

Section 1111: SIGHT-READING ORGANIZATION CONTEST AND MUSIC READING EVALUATION

(a) PERFORMANCE REGULATIONS.

- (1) *Requirement.* All organizations which perform in concert contests are required to enter a sight-reading contest and perform for a rating.
- (2) *Members.* All members of the concert organization who participated on stage are required to participate in the contest for that organization.
- (3) *Music Requirement.* Organizations of the same conference participating in the same concert organization event will read the same music selection.
- (4) *Judging Criteria.* The organization will be judged on accuracy of reading, flexibility in following the director, adherence to style, interpretation and musicianship.
- (5) *Non-varsity (Second Groups).* All music for non-varsity (second groups) will be the same or meet the same criteria as the selection for corresponding organizations two conferences lower than the parent (or first group) organization.
- (6) *Sub Non-varsity.* Schools with more than one non-varsity group may designate one group as non-varsity. At the option of the music director and local school officials, other groups of the same kind (band, choir, orchestra) could then enter as sub non-varsity. Sub non-varsity groups would be scheduled as a separate conference for concert and sight-reading contest.
- (7) *Use of Recording Devices.* The use of recording devices during a group's sight-reading performance is prohibited.

(b) SELECTION OF MUSIC.

- (1) *Committee.* The Director of Music will appoint a committee of five for each (band, orchestra, choir) organization contest to serve two-year overlapping terms for the specific responsibility of selecting the music to be used in the UIL region contests.
- (2) *Expenses.* Expenses for the music selection committees and expenses for the distribution of the music to the regions will be prorated to the regions. Region executive committees will reimburse the League office for their prorated amount of music costs on or before June 15 of each school year.

(c) AFFIRMATION OF CONFERENCE. Prior to the contest, the following question will be asked of the director of each organization. "This organization will be reading (*title of selection*) which has been chosen for conference (*varsity or non-varsity groups*). Is this the correct conference for your organization?"

(d) PRIOR KNOWLEDGE OF THE MUSIC.

- (1) *Question.* A judge is required to ask the director of each competing organization the following question: "Has this organization or any of its student members heard, read, rehearsed or performed this selection (indicating the music) at any time prior to this contest?" If the answer is "yes" the director will have two options:
  - (A) The director may have his/her band, choir or orchestra read an alternate selection of equal difficulty which shall be available from the contest chair; or
  - (B) The director may excuse the student(s) who has/have prior knowledge of the music and proceed with the rest of the group in the preparation and performance of the designated selection.
- (2) *Consequences.* A false response to the question concerning prior knowledge of the music shall result in the organization and/or its director being penalized in accordance with Subchapter E. The minimum penalty shall be disqualification of that organization from the music reading evaluation competition.

(e) PROCEDURES FOR ORCHESTRA SIGHTREADING COMPETITION.

- (1) *Score Study.* Prior to the instruction period the director will be given a period of three minutes to study the sight-reading music score.
- (2) *Instruction Period.* The director will be given the following time limits to study the score and instruct the organization:
  - (A) Conference 6A-5A First Groups: 10 minutes;
  - (B) Conference 3C-4A First Groups and 6A non-varsity (second groups): eight minutes; and
  - (C) All other conferences seven minutes.
  - (D) Sub-non varsity orchestras may extend the explanation period for their conference by one minute.
- (3) *Director Limitation.* Only one director may instruct and direct an organization at the contest. The director may instruct the group as he or she sees fit, including singing phrases or illustrating rhythmic figures, but the director may not perform the music on any instrument. The director may not allow students to tap rhythms or perform any part of the music in any fashion.
- (4) *Marking Music.* Neither the director nor the students may mark on the music unless instructed to do so by a judge.

- (5) *Warm-up and Tuning.* Immediately following the instruction period and prior to the sight-reading performance the sight-reading music will be turned face down. Each performing group may then play or sing a brief warm-up consisting of one of the following:
- (A) long tones;
  - (B) a whole note scale; or
  - (C) eight measures of a warm-up chorale.

In addition string players may check tuning. No further warm-up, instruction or communication of any kind is permitted by the director, including the use of verbal counting to initiate the reading.

