IOWA HIGH SCHOOL MUSIC ASSOCIATION
MARCHING BAND SCORING GUIDE
PERCUSSION

	POOR 0 – 14.4	FAIR 14.5 – 20	GOOD 21 – 27.4	EXCELLENT 27.5 – 33	SUPERIOR 34 – 50
COMPOSITION 0 – 50 POINTS	Composition is unreadable. Musicality is non-existent and dynamics are static. Performers exhibit little or no training in the areas of expression, or style. The percussion ensemble always interferes with the wind ensemble's attempt to communicate. No musical demand is placed on the performer. The percussion ensemble does not enhance the total musical presentation.	Basic components of composition are rare. Evidence of musicality is rarely present and dynamics are infrequent or often inappropriate. Performers exhibit little training in the areas of expression, or style. Changes in dynamic expression are rare, or occur only with the addition or subtraction of voices. The percussion ensemble frequently interferes with the wind ensemble's attempt to communicate. Either very little musical demand is asked of the performers or it is rarely achieved. The percussion ensemble rarely enhances the total musical presentation.	Basic elements of composition are present but often mechanical. Attempts to perform musically are infrequent and most often displayed by individuals. Occasional dynamic change is present but often occurs at the ends of the dynamic continuum. Phrasing is present in its fundamental form but often lacks uniformity and subtlety. Proper balance and blend within the ensemble and from the percussion ensemble to the wind ensemble is present less than half the time. Style is occasionally displayed by individuals. An average level of musical demand is present. Performers are unable to perform highly demanding exposures. The percussion ensemble moderately enhances the total musical presentation.	Elements of authentic communication are present throughout, but can be inconsistent. Attempts to perform musically are evidenced in nearly all individuals, and all sections. This occurs at nearly all points in the program, but a certain maturity or sophistication may be lacking. An appropriate range of dynamics is displayed but is not always uniform from player to player or section to section. Phrasing is present and makes sense, but lacks some subtlety or sophistication. Proper balance and blend both within the ensemble and in relationship to winds is achieved most of the time. Interpretation/style is authentic to the literature but occasionally lacking in individuals. A high level of musical demand is placed on the performers and is almost always achieved. The percussion ensemble enhances the total musical presentation.	Authentic communication is achieved throughout the ensemble and the program. The performers demonstrate an understanding of their role in conveying a unified musical presentation. Dynamics are appropriately varied and uniform throughout. Evidence of phrasing is present. A great deal of musical risk is taken on the part of the performers and is almost always successfully handled. The percussion ensemble enhances the total musical presentation at a high level.

	0 – 14.4	14.5 – 20	21 – 27.4	27.5 – 33	34 – 50
PERFORMANCE QUALITY 0 – 50 POINTS	Evidence of technique or training is non-existent. Performers demonstrate no ability to recover from errors. Appropriate hand position, technique or approach is absent. Performers exhibit no command of time or rhythmic control. Rudimental or melodic exposures are always flawed. Uniformity in technique and approach is impossible to evaluate from player to player or section to section. No technical/visual demand is placed on the performer, or no evidence of achievement is displayed.	Evidence of technique and training is rare. Performer recovery almost never occurs. Hand position, technique or approach is inappropriate, and performers rarely exhibit command of time or rhythmic control. The ensemble struggles to maintain tempo. Visual training is rare and a hindrance to performance and visual appeal. Uniformity in technique and approach is rare from exposure to exposure. Rhythms can be discerned but lack precision. Very little technical/visual demand is placed upon the performers.	Basic evidence of training is occasionally present. Recovery to error is slow. Hand position and technique is appropriate. Performers exhibit average command of time or rhythmic control, yet errors occur at the extremes. Uniformity is readable less than half the time. Visual training is occasionally present and a contributing factor in musical success as well as visual appeal. An average level of technical/visual demand is present, the performers cannot perform the demands asked of them at a consistently high level.	Technical training is present throughout the ensemble with minor lapses occurring in individuals or in brief segments. Recovery to error is rapid. Hand position, technique and approach are all consistent. Performers exhibit proficient command of time and rhythmic control. Uniformity is readable most of the time. Visual training is evident and serves to compliment the ensemble's musical and visual appeal. The ensemble displays consistent levels of technical proficiency. A high level of technical/visual demand is required and almost always readable.	A level of technical excellence is demonstrated by the performers. Recovery is instantaneous and smooth. Hand position, technique and approach are all consistent. Performers exhibit a high level of time and rhythmic control. Uniformity is always present. Technical mastery is present throughout the ensemble and is combined with a high level of demand that is always readable and achieved.