

## Subchapter B. MUSIC

## Section 1100: INTRODUCTION TO MUSIC CONTESTS AND EVENTS

- (a) **PURPOSES.** The purposes of the University Interscholastic League music contests and events are to provide statewide music competitions and evaluations that foster high performance standards, nurture aesthetic development and assess the mastery of the Texas Essential Knowledge and Skills for Music.
- (b) **TECHNICAL ADVISORY COMMITTEE.**  
See Section 25.

## Section 1101: POLICY AND ETHICS; OBSERVANCE OF THE CODE

The policies and code of ethics as outlined in the following sections shall be observed by all music participants.

- (a) **SCHOOL OFFICIALS:**
  - (1) provide support for students and directors for implementing music contests and events;
  - (2) create a climate of professional concern to assure that music contests and events are carried on with sound educational qualities as the uppermost priority; and
  - (3) strive to assure that directors are aware of and observe the letter and intent of all UIL rules and regulations.
- (b) **CONTEST OFFICIALS:**
  - (1) administer music contests and events with a spirit of courtesy and cooperation among all participants; and
  - (2) see that music contests and events are conducted with discipline and decorum, maintaining both the spirit and the intent of the rules and regulations.
- (c) **ADJUDICATORS:** Adjudicators shall observe the policy and ethics code of the Texas Music Adjudicators Association.
- (d) **DIRECTORS:**
  - (1) know and uphold all rules for the UIL music program as stated in the Constitution and Contest Rules;
  - (2) foster a spirit of artistic involvement and aesthetic achievement for all students participating in music contests and events;
  - (3) instill, by word and example, the respect for all regulations and the graceful acceptance of adjudication;
  - (4) recognize the importance of the total educational process and remain sensitive to each student's needs in terms of academic pursuits, personal life and extracurricular activities;

- (5) maintain a reasonable and proper balance of pre-school and out-of-school rehearsal schedules;
- (6) abstain from any practice that solicits teachers to modify a participant student's grade for eligibility purposes; and
- (7) abstain from any practice that makes a student feel pressured to participate in non-school activities.

(e) **STUDENTS:**

- (1) know and respect the rules and regulations pertaining to participation in any UIL music competition or event;
- (2) maintain a sense of the educational purpose of participating in music contests and events, keeping uppermost in mind the two-fold benefit of self-gratification in an artistic activity as well as the representation of one's school community; and
- (3) remember that conduct that berates, intimidates or threatens other participants, in any way, has no place in interscholastic activities.

## Section 1102: GENERAL REGULATIONS

- (a) **SCHOOL ELIGIBILITY.** Schools shall participate in UIL music competition and events based on assignment to conferences in even numbered years. See Section 1102(h).
  - (1) **New Schools.** New UIL-member schools and/or UIL-member schools not having competed during the preceding year and intending to enter music contests may become eligible by notifying their Region Executive Secretary in writing prior to September 1.
  - (2) **New Middle Schools and Junior High Schools.** New middle schools and junior high schools (whose corresponding high schools are members of the UIL) not having competed during the preceding year and intending to enter music contests and events may become eligible by notifying their Region Executive Secretary in writing prior to October 1.
  - (3) **Schools that 'Opt Up'.** Schools that 'opt up' a conference (participate in a higher conference than their enrollment qualifies) for reclassification and realignment purposes have the option to participate in music competitions and events in the conference in which their actual enrollment would place them.

