

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