IOWA HIGH SCHOOL MUSIC ASSOCIATION
MARCHING BAND SCORING GUIDE
MUSIC EXECUTION

	POOR	FAIR	GOOD	EXCELLENT	SUPERIOR
	0 – 17.4	17.5 – 24	25 – 32	33 – 40	41 – 60
Brass **0 – 60 Points**	Performers do not exhibit proper training in tone production, control, breath support, pitch, attacks and releases, etc. Cohesiveness does not exist in the ensemble.	Performers rarely exhibit training or control to include: appropriate tone, breath support, pitch and balance. Attacks and releases are rare at best. Ensemble cohesiveness is lacking most of the time.	Performers demonstrate a good basic approach to tone, breath support and control. Demand creates pitch and balance problems much of the time. Rhythmic interpretation is good until challenged with complex rhythmic patterns. Attacks and releases are good until extreme registers/volumes are encountered. Ensemble cohesiveness is occasionally lacking.	Performers demonstrate consistently above average concepts of tone production. Breath support and control may show lapses and be adversely affected in extreme registers. Horns are in tune the majority of the time and properly balanced. Rhythmic precision is consistently above average with minor defects. Attacks and releases show minor inaccuracies. Ensemble cohesiveness is consistently above average.	Performers demonstrate the best possible concepts of tone production. Breath support and control are always maintained. Horns are in tune and balanced within the section. Any pitch inconsistencies are quickly corrected. Rhythmic precision is unified throughout the ensemble. Attacks and releases are unified. Minor mistakes are quickly adjusted. Ensemble demands are met in a superb nature.
	0 – 17.4	17.5 – 24	25 – 32	33 – 40	41 – 60
Woodwind **0 – 60 Points**	Performers do not exhibit proper training in tone production, control, breath support, pitch, attacks and releases, etc. Cohesiveness does not exist in the ensemble.	Performers rarely exhibit training or control to include: appropriate tone, breath support, pitch and balance. Attacks and releases are rare at best. Ensemble cohesiveness is lacking most of the time.	Performers demonstrate a good basic approach to tone, breath support and control. Demand creates pitch and balance problems much of the time. Rhythmic interpretation is good until challenged with complex rhythmic patterns. Attacks and releases are good until extreme registers/volumes are encountered. Ensemble cohesiveness is occasionally lacking.	Performers demonstrate consistently above average concepts of tone production. Breath support and control may show lapses and be adversely affected in extreme registers. Horns are in tune the majority of the time and properly balanced. Rhythmic precision is consistently above average with minor defects. Attacks and releases show minor inaccuracies. Ensemble cohesiveness is consistently above average.	Performers demonstrate the best possible concepts of tone production. Breath support and control are always maintained. Horns are in tune and balanced within the section. Any pitch inconsistencies are quickly corrected. Rhythmic precision is unified throughout the ensemble. Attacks and releases are unified. Minor mistakes are quickly adjusted. Ensemble demands are met in a superb nature.
	0 – 22	23 – 33	34 – 43	44 – 53	54 – 80
Musicianship **0 – 80 Points**	Performers do not exhibit the ability to communicate musical ideas. Style, phrasing, involvement and communication by the performers are unreadable. Ensemble balance and blend is distorted due to a general lack of fundamental skills. Musical content is not present.	Performers rarely demonstrate the ability to communicate style or expression. The performance is distorted and mechanical. There are rare areas of average musical content present. Little evidence of an attempt to achieve ensemble balance and blend exists. Musical content is weak.	Performers occasionally achieve uniform and meaningful musical communication. An attempt at dynamic shading and contour exists. An average approach to expression exists with short lapses in uniformity. A uniform interpretation and musical understanding is occasionally present. An attempt at balance has been made. Lapses do occur due to design problems, carelessness, or timbre differences caused by poor tone production. Musical content is generally average in nature.	Performers often achieve a musical rendition of important passages with uniformity and subtlety. Phrasing is mostly uniform and often sensitive with a tasteful and proper communication of style and involvement. Musicianship skills of a consistently above average nature are often observed. A conscious effort has been made to achieve proper balance throughout the ensemble. Lapses are infrequent and minor. Consistently above average individual content is frequently present.	Performers achieve clear, meaningful and expressive shaping of musical passages; proper and uniform stress of articulation; natural well-defined and sensitive playing throughout; valid, tasteful and correct interpretation is evident. Tempo, rhythm, dynamics, phrasing, accents and timbre all combine to produce a superbly expressive and musical performance. Proper balance techniques, both within section and in the overall ensemble are observed. Maximum musical content is present throughout most of the performance.