- (b) **STUDENT ELIGIBILITY.** Eligibility regulations as outlined in Constitution Subchapter M and Contest Rules Subchapter D shall apply to UIL music competitions and events. The superintendent or a designee shall certify the eligibility of participants at the time of their entry into the event. See Section 1103(b).
- (1) **Limited Competition.** No student may perform with more than one ensemble in each organization event code. See Section 1110. Exception: An instrumental student may participate with more than one ensemble in each organization event code, provided the student is performing on a different instrument in each ensemble. See UIL website for acceptable definitions of different instruments.
  - (2) **Grade Limits.** No student in grades 6 and below may participate in UIL music competitions or events. Exception: Sixth grade students are eligible to participate in UIL concert and sight-reading evaluation under the following provisions.
    - (A) **Orchestra.** The student shall be enrolled in the corresponding music class of the ensemble that is participating in concert and sight-reading.
    - (B) **Band and Choir.** The student shall be enrolled in the corresponding music class of the ensemble that is participating in concert and sight-reading and the band or choir shall be comprised of a majority of 7th grade students or above.
  - (3) **Member of Organization.** For the purpose of a UIL music competition or evaluation, a student need not be enrolled in the corresponding music course, provided that all other student eligibility requirements are met. Exception: Section 1102(b)(2)(A&B).
  - (4) **Forfeiture.** In the event an ineligible student participates in any music competition or event, knowingly or unknowingly, the minimum penalty shall be forfeiture of the ratings and awards.
- (c) **REGION ORGANIZATION.** Texas shall be divided into regions for music competition and events. Organizations and individuals shall participate in regions to which they are assigned. A region may be zoned according to conferences for music purposes, provided there is a minimum of five schools of that conference in each zone. Exception: At the option of the Region Executive Committees regions may combine to host a UIL music contest or event.
- (d) **SCHOOL TRANSFER RULE.** Schools will be approved for transfer from one music region to another only under the following conditions:
- (1) **Transfers.** Transfers will be considered by the State Director of Music in even-numbered years when schools are being reassigned to conferences. Deadline for submissions is August 1.
  - (2) **Review Process.** The superintendent of the school desiring the transfer shall, in the request, provide rationale proving travel hardship. Transfers will be denied, if in the opinion of the State Director of Music, such transfers create an imbalance of competition. Transfers denied may be appealed to the State Executive Committee.
- (e) **REGION EXECUTIVE COMMITTEE.** The State Director of Music shall appoint in each region an executive committee comprised of seven school administrators from school districts in the assigned region, with no more than one representative from a school district. In the event the region consists of less than seven school districts the committee shall be comprised of one representative from each school district. Those administrators eligible for appointment to the Region Executive Committee are superintendents, associate or assistant superintendents, high school principals, music administrators, and other administrators designated by the superintendent. It is recommended that there be no more than two music administrators on the committee. The committee member may appoint an alternate to serve in the event the member is unable to attend a meeting. The selection of members shall reflect sensitivity to ethnicity and gender. These members shall serve three-year overlapping terms. Each committee shall elect its own chair who shall serve a one-year term. The chair may be re-elected.
- (f) **DUTIES AND CONDUCT OF BUSINESS OF THE REGION EXECUTIVE COMMITTEE.**
- (1) The Region Executive Committee shall be responsible for the region music competition and events as outlined in Subchapter B: Music.
  - (2) **Accounts.** A music Region Executive Committee may either have a UIL member school that is part of the region act as a fiscal agent for the committee or may deposit its funds with a federally insured bank.

The school acting as the fiscal agent or the bank chosen by the committee shall hold funds for the committee's use and benefit and provide monthly and annual statements showing all financial activity.

- (3) Executive Secretaries. A Region Executive Committee may only contract for services with a qualified individual to serve as an Executive Secretary using a UIL-approved memorandum of understanding that sets forth the terms and conditions of the relationship between the individual, the Region Executive Committee and the UIL. An incumbent Executive Secretary must be re-appointed on an annual basis by the Region Executive Committee he or she serves. In no event shall any person who contracts to perform services for a Region Executive Committee be considered an employee or treated as an employee of the Region Executive Committee, the UIL or The University of Texas.
- (4) Signature Authority. Any bank or other financial account shall require dual signatures on checks over an amount to be determined by the Legislative Council. In the case of dual signatures one signature must be a designated UIL member school employee who serves as a representative of his or her school on a music Region Executive Committee. The second signature may be either a designated UIL member school employee who serves as a representative of his or her school on a music Region Executive Committee or the Region Executive Secretary. Checks in an amount that are under the dual signature threshold amount only require a single signature from a designated member of the committee and/or, if affirmatively authorized by the committee, the Executive Secretary.
- (5) Training. All members of a music Region Executive Committee must take the online training provided by the UIL, including the attorney general's open meeting training. Information on required courses will be posted on the UIL website.
- (6) Management of Funds. By June 30th each even numbered year, the committee's account shall be settled as follows:  
A committee may not retain more than 25% of the prior two years average annual operating budget expenditures in an account

