

Preference Form Instructions and Evaluation Criteria

Directions:

Rank your students in **order of ability**. List **ONE** is for Flute, Clarinet, Alto Saxophone, Cornet, and Percussion. List **TWO** is for Piccolo, Oboe, Bassoon, Eb Soprano Clarinet, Alto Clarinet, Bass Clarinet, Tenor Sax, Bari Sax, French Horn, Trombone, Baritone and Tuba.

Each list is considered independently with every effort to get the best band and have all schools fairly represented. Use the criteria below to determine a numerical value for the subjective areas of Tone Quality, Rhythmic Accuracy, Sight Reading Ability, and Intonation.

For percussionists—please be sure to complete the percussion experience form and list them on preference list ONE also.

Tone Quality

- 5 – Well supported, full sound throughout the playing range and dynamic range. No airy sound.
- 4 – Generally supported, full sound. Some airiness in range or dynamic extremes.
- 3 – Solid sound. Limited flexibility in dynamics. Sound is strained at times.
- 2 – Sound is Sometimes uncertain. Noticeable shifts in quality with respect to dynamics and range.
- 1 – Sound is unpredictable. Support is seldom evident. Embouchure strength insufficient to maintain a good sound.

Rhythmic Accuracy

- 5 – Competent in sixteenth note combinations including dotted rhythms and syncopation in 4/4, 3/4, 2/4, 2/2 and 6/8.
- 4 – Competent in regular sixteenth rhythms, dotted quarter rhythms, eighth note syncopation in 4/4, 3/4, 2/4, 2/2 and 6/8.
- 3 – Competent in eighth note rhythms of all combinations in 4/4, 3/4, 2/4, and 2/2. Learning sixteenth patterns and 6/8.
- 2 – Limited 6/8 experience. Developing the tied and dotted rhythms, including eighths and some sixteenths.
- 1 – No 6/8 experience. Only performs basic whole, half, quarter and eighth patterns.

Sight Reading Ability

- 5 – Handles rhythms, articulations, dynamics and key signatures very well.
- 4 – Usually gets the notes and rhythms well the first time, but may miss dynamics and articulations.
- 3 – Some tempo drop helps but is overall pretty accurate, some mistakes appear in each area mentioned above.
- 2 – Requires a significant drop in tempo for moderate accuracy in faster passages.
- 1 – Limited accuracy, even with slower tempos.

Intonation

- 5 – Demonstrates an awareness of good intonation and independent ability to adjust when needed.
- 4 – Understands intonation and usually adjusts when needed.
- 3 – Plays more in tune in certain keys and ranges than others.
- 2 – Limited ability to discern intonation discrepancies.
- 1 – Unaware of tonal discrepancy. Has to be told about wrong pitches.