- (6) *Performance.* The organization shall then perform the music. In the event the director elects to halt the performance, it should be for the sole purpose of designating a starting point. The director may not give further instructions.
- (7) *Disqualification.* An orchestra whose director makes an obvious contribution to the performance by either singing with or speaking to the students while they are performing shall be disqualified. An obvious attempt by a director to be disqualified may result in a rating. (A judge's decision of what is obvious is final.)

(f) **PROCEDURES FOR BAND MUSIC READING EVALUATION.**

- (1) *Score Study.* Prior to the instruction period the director will be given a period of three minutes to study the sight-reading music score.

- (2) *Instruction Period.* The director will be given the following time limits to study the score and instruct the organization:

- (A) Conference 6A-5A First Groups:

7:00 General Explanation

3:00 Summary Explanation

- (B) Conference 3C-3B-4A First Groups and 6A non-varsity:

5:00 General Explanation

3:00 Summary Explanation

- (C) All other conferences:

4:00 General Explanation

3:00 Summary Explanation

- (D) Sub-non varsity bands and Conference C non-varsity bands may extend the summary explanation period for their conference by one minute.

- (3) *Use of Instruction Period.* The director may use the instruction period in the following fashion.

- (A) *General Explanation.* The director may structure this initial segment of time (7 minutes/5 minutes/4 minutes) as he or she wishes by incorporating any combination of silent study and/or director's explanation. During this time period the director may point out specific performance problems, demonstrate how ritards, fermatas, etc. will be conducted, call attention to accidentals, identify unique characteristics of the music (i.e., who has the melody, important passages for certain sections, the presence of repeats, etc.) and answer student questions. At the director's discretion, students may finger passages at any time during the general explanation period. Note: The director and students may not count, sing or audibly reproduce the music in any other fashion.

- (B) *Verbal Notification.* At the conclusion of the general explanation period timing will stop and the chair of the sight-reading panel or a designee will read aloud the following statement: Your general explanation period is over. You may now begin your summary explanation." Time will then begin for the three minute summary explanation.

- (C) *Summary Explanation.* During the final segment (3 minutes) the director may instruct the group as he or she sees fit, including singing phrases, demonstrating rhythmic figures or reviewing ritards and fermatas with singing and/or counting. However, the director may not perform the music on any instrument or allow students to tap rhythms or perform any part of the music in any fashion.

- (4) *Warm-up and Tuning.* Immediately following the instruction period and prior to the performance the sight-reading music will be turned face down. Each performing group may then play or sing a brief warm-up consisting of one of the following:

(A) long tones;

(B) a whole note scale; or

(C) eight measures of a warm-up chorale.

No further warm-up, instruction or communication of any kind is permitted by the director, including the use of verbal counting to initiate the reading.

- (5) *Performance.* The organization shall then perform the music. In the event the director elects to halt the performance, it should be for the sole purpose of designating a starting point. The director may not give further instructions.

- (6) *Disqualification.* A band whose director makes an obvious contribution to the performance by either singing with or

speaking to the students while they are performing shall be disqualified. An obvious attempt by a director to be disqualified may result in a rating. (A judge's decision of what is obvious is final.)

(g) PROCEDURES FOR CHORAL SIGHT-READING COMPETITION.

- (1) *Time.* A director of a choral group will be given six minutes to study the score and instruct the organization. EXCEPTION: Sub-non varsity choirs may extend the study and instruction period by one minute.
- (2) *Instructions.* At any time during the instruction period the tonic chord may be played once in broken chord style. It may not be reproduced by the students. The director may instruct the group by tapping out rhythms and talking about any passage of music but may not hum, sing any part, or allow it to be played on the piano. Students may chant rhythms and/or text and tap or clap the rhythms. But they may not reproduce the music tonally. Students may ask questions and make comments, according to the director's wishes.
- (3) *Marking Music.* Neither the director nor the students may mark on the sight-reading music unless instructed to do so by a judge.
- (4) *First Reading.* At the completion of the instruction period choral groups will be given the tonic chord, in broken chord style. At that time, the students may reproduce the tonic chord, utilizing their preferred method of sight-reading (numbers, syllables, etc.). The accompanist will then give the starting pitches, which each section may sing, again utilizing their preferred method. The director may sing the starting pitch with each section. After the choir has sung its starting pitches no further warm-up or musical instruction of any kind is permitted by the director, including the use of verbal counting to initiate the reading. The music will then be sung without piano accompaniment and using the group's preferred method of sight-reading. The director may choose to read the piece in the printed key or any other key suitable for the group.
- (5) *Second Instruction Period.* Following the first reading, the director will have two minutes for instruction. The procedures described in (2) will apply.
- (6) *Second Reading.* The procedures in (4) will apply. The selection will then be sung a cappella. All groups may continue to use their preferred method of sight-reading or may sing the words printed in the score. The director's decision to use text or not will have no bearing on the final rating. Both readings will be judged.
- (7) *Disqualification.* A choral group whose director makes an obvious contribution to the performance by either singing with or speaking to the students or making other audible contributions while they are performing will be disqualified. An obvious attempt by a director to be disqualified may result in a rating. (A judge's decision of what is obvious is final.)
- (8) *SAB Music Selection.* Choral groups performing a majority of SATB music in their concert competition will be required to sightread SATB music designated for that conference. However, choirs in all conferences may sightread SAB music provided that their program includes a majority of SAB music.
- (9) *SA and TB Music Selection.* In all middle school conferences as well as junior high school B and 2B conferences, choral groups performing a majority of SA or TB music in their concert competition may elect to sightread SA or TB music designated for that conference.