holding Region Executive Committee funds. However, in no event may the retained amount exceed a cap amount determined in even numbered years by the Legislative Council. After all of the region's debts have been paid, any remaining funds greater than the allowed retention amount shall be equitably divided and distributed amongst the schools that have paid funds to the Region Executive Committee during the preceding two-year period. By June 30th prior to the start of a new UIL music alignment and after all of the region's debts have been paid, any school that will not remain in a region and that paid funds to the Region Executive Committee during the alignment period shall receive an equitable refund from the region's remaining funds. After a UIL music realignment process is complete and the makeup of a region has been determined, funds to finance a region's activities may be assessed to schools that make up a region in the regular course of the Region Executive Committee's business meetings.

- (7) Audit. An audit of a Region Executive Committee financial account and related documentation shall be conducted annually, by the UIL member school acting as the committee's fiscal agent or, if the committee's funds are in a bank account, by an independent auditor hired by the committee. The results of the audit shall be provided to the UIL as part of the financial reporting set forth in part (10), below.
- (8) Record Keeping. Each Region Executive Committee shall make accurate minutes of all meetings and retain all non-financial records for no less than three (3) years and all financial records for no less than five (5) years. Circumstances, such as legal action, may require records of the Region Executive Committee be retained longer than the minimum periods set forth above. Each Region Executive Committee shall meet at least three times a year and present the committee's check registry and current bank statements at each meeting.
- (9) Ethics. All school representatives serving on a music Region Executive Committee and persons who otherwise perform work on the committee's behalf shall be subject to the code of ethics for UIL committees found in

- Section 33, UIL Constitution and Contest Rules.
- (10) Financial Report. Each Region Executive Committee shall by June 30th of each year submit a financial report to the UIL office on a form approved by the Executive Director and the chair of the Legislative Council. The report shall contain information showing receipts and disbursements for each region contest or event that was held over the course of the school year along with any account balances and other pertinent financial information. The UIL staff shall review all submitted reports, conducting any analysis the Executive Director deems appropriate and report any relevant information or findings to the Legislative Council at its annual fall meeting.
- (g) DUTIES OF THE EXECUTIVE SECRETARY AND/OR EVENT CHAIR. It shall be the duty of the Region Executive Secretary and/or event chair to make all arrangements for region music competitions and events as directed by the Region Executive Committee and in compliance with the UIL Constitution and Contest Rules. The Region Executive Committee cannot hire or treat any person, such as an Executive Secretary or event chair, as an employee and may only hire persons to perform tasks for the committee as independent contractors.
- (h) CONFERENCES. Assignment to conferences as outlined in this section is mandatory and a school shall participate in the conference to which it is assigned.
- (1) Conferences. The UIL will assign participating schools to a conference based on school enrollment.
- (2) Middle Schools. Middle schools will participate under the provisions listed in Section 1400 and are assigned to conferences according to the following:
- (A) Conference C Middle School. Enrollment of 0-249 in grades 7 and 8.
- (B) Conference 2C Middle School. Enrollment of 250-649 in grades 7 and 8.
- (C) Conference 3C Middle School. Enrollment of 650 or more in grades 7 and 8.
- (3) Junior High Schools. Junior high schools will participate under the provisions listed in Section 1400 and are assigned to conferences according to the following:
- (A) Conference B Junior High School. Enrollment of 0-249 in grades 7, 8 and 9.
- (B) Conference 2B Junior High School. Enrollment of 250-649 in grades 7, 8 and 9.
- (C) Conference 3B Junior High School. Enrollment of 650 or more in grades 7, 8 and 9.
- (4) Ninth-Grade-Only High Schools. Ninth-grade only high schools are not permitted to participate in UIL junior high school or middle school music competition and events.
- (5) Corrections To Middle School and Junior High School Conference Assignments. Corrections to middle school and junior high school conference assignments will be accepted up to 30 days prior to the first day of the first region music contest or event of the school year for that conference. Corrections should be submitted in writing to the Region Executive Secretary by the school principal (or designee).
- (i) VARSITY, NON-VARSITY, SUB NON-VARSITY, COMPOSITE, AND COMBINED GROUPS. When entering concert and sight-reading evaluation and marching band contest a school's band, choir, and orchestra program shall each designate at least one group as varsity (first group) unless granted an exception under Section 1102 (i)(3). Varsity groups may be entered in each of the following event codes: 100 (Concert Band), 921 (Full Orchestra), 926 (String Orchestra), 931 (Mixed Choir), 933 (Tenor-Bass Choir), 935 (Treble Choir), and 941 (Marching Band), provided any of the applicable conditions in Section 1102 (i)(1 and 2) are met. Other organization entry possibilities and conditions are listed in Section 1102 (i)(4,5,6, and 7).
- (1) 5A/6A Choirs. 5A/6A choir programs shall enter a varsity mixed choir (event code 931). Exception: At the option of the choir director and local school administration and with the approval of the UIL State Director of Music, new 5A/6A choir programs or 5A/6A choir programs committed to the process of establishing a viable choir program may enter a treble choir as the varsity group representing that school. This option shall remain in effect until the varsity treble choir earns a Division I rating in concert performance. Pending request from local school administration and with the approval of the UIL State Director of Music the requirement to return to entry of a varsity mixed

