



# Band/Orchestra Large Ensemble Assessment Sight Reading

Rating
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*Use no + or - in final rating*

Event No./Time \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_  
School/Name of Organization \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ District \_\_\_\_\_ School Enrollment \_\_\_\_\_ Number of Players \_\_\_\_\_  
Selection \_\_\_\_\_

*Adjudicator will grade principal items A, B, C, D, or E in the respective squares for each caption.*

**A - Superior** - "Consistently" | **B - Excellent** - "Mostly" | **C - Very Good** - "Sometimes" | **D - Good** - "Rarely" | **E - Poor** - "Never"

<p><b>PERFORMANCE FUNDAMENTALS</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Tone</li> <li><input type="checkbox"/> Intonation</li> <li><input type="checkbox"/> Phrasing/breathing</li> <li><input type="checkbox"/> Balance within sections</li> <li><input type="checkbox"/> Balance between sections</li> <li><input type="checkbox"/> Blend</li> </ul>	<input type="checkbox"/>
<p><b>TECHNICAL ACCURACY</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Note accuracy</li> <li><input type="checkbox"/> Rhythmic accuracy</li> <li><input type="checkbox"/> Key Signature</li> <li><input type="checkbox"/> Observance of articulation/bowing markings</li> <li><input type="checkbox"/> Precision</li> <li><input type="checkbox"/> Entrances</li> <li><input type="checkbox"/> Releases</li> <li><input type="checkbox"/> Stability of pulse</li> <li><input type="checkbox"/> Transitions</li> <li><input type="checkbox"/> Ability to recover</li> </ul>	<input type="checkbox"/>
<p><b>MUSICIANSHIP</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Response to director/baton</li> <li><input type="checkbox"/> Appropriateness of style</li> <li><input type="checkbox"/> Appropriateness of tempo</li> <li><input type="checkbox"/> Use of dynamics</li> <li><input type="checkbox"/> Fluency of melodic line</li> <li><input type="checkbox"/> Fluency of accompaniment parts</li> <li><input type="checkbox"/> Expression</li> </ul>	<input type="checkbox"/>
<p><b>OTHER FACTORS</b> (Confidence, Utilization of Time, Ensemble Engagement, Stage Presence, Discipline, Appearance)</p>	

