



BAND SIGHT-READING Assessment Form

Updated 2026

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

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

SCORE	EVALUATION AREA	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	SPECIFIC ASPECTS + 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 ☐ Quality/Clarity/Characteristic Sound ☐ Consistency (throughout range of pitch & dynamics) ☐ Blend (within parts/sections/family/ensemble) ☐ Balance (between sections; within the harmony & texture)	
	INTONATION ☐ Consistency (throughout range of pitch & dynamics) ☐ Within & between sections ☐ Within the musical line (horizontal) ☐ Within the harmony & texture (vertical)	
	ACCURACY ☐ Time & Meter ☐ Notes & Rhythms ☐ Articulation (beginnings/slurs/releases)	
	TECHNIQUE ☐ Consistency/Facility/Dexterity ☐ Unity (vertical alignment)	
	EXPRESSION ☐ Through Articulation ☐ Through Tempo ☐ Through Dynamics ☐ Through Phrasing (shaping of notes & lines) ☐ Through Texture (reflecting the changing roles of parts throughout) ☐ Unity of Idiomatic Style/Interpretation	
TOTAL Add the five scores above	FINAL RATING 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 '+'	TOTAL SCORE to FINAL RATING with DESCRIPTORS 63-75 I A+ (63-66 low I) (67-71 I) (72-75 high I) Superior/Outstanding 48-62 II A (48-52 low II) (53-57 II) (58-62 high II) Excellent/Advanced 33-47 III B (33-37 low III) (38-42 III) (43-47 high III) Good/Proficient 18-32 IV C (18-22 low IV) (23-27 IV) (28-32 high IV) Fair/Basic 5-17 V U Unprepared/Below Basic

OTHER FACTORS (+, Blank or -) (Not scored; does not affect Final Rating) ☐ Conduct, Appearance & Posture ☐ Choice of Repertoire ☐ Conducting & Response to Conducting	Adjudicator Signature _____
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School: _____
Ensemble: _____

PMEA Music Performance Assessment
BAND SIGHT-READING
Assessment Form – BACK

ADDITIONAL COMMENTS BY PIECE	
PIECE #1	
PIECE #2	
OVERALL	

PMEA MPA Assessment Form: Band

ADDITIONAL DESCRIPTORS

Updated 2026

What Adjudicators are listening for within each Evaluation Area

EVALUATION AREA	ADDITIONAL DESCRIPTORS
Specific Aspects	

TONE	ADDITIONAL DESCRIPTORS
Quality/Clarity/Characteristic Sound	• Overall quality of the musical sound characteristic of the instruments involved • Breath support; 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)	• Flexibility throughout range of pitch and dynamics • Posture, instrument and hand positions impacting tone
Blend (within parts/sections/family/ensemble)	• Unified concepts of tone quality and listening awareness
Balance (between sections, within the harmony & texture)	• 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)	• Adjustments reflecting instrument tendencies
Within & between sections	
Within the musical line (horizontal)	• Within the melodic line within the tonality
Within the harmony & texture (vertical)	• Within intervals and role within the chord structure and overall texture as evident within the range of texture density from thin to thick

ACCURACY	ADDITIONAL DESCRIPTORS
Time & Meter	• 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
Notes & Rhythms	• 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 • Length of notes and rests; execution of patterns and combinations, including syncopation and ties • Entrances (on beat and off beat) and releases
Articulation (beginnings/slurs/releases)	• Tonguing and slurring (ending slurs as written); not adding slurs where not written • Consistency and unity in the ensemble approach to articulations within and between sections

TECHNIQUE	ADDITIONAL DESCRIPTORS
Consistency/Facility/Dexterity	• Fluency and evenness throughout the instrument ranges within the repertoire • Ease of execution of technical passages within and throughout the ensemble
Unity (vertical alignment)	• Unity of rhythms and technical passages in being vertically aligned within and between sections, and as an ensemble.

EXPRESSION	ADDITIONAL DESCRIPTORS
Through Articulation	• Expressive use of articulation (•,>^,-, sfz, etc.) • Articulation as implied by and consistent with the style • Unity of ensemble approach to articulations within the given style
Through Tempo	• Expressive use and control of tempo and tempo alterations
Through Dynamics	• Expressive use of volume levels reflecting written dynamics and roles of parts within the texture throughout the piece • Expressive use and consistency within dynamic levels, changes and range
Through Phrasing (shaping of notes & lines)	• Expressive use of phrasing (breathing; playing 'musical sentences') • Expressive use of phrasing through shaping and contouring; inflection
Through Texture (reflecting the changing roles of parts throughout)	• Expressive reflecting of the changing roles of parts throughout the piece beyond balance, including bringing out counterlines, moving parts, melodic interjections, 'melodic fills' at the end of phrases, etc., within accompaniment roles.
Unity of Idiomatic Style/Interpretation	• 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