- choir may be waived until such time that local school administration requests varsity status for the mixed choir.
- (2) Middle School, Junior High School, and Conference A-2A-3A-4A Choirs. Middle schools, junior high schools and conference A-2A-3A-4A high schools shall designate either a mixed choir or treble choir as the varsity group representing that school. Other choirs from that school may be entered as non-varsity provided that there is no duplication of personnel.
  - (3) Varsity Waiver. At the option of the music director and local school administration and with the approval of the UIL State Director of Music, music organizations representing new music programs or music organizations committed to the process of establishing a viable music program may enter as non-varsity in the conference to which they are assigned until such time that the organization earns a Division I rating in concert performance. Pending request from local school administration and with the approval of the UIL State Director of Music the requirement to return to varsity status may be waived until such time that local school administration requests varsity status.
  - (4) Non-varsity Groups (Second Groups and Below). Non-varsity (second groups and below) bands, orchestras and choirs may participate in UIL music organization events under the following provisions:
    - (A) A varsity group (first group) of the same kind has been entered.
    - (B) String orchestras may be entered as non-varsity (second group) provided that a varsity full orchestra or varsity string orchestra from that school is also entered. In the event that a varsity full orchestra and a non-varsity string orchestra are entered, no duplication of personnel is permitted.
    - (C) In the event a full orchestra, varsity string orchestra and non-varsity string orchestra are entered, string students shall participate in either the varsity string orchestra or the non-varsity string orchestra.
    - (D) Treble or tenor bass choirs may be entered as non-varsity provided that a varsity mixed choir from the school is entered and members of the varsity mixed choir do not participate in any non-varsity choir. Exception: 1A-2A-3A-4A choirs designating a treble choir as the varsity group or 5A-6A choirs on a treble as varsity waiver.
    - (E) Members of a non-varsity mixed choir may participate in either a varsity or non-varsity treble or tenor bass choir.
    - (F) Performing organizations in 9th grade and/or 10th grade high schools may enter as non-varsity.
    - (G) Non-varsity (second groups) shall be scheduled as a separate conference.
  - (5) Sub Non-Varsity Groups (Third Groups and Below). Schools with more than one non-varsity group shall designate at least one of those groups as non-varsity (second group). At the option of the music director and local school officials, other groups of the same kind (band, choir, orchestra) may then be entered as sub non-varsity. Sub non-varsity groups shall be scheduled as a separate conference.
  - (6) Composite Group. When a high school adds students from grades 7 and/or 8 to students in grades 9-12 to form a participating high school unit, the resulting group is known as a composite group. Composite bands and choirs are permitted in conferences 5A, 4A, 3A, 2A and A. Composite orchestras are permitted in all conferences.
  - (7) Combined Groups. Combined groups may exist under one of the following conditions.
    - (A) When students from a middle school, junior high school, or high school are added to students from another middle school, junior high school, or high school to form a participating unit, the resulting group is known as a combined group. High school combined groups may not advance past region competition.
    - (B) Students on ninth grade campuses who receive their music instruction as part of the total high school program may be combined with students in grades 10-12 for the purpose of a UIL music organization event.
  - (j) SUNDAY PARTICIPATION. No UIL-member school shall sponsor individuals or organizations in a UIL contest on a Sunday. Exception: Under extenuating circumstances such as weather delays, site conflicts or excessive loss of school time, a