Signature of Adjudicator \_\_\_\_\_

# Band/Orchestra Large Ensemble Assessment – Sight Reading – Grading Criteria

	A – Superior "Consistently"	B – Excellent "Mostly"	C – Very Good "Sometimes"	D – Good "Rarely"	E – Poor "Never"
<b>PERFORMANCE FUNDAMENTALS</b>	<ul style="list-style-type: none"> <li>▪ Tone is <b>consistently</b> characteristic and performers match within their sections.</li> <li>▪ The ensemble <b>consistently</b> demonstrates an awareness of tuning with only minor errors that are corrected quickly.</li> <li>▪ The ensemble <b>consistently</b> demonstrates the ability to play in complete phrases.</li> <li>▪ Performers <b>consistently</b> achieve proper balance and blend within and across sections with only minor lapses that are quickly corrected.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>mostly</b> characteristic and most performers match within their sections.</li> <li>▪ The ensemble <b>mostly</b> demonstrates an awareness of tuning but there are numerous minor flaws. Some adjustments are made.</li> <li>▪ The ensemble <b>mostly</b> demonstrates the ability to play in complete phrases.</li> <li>▪ Performers <b>mostly</b> achieve proper balance and blend within and across sections but there are flaws that do not recover quickly.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>sometimes</b> characteristic and performers do not match within their section.</li> <li>▪ The ensemble <b>sometimes</b> demonstrates an awareness of tuning but there are numerous flaws that remain uncorrected.</li> <li>▪ The ensemble <b>sometimes</b> demonstrates the ability to play in complete phrases.</li> <li>▪ Performers <b>sometimes</b> achieve balance and blend within and across sections.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>rarely</b> characteristic and weak with no tonal center; performers do not match within their section.</li> <li>▪ The ensemble <b>rarely</b> demonstrates an awareness of tuning and there are significant flaws that remain uncorrected.</li> <li>▪ The ensemble <b>rarely</b> demonstrates the ability to play in complete phrases.</li> <li>▪ Performers <b>rarely</b> achieve balance and blend within and across sections.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>never</b> characteristic and is poor due to incorrect breath support and/or undeveloped embouchures.</li> <li>▪ The ensemble <b>never</b> demonstrates an awareness of tuning.</li> <li>▪ The ensemble <b>never</b> demonstrates the ability to play in complete phrases.</li> <li>▪ Performers <b>never</b> achieve balance and blend within and across sections.</li> </ul>
<b>TECHNICAL ACCURACY</b>	<ul style="list-style-type: none"> <li>▪ Most pitches are correct and any missed key/accidentals are corrected quickly.</li> <li>▪ There is <b>consistently</b> a uniform interpretation of rhythmic patterns with few, if any, errors that recover quickly.</li> <li>▪ There is <b>consistently</b> a uniform interpretation and clarity of articulation with few, if any, errors that recover quickly.</li> <li>▪ Performers <b>consistently</b> demonstrate manual dexterity and flexibility with only minor flaws in precision that recover quickly.</li> <li>▪ Entrances and releases are <b>consistently</b> together.</li> <li>▪ Performers <b>consistently</b> display an awareness of pulse, control of tempo, and transitions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Most pitches are correct and any missed key/accidentals are not corrected quickly.</li> <li>▪ There is <b>mostly</b> a uniform interpretation of rhythmic patterns with few errors that do not recover quickly.</li> <li>▪ There is <b>mostly</b> a uniform interpretation and clarity of articulation with few errors that do not recover quickly.</li> <li>▪ Performers <b>mostly</b> demonstrate manual dexterity and flexibility but there are often lapses in precision that do not recover quickly.</li> <li>▪ Entrance and releases are <b>mostly</b> together; there may be occasional anticipation/false entrances or individual lapses on releases.</li> <li>▪ Performers <b>mostly</b> display an awareness of pulse, control of tempo, and transitions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers miss numerous pitches and do not recover quickly.</li> <li>▪ There is <b>sometimes</b> a uniform interpretation of rhythmic patterns and numerous errors that do not recover quickly.</li> <li>▪ There is <b>sometimes</b> a uniform interpretation and clarity of articulation and numerous errors that do not recover quickly.</li> <li>▪ Performers <b>sometimes</b> demonstrate manual dexterity and flexibility but there is a consistent loss of precision that does not recover quickly.</li> <li>▪ Entrance and releases are <b>sometimes</b> together; there is frequent anticipation/false entrances and individual lapses on releases.</li> <li>▪ While performers <b>sometimes</b> have an awareness of pulse and control of tempo, recovery takes too much time and transitions are sometimes problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers miss/do not play a significant number of pitches.</li> <li>▪ There is <b>rarely</b> a uniform interpretation of rhythmic patterns and significant errors.</li> <li>▪ There is <b>rarely</b> a uniform interpretation and clarity of articulation and significant errors.</li> <li>▪ Performers <b>rarely</b> demonstrate manual dexterity and flexibility and there is an overall loss of precision.</li> <li>▪ Entrances and releases are <b>rarely</b> together; anticipation/false entrances and individual lapses on releases are evident throughout.</li> <li>▪ Performers <b>rarely</b> have an awareness of pulse and control of tempo with little to no recovery. Transitions are usually problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers miss/do not play an overwhelming majority of pitches.</li> <li>▪ There is <b>never</b> a uniform interpretation of rhythmic patterns.</li> <li>▪ There is <b>never</b> attention to interpretation or clarity of articulation.</li> <li>▪ Precision and clarity are <b>never</b> present.</li> <li>▪ Entrances and releases are <b>never</b> together.</li> <li>▪ Performers <b>never</b> maintain a steady pulse or control tempo. Transitions are problematic.</li> </ul>
<b>MUSICIANSHIP</b>	<ul style="list-style-type: none"> <li>▪ There is <b>consistently</b> clear musical communication between conductor and ensemble. Changes in tempo, dynamics and phrasing are clearly communicated and followed.</li> <li>▪ Style and tempos are <b>consistently</b> appropriate.</li> <li>▪ Dynamic contrast is <b>consistently</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>consistently</b> heard.</li> <li>▪ Performers <b>consistently</b> make an obvious attempt at expressive phrasing through the shaping of musical phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>mostly</b> clear musical communication between conductor and ensemble. Group responds fairly well to changes in tempo, dynamics and phrasing.</li> <li>▪ Style and tempos are <b>mostly</b> appropriate.</li> <li>▪ Dynamic contrast is <b>mostly</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>mostly</b> heard.</li> <li>▪ Performers <b>mostly</b> make an attempt at expressive phrasing through the shaping of musical phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>sometimes</b> clear musical communication between conductor and ensemble. Group responds to some changes in tempo, dynamics and phrasing, but eye contact/awareness are inconsistent.</li> <li>▪ Style and tempos are <b>sometimes</b> appropriate.</li> <li>▪ Dynamic contrast is <b>sometimes</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>sometimes</b> heard.</li> <li>▪ Performers <b>sometimes</b> make an attempt at expressive phrasing through the occasional shaping of musical phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>rarely</b> clear musical communication between conductor and ensemble. Group lacks eye contact/awareness.</li> <li>▪ Style and tempos are <b>rarely</b> appropriate.</li> <li>▪ Dynamic contrast is <b>rarely</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>rarely</b> heard.</li> <li>▪ Performers <b>rarely</b> attempt musical expression.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>never</b> clear musical communication between conductor and ensemble. Group lacks eye contact/awareness.</li> <li>▪ Style and tempos are <b>never</b> appropriate.</li> <li>▪ Dynamic contrast is <b>never</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>never</b> heard.</li> <li>▪ Performers <b>never</b> attempt musical expression.</li> </ul>