

Arkansas School Band and Orchestra Association

Adjudicator’s Comment Sheet – Region Sight-Reading



CLASS -		DAY -			TIME -	
NAME OF BAND OR ORCHESTRA -						
SCHOOL -					CITY -	
The number of students per grade used in this organization:						
	7-	8 -	9 -	10 -	11 -	12 -
Grade majority of students were beginners -						
Selection Played -						
Signature of Adjudicator_____						
The items circled or underlined by the adjudicator in the areas of concern on the rubric should accurately reflect the ensemble’s overall rating.						
ASBOA Sight-Reading Scoring Rubric						
	1 – Superior CONSISTENTLY	2 – Excellent FREQUENTLY	3 – Good SOMETIMES	4 – Fair INFREQUENTLY	5 – Poor SELDOM	
Preparation Period						
Director’s Explanation	Director gives concise, thorough instructions which point to specific performance details, i.e. demonstrates tempo changes, calls attention to key signatures, articulations, rhythms, melodic contours and phrases.	Director gives instructions which point to most performance details.	Director gives instructions which point to some performance details.	Director fails to give instructions which point out basic performance details i.e. demonstrates tempo changes, calls attention to key signatures, articulations, rhythms, melodic contours and phrases. Instructions may be unclear or incorrect.	Director’s instructions are unclear or incorrect.	
Student Involvement	All students display superior focus and attention to the task and the director’s instructions throughout the entire study time and performance.	Students remain focused most of the time. When distracted, the students quickly correct focus.	Students are distracted easily needing redirection to return to the task.	Students are generally distracted	Students demonstrate complete lack of focus	
Rhythmic Approach	The director and students use and demonstrate a thorough understanding of a well-developed method towards rhythmic study.	The director and students sometimes use and demonstrate a thorough understanding of a well-developed method towards rhythmic study.	The director and students are lacking in a thorough understanding of a well-developed method towards rhythmic study.	The director or students fail to demonstrate or use a well-developed method towards rhythmic study.	There is little or no attempt to study the rhythm of the selection.	
Melodic Approach	The director and students use and demonstrate a thorough understanding of a well-developed method towards melodic study.	The director and students sometimes use and demonstrate a thorough understanding of a well-developed method towards melodic study.	The director and students are lacking in a thorough understanding of a well-developed method towards melodic study.	The director or students fail to demonstrate or use a well-developed method towards melodic study.	There is little or no attempt to study the melodic aspects of the selection.	
Performance/Interpretation and Style						
Intonation	The ensemble performs in tune in all dynamic levels and ranges throughout the performance. There may be infrequent intonation errors that are quickly resolved.	The ensemble is well-tuned most of the time with occasional pitch problems.	The ensemble intonation is inconsistent.	The ensemble is rarely in tune.	There is a lack of tonal center that results in poor intonation.	
Tone Quality	The tone is uniform, centered, consistent and well controlled throughout.	Most tones are uniform, centered, consistent and well-controlled throughout.	There is an overall good tone quality with some harshness and/or distortion at extended ranges and volume levels.	Most tones are not uniform, centered, consistent and well controlled throughout.	Tones are fragmented and rough.	
Blend and Balance	Chords balanced at all dynamic levels and melody clearly heard.	Most chords are balanced and melody is usually heard.	Most chords are not balanced and the accompaniment often covers the melody.	There are incomplete chord sounds. Accompaniment and melody are not well defined.	Several parts are missing. Ensemble is consistently out of balance.	
Key Signature	The key signature is consistently observed.	The key signature is usually observed.	The key signature is sometimes observed.	The key signature is infrequently observed. Several errors due to key.	The key signature is rarely observed. Students do not recognize the key signature.	
Rhythm, Precision and Tempo	Rhythms are accurate and vertically aligned. Tempos are accurate throughout the performance.	Rhythms are accurate and vertically aligned. Tempos are accurate most of the time.	Most rhythms are accurate and vertically aligned. Tempos are accurate some of the time.	Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy.	There is little or no rhythmic accuracy throughout the performance.	
Effectiveness of Expression Marks	Great attention is paid to the performance of expression marks.	Most expression marks are observed.	There is a basic attempt to observe the expression marks.	There is a minimal attempt to observe the expression marks.	There is no discernable performance of the expression marks.	
Effectiveness of Style Markings	Performance is stylistically accurate.	Performance is stylistically accurate most of the time.	Performance is stylistically accurate some of the time.	There is little stylistic interpretation of the music.	Performance is stylistically incorrect.	
Note Accuracy/ Technique/Flexibility	The ensemble performs accurate notes with great dexterity and flexibility.	Accurate notes - Technical facility is excellent. Flaws occur infrequently during difficult passages.	Technical facility is good most of the time. Flaws occur sometimes during difficult passages.	Flaws are evident in complex passages as well as relatively easier passages.	Technical facility is poor.	
Error Recovery						
Intonation	The ensemble performs in tune in all dynamic levels and ranges throughout the performance. There may be infrequent intonation errors that are quickly resolved.	The ensemble is well-tuned most of the time with occasional pitch problems.	The ensemble intonation is inconsistent.	The ensemble is rarely in tune.	There is a lack of tonal center that results in poor intonation.	
Key Signature	Most pitches are correct. Dexterity and flexibility are near flawless with only minor flaws that recover quickly	Most pitches are correct but missed key/accidentals are not corrected quickly. Dexterity and flexibility are excellent, but there are often lapses that do not recover quickly.	Students miss pitches and do not recover quickly. Dexterity and flexibility are good by at times individual skill is lacking causing a consistent loss of clarity and precision.	Students miss numerous pitches throughout the performance. Dexterity and flexibility are obviously missing resulting in overall lack of clarity and precision.	Students miss pitches and do not recognize use of key/accidentals. Performers' dexterity and flexibility are pushed beyond their ability to meet the technical demands of the music.	
Rhythm	Rhythms are accurate and vertically aligned. Minor flaws are recovered quickly.	Rhythms are accurate and vertically aligned. Minor flaws are not corrected quickly.	Most rhythms are accurate and vertically aligned. Mistakes are not corrected quickly.	Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy. Mistakes are not corrected.	There is little or no rhythmic accuracy throughout the performance.	

Additional Comments:

Recommended for Division

12345

Signature of Adjudicator

Circle & Write Out (I, II, III, IV or V)