UIL music contest or event may be scheduled on Sunday with the approval of the UIL Office.

- (k) NON-TRADITIONAL SCHOOL YEARS. (See Section 383).

#### Section 1103: ENTRY PROCEDURE

- (a) PROCEDURE. All entries, including deadline policies, shall be prepared and submitted in compliance with the UIL Constitution and Contest Rules and procedures established by the Region Executive Committee.
- (b) ORGANIZATION ROSTER FORM NO. 1. A copy of the Organization Roster Form No. 1 certified by the school district administration listing in alphabetical order all students eligible at the time of the event shall be on file with the Region Executive Secretary (or designee) prior to the commencement of each organization's performance.
- (c) ENTRY FEE: Each organization entering a music region event is required to pay an entry fee as established by the Region Executive Committee. In addition, each organization in concert and sight-reading and marching band shall pay a state fee as determined by the Legislative Council. State fees will be forwarded to the UIL Office by the Region Executive Committee.

#### Section 1104: COPYRIGHT COMPLIANCE

- (a) COMPLIANCE: Compliance with current copyright law is required of all participants in UIL music events. Violations are subject to the penalties outlined in Sections 27 and 29.
- (b) REPRODUCED COPIES OF MUSIC. Reproduced copies of published, copyrighted music scores will be accepted for UIL music events provided the following conditions are met:
- (1) the reproduction of scores is an emergency and is made without purpose to avoid purchase of music;
  - (2) the reproduction shows the notice of copyright;
  - (3) proof is provided that a purchase order for the procurement of copyrighted scores has been initiated or a statement by the copyright holder granting permission to use photocopied scores is submitted to the Executive Secretary or event chair prior to the performance;
  - (4) certification that reproduced scores will be destroyed immediately following use; and
  - (5) individuals or schools whose groups perform copyrighted and/ or music requiring royalty

are responsible for conforming to all rules and regulations pertaining to the performance of copyrighted music.

#### Section 1105: REGION MARCHING BAND CONTEST

- (a) MARCHING BAND CONTEST (Event Code 941). Marching band contests will be held in each region. Schools that enter the region marching band contest are bound by all rules and regulations in Subchapter B: Music.
- (b) ENTRY PROCEDURES. See Section 1103.
- (c) ACKNOWLEDGEMENT FORM. It shall be the responsibility of each school to keep on file a UIL Marching Band Acknowledgement Form (on the UIL website) signed by the student and the student's parent or guardian.
- (d) DIRECTOR'S COMPLIANCE STATEMENT. Each entry in the UIL region marching band contest shall be accompanied by the following statement signed by the director and school principal:
- (1) "The members of this marching band or any of its components did not begin the marching preparation for this UIL contest presentation prior to August 1. In addition, no more than 10 hours of supervised instructional time was devoted to marching fundamentals between the end of the previous school term and August 1." Exception: Auxiliary camps, leadership training and preparation for special summer events such as civic parades, professional football game appearances and other non-competitive performances are not considered a violation of this limitation.
  - (2) A signed parent/student UIL Marching Band Acknowledgement Form has been filed with the school principal or designee for each participant in the competing organization.
  - (3) The director(s) of this organization recognize(s) the importance of the total educational process and have remained sensitive to each student's needs in terms of academic pursuits, family life and extracurricular activities; and
  - (4) The director(s) of this organization have/has maintained a reasonable and proper balance of pre