Section 1112: ADJUDICATION

- (a) SELECTION OF JUDGES. The membership roster of the Texas Music Adjudicators Association (TMAA) will be the recommended list of approved judges. The music executive committee will select three judges from this list subject to the following guidelines.
  - (1) *List of Judges.* In all high school organization event contests, one judge shall be selected from the recommended list of approved judges, a second judge shall be selected from the recommended or provisional list of approved judges and a third judge may be selected from the recommended or provisional list of approved judges or from other sources approved by the State Director of Music.
  - (2) It is recommended that the high school judge selection process be followed for all middle school organization event contests.
  - (3) *Sight-reading Judges.*
    - (A) A three-judge panel shall be utilized for all UIL sight-reading contests.
    - (B) In all sight-reading events, a judge selected from the Recommended List of Approved Judges shall be designated chair of the adjudication panel.
  - (4) *Orchestra Judge.* At least one judge with orchestra teaching experience shall be employed in regions having one or more orchestra entries.
  - (5) *Residence.* A high school choral, band or orchestra, judge shall reside outside the region or area in which he or she is

being employed to judge. **EXCEPTION:** A judge who is otherwise qualified according to section 1112 may judge in the region or area where they reside if they have no involvement with public school music programs in the region of residence and there is no other real or perceived conflict of interest. Zoned junior high contests as well as high school solo and ensemble contest judges may be selected from other zones within the same region.

- (6) *Current Involvement.* A judge should be currently teaching, conducting or performing in or retired from the field in which he or she is employed to judge.
- (7) *Education.* A judge shall have a college or conservatory background in music.
- (8) *Limitation.*
  - (A) A judge may not evaluate an organization event in music competition if that judge has served as a clinician-conductor for any school organization in that region or area and conference during the current school year. The rule does not apply to clinicians for All-Region, All-Area and All-State organizations.
  - (B) In marching competition, the following limitations will apply:
    - (i) A director may not judge region marching competition in any region assigned to the same area in which he or she competes. This limitation applies only in years that the state competition is held in that judge's conference.
    - (ii) A judge at the area level marching competition may not evaluate other bands in the same conference as that judge's band, if that judge's band has been selected to advance to the next level of competition. This limitation also applies to other music personnel such as music supervisors who reside within the school district of the advancing band.
- (9) *Prior Employment.* A judge may not accept a judging invitation from a region, area or zone in which that judge formerly taught, unless two years have elapsed since the time of last employment in that region, area or zone.
- (10) *Return Engagement.* A judge may not be invited for a return engagement to adjudicate an organization event (band, orchestra, choir or sight-reading contest) in the same conference unless two years have elapsed since he or she last judged that specific event.
- (11) *Conflict of Interest.* A region may not employ a judge, nor a judge accept an adjudication assignment if there is a known conflict of interest.
- (12) *Honorarium.* The maximum honorarium for each judge will be as follows:
  - (A) for organization events, \$300.00 per day, plus \$60.00 for each hour over a scheduled eight-hour day; and
  - (B) for solo and ensemble events, \$250.00 per day plus \$50.00 for each hour over a scheduled eight-hour day.
  - (C) Travel and per diem shall be paid according to the established state schedule or as prescribed by the executive committee in the UIL Music Contest contract of employment. If travel related expenses arranged by the region executive secretary or contest chair exceed the provisions of the contract, actual expenses will be paid. It is recommended that whenever possible lodging and commercial travel be paid directly to the vendor.

