

**OFFICIAL BALLOT**  
**IOWA HIGH SCHOOL MUSIC ASSOCIATION**  
 Boone, Iowa 50036-0010

**MARCHING BAND FESTIVAL**

Competing School \_\_\_\_\_ Class \_\_\_\_\_ Contestant No. \_\_\_\_\_

<i><b>MUSIC EXECUTION</b></i>					
<b>BRASS</b>	V	IV	III	II	I
Consider:	0.....14.....	21.....	27.....	34.....	50
Attacks	Poor	Fair	Good	Excellent	Superior
Releases					
Articulation					
Note Accuracy					
Tone Quality and Intonation					
Rhythmic Accuracy					
Phrasing					
<b>WOODWIND</b>	V	IV	III	II	I
Consider:	0.....14.....	21.....	27.....	34.....	50
Attacks	Poor	Fair	Good	Excellent	Superior
Releases					
Articulation					
Note Accuracy					
Tone Quality and Intonation					
Rhythmic Accuracy					
Phrasing					
<b>PERCUSSION</b>	V	IV	III	II	I
Consider:	0.....14.....	21.....	27.....	34.....	50
Uniformity	Poor	Fair	Good	Excellent	Superior
Precision					
Musicality					
Difficulty					
Tuning and Tone					
Note Accuracy					
Rhythmic Accuracy					
<b>OVERALL MUSICIANSHIP</b>	V	IV	III	II	I
Consider:	0.....14.....	21.....	27.....	34.....	50
Ranges of Instruments	Poor	Fair	Good	Excellent	Superior
Changes of Meter and Tempo					
Phrasing					
Demands of Field Placement					
<b>TOTAL SCORE</b>					
<i>(possible 200)</i>					
<i>Judge's Signature</i> _____					

IOWA HIGH SCHOOL MUSIC ASSOCIATION  
MARCHING BAND SCORING GUIDE  
MUSIC - EXECUTION

	0	14	15	20	21	26	27	33	34	50
	POOR		FAIR			GOOD		EXCELLENT		SUPERIOR
<b>Musicianship 0 – 50 Points</b>	Performers rarely 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 seldom present.	Performers occasionally demonstrate the ability to communicate style or expression. The performance is distorted and mechanical. There are occasional areas of average musical content present. Little evidence of an attempt to achieve ensemble balance and blend exists. Musical content is weak.	Performers usually 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 present most of the time. 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 an above average nature are often observed. A conscious effort has been made to achieve proper balance throughout the ensemble. Lapses are infrequent and minor. 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.					

	0	14	15	20	21	26	27	33	34	50
<b>Technique Brass 0 – 50 Points</b>	Performers rarely exhibit proper training in tone production, control, breath support, pitch, attacks and releases, etc. Cohesiveness seldom exists in the ensemble.	Performers occasionally exhibit training or control to include: appropriate tone, breath support, pitch and balance. Attacks and releases are inconsistent 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 lacking some of the time.	Performers demonstrate 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 above average with minor defects. Attacks and releases show minor inaccuracies. Ensemble cohesiveness is 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	14	15	20	21	26	27	33	34	50
<b>Technique Woodwinds 0 – 50 Points</b>	Performers rarely exhibit proper training in tone production, control, breath support, pitch, attacks and releases, etc. Cohesiveness seldom exists in the ensemble.	Performers occasionally exhibit training or control to include: appropriate tone, breath support, pitch and balance. Attacks and releases are inconsistent 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 lacking some of the time.	Performers demonstrate 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 above average with minor defects. Attacks and releases show minor inaccuracies. Ensemble cohesiveness is 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	14	15	20	21	26	27	33	34	50
<b>Technique Percussion 0 – 50 Points</b>	Percussion Timbre and sound quality. Balance and musicality are non-existent. Precision and rhythmic accuracy are rarely observed. Proper technique and control are seldom evident.	Percussion timbre and sound quality are below average. Balance and musicality are lacking too much of the time. Precision, rhythmic accuracy and musicality are weak. Proper technique and control are lacking most of the time.	Percussion timbre and sound are average at best. Proper balance and expression are evident at all times throughout the ensemble and enhance the horn line. Precision, rhythmic accuracy and musicality are not always consistent. Proper technique and control are evident at times.	Percussion timber and quality of sound are excellent within all segments and throughout the ensemble. Proper balance and musical expression are most often maintained throughout the ensemble and enhance the horn line. Precision, rhythmic accuracy and musicality are above average. Proper technique and control are demonstrated most of the time.	Percussion timbre and quality of sound are outstanding within all segments and throughout the ensemble. Proper balance and musical expression are maintained throughout the ensemble and enhance the horn line. Precision, rhythmic accuracy and musicality are superb. Proper technique and control are demonstrated throughout the section with only minor lapses.					