interpretation	
<b>TOTAL</b>  Add the five scores above	<b>FINAL RATING</b>  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	

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

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

**ADDITIONAL COMMENTS**

A large empty rectangular box with a black border, intended for writing additional comments.

# PMEA MPA Assessment Form: String Orchestra

## 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"> <li>• Overall quality of the musical sound characteristic of the instruments involved</li> <li>• Consistency within sections and across the ensemble</li> <li>• Unified tone concepts</li> <li>• Appropriate use of vibrato as an aspect of tone to beautify/color the sound</li> <li>• Flexibility and control throughout range of pitch and dynamics</li> </ul>
Use of the Bow	<ul style="list-style-type: none"> <li>• Posture, instrument, bow and hand positions impacting tone</li> <li>• Consistency of bow weight, angle, speed and placement; appropriate bowing distribution</li> </ul>
Blend (part/section/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> </ul>

INTONATION	ADDITIONAL DESCRIPTORS
Consistency	<ul style="list-style-type: none"> <li>• Throughout the instrument ranges involved</li> <li>• Left-hand finger placement impacting intonation</li> <li>• Intervals and fingering relationships</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/pulse 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>

<b>TECHNIQUE</b>	<b>ADDITIONAL DESCRIPTORS</b>
Right-hand/Bowing/Articulation	<ul style="list-style-type: none"> <li>• Applying appropriate bowing techniques</li> <li>• Initiating notes; accurate slurring (ending slurs as written); not adding slurs where not written</li> <li>• Consistency and unity in the ensemble approach to articulations (including pizzicato, staccato/spiccato, etc.)</li> </ul>
Left-hand (finger patterns/shifting)	<ul style="list-style-type: none"> <li>• Consistency and fluency in performing left-hand demands throughout the range as written</li> </ul>
Facility/Dexterity/Coordination	<ul style="list-style-type: none"> <li>• Ease of execution of technical passages within and throughout the ensemble</li> <li>• Fluency, evenness and consistency throughout the instrument ranges within the repertoire</li> </ul>
Unity (vertical alignment)	<ul style="list-style-type: none"> <li>• Unity in coordinating right- and left-hand elements</li> <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.) within the style</li> <li>• Articulation as implied by and consistent with the style</li> </ul>
Through Tempo	<ul style="list-style-type: none"> <li>• Expressive use and consistency 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 role of parts within the texture throughout the piece</li> <li>• Expressive use and consistency within 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 standards</li> <li>• Interpreting the musical intent of the composer and/or arranger</li> <li>• Appropriate use of vibrato in expression</li> </ul>