(b) **RESPONSIBILITIES OF JUDGES.**

- (1) *Rating Justification.* If a judge gives a rating other than Division I, the judge is expected to explain on the comment sheet what the student or group should do to improve the performance. Taped comments and a written summary will be used for all region marching band contests. In all other organization events each region is encouraged to use cassette tape recorders to record judge's suggestions in addition to the written comments.
- (2) *Irregularities.* The judge shall call to the attention of the contest chair any irregularities of performance or procedure on the part of the participant prior to auditioning the contestant. The ratings and comment sheets of a contestant who fails to follow the established procedures will be held in the contest office until the contest chair rules on the infringement.
- (3) *Discourteous Conduct.* Judges shall report any act of discourtesy by a participant or music director to the contest chair, who shall forward the report to the appropriate executive committee for action.
- (4) *Conferences.* Judges shall be instructed not to confer before ratings are placed on comment sheets and those sheets are collected for tabulation.

(c) **JUDGING STANDARDS.** The performance of the soloist, ensemble, or organization at the time of the contest is the only factor which can be considered in determining ratings. A rating designating the excellence of the performance shall be as follows:

- (1) *Division I (Superior).* A superior performance for the event and the class of participants being judged; worthy of the distinction of being recognized as a first place winner.
- (2) *Division II (Excellent).* An unusual performance in many respects but not worthy of the highest rating due to minor defects in performance or ineffective interpretation. A performance of distinctive quality.
- (3) *Division III (Average).* An average performance, but not outstanding, showing accomplishment and marked promise,

but lacking in one or more essential qualities.

- (4) *Division IV (Below Average)*. A below average performance not worthy of higher rating because of basic weaknesses in most of the fundamental factors.
- (5) *Division V (Poor)*. Much room for improvement. The director should check his or her methods, instrumentation, etc. with those of more mature organizations.
- (6) *Final Ratings*. If judges' ratings do not agree, the following chart will determine the rating to be awarded:

Charts for Computing Ratings- Three Judges-Five Ratings

Rating I	Rating II	Rating III	Rating IV	Rating V
1-1-1	1-2-2	1-3-3	1-4-4	1-5-5
1-1-2	1-2-3	1-3-4	1-4-5	2-5-5
1-1-3	1-2-4	1-3-5	2-4-4	3-5-5
1-1-4	1-2-5	2-3-3	2-4-5	4-5-5
1-1-5	2-2-2	2-3-4	3-4-4	5-5-5
	2-2-3	2-3-5	3-4-5	
	2-2-4	3-3-3	4-4-4	
	2-2-5	3-3-4	4-4-5	
		3-3-5		

- (7) Judges shall not add plus (+) or minus (-) to division ratings.

#### Section 1113: AWARDS

- (a) **ORDERING OF AWARDS**. The awards referred to in this section may be purchased by the region executive committee from the companies designated by the Policy Committee. The contract for the awards has been negotiated on competitive bids submitted to the Policy Committee of the Legislative Council. Awards lost, damaged or stolen may be replaced by the executive committee. Proof of rating should be submitted with the request for replacement.
- (b) **PRESENTATION OF AWARDS**. The schedule of awards established by the Legislative Council is mandatory. No other ratings or awards shall be given. A school that accepts other ratings or awards will be subject to penalty by the State Executive Committee upon recommendation of the appropriate region executive committee.

#### Section 1114: TEXAS STATE SOLO-ENSEMBLE CONTEST

- (a) **PERFORMANCE REGULATIONS**. Unless otherwise specified, the rules of the Texas State Solo-Ensemble Contest are identical to those of the UIL solo-ensemble contests.
- (b) **ELIGIBILITY**. All secondary school students in grades 9 to 12 who received a Division I rating with a Class 1 selection in a UIL region solo or small ensemble contest during the current school year may qualify to participate in TSSEC under the following provisions:
  - (1) The solo (both instrumental and vocal) was certified as being performed by memory at the region contest.
  - (2) Schools in conferences 5A, 4A, 3A, 2A and A may include students from grades 7 and 8 in ensembles, provided the majority of ensemble members are in grade 9 or above.
- (c) **MUSIC REQUIREMENTS**. Music performed at the Texas State Solo-Ensemble Contest may be different from that used at the region contest, provided the selection performed is chosen from the Class 1 *Prescribed Music List* for the same event. The event entered shall remain the same; only the music performed may be changed.
- (d) **MEMORY REQUIREMENT**. All solos (instrumental and vocal) shall be performed by memory. Exception: Music may be used for Class I solos specified as being exempt from the memory requirement in the *Prescribed Music List*.
- (e) **RESPONSIBILITY FOR INSTRUMENTS AND EQUIPMENT**. Participants in the Texas State Solo-Ensemble Contest will be responsible for providing all instruments and equipment (including music stands).
- (f) **MUSIC THEORY CONTEST**.
  - (1) *Additional Contest*. A Music Theory Contest will be held in addition to those events listed for region competition.
  - (2) *Grade Limitation*. The Music Theory Contest is open to any student in grades 9 through 12, provided that the student has the approval of the school principal and school music director.
- (g) **ENTRY PROCEDURES**.
  - (1) *Entry*. All entries shall be submitted electronically using the links available on the UIL website.
  - (2) *Deadline*. Entries for TSSEC shall be submitted on the web on or before midnight, April 1.
  - (3) *Fees*. Fees are not refundable after deadline date. Fees submitted by individual students will not be accepted.
  - (4) *Late Entries*. Entries submitted after April 1 will be placed on a waiting list in the order they are received and will be scheduled only if performance times are available. An additional fee will be charged for late entries.
- (h) **SCHEDULING**.

- (1) *Same Day*. All entries from a school will be scheduled to perform on the same day. Exceptions can be made only if a special scheduling request is made, as explained below.
  - (2) *Scheduling Request*. Request for performance times on a specific day may be submitted. Requests for a specific part of the day cannot be made. After an entry is submitted, changes cannot be made in the day selected for entries unless performance times are available.
  - (3) *Contest Schedule*. Contest schedules will be available on the web on or about May 1 of each year. The director will be responsible for notifying students of their scheduled day, time and location.
- (i) **AWARDS.**
- (1) *Solo and Ensemble*. Division I Solo-Gold medal; Division II Solo-Silver Medal; Division I Ensemble-Bronze Medal.
  - (2) *Outstanding Performer*. The Outstanding Performer Award represents the attainment by an individual of superior musicianship as demonstrated in the exacting competition of the Texas State Solo-Ensemble Contest. The award will be sent to each student designated as an Outstanding Performer after the contest.

Section 1115: WIND ENSEMBLE FESTIVAL

- (a) **ELIGIBILITY.** Any school may enter the Wind Ensemble Contest provided the school's varsity band earned a Division I rating at the current year's region concert contest.
- (b) **ENTRY REQUIREMENTS.**
  - (1) Entries and fees for the Wind Ensemble Contest may be submitted at any time during the school term. All entries will be filed according to postmark.
  - (2) Entries will be certified by the League office upon notice that the ensemble received a Division One rating at the region contest. Notification should be sent to the League office within 72 hours following the region organization contest.
  - (3) Ensembles will then be assigned performance times based on contest entry postmarks. A maximum of 18 ensembles will be scheduled for the State Wind Ensemble Contest.
- (c) **PERFORMANCE TIME.** Performance time is limited to 30 minutes, including movements on and off the stage.
- (d) **MUSIC REQUIREMENTS.** Wind ensembles will perform a minimum of two or a maximum of three selections chosen from any source suitable for wind ensemble. Judges may comment on the suitability of the music for the group. A score of each selection with measures numbered shall be provided for each judge by the ensemble conductor.
- (e) **AWARDS.** Awards for the State Wind Ensemble Festival shall conform to those designated by the Policy Committee of the Legislative Council.
- (f) **RECOGNITION OF EXEMPLARY MUSICAL ACHIEVEMENT.** In lieu of an Outstanding Wind Ensemble Award and at the option of the judging panel, individual performers and/or sections of each ensemble may be honored for exemplary musical achievements.
- (g) **PERFORMANCE ATTENDANCE.** Each participating wind ensemble shall be expected to attend the UIL Wind Ensemble Festival performance of at least two other ensembles.

(Sections 1116-1199, reserved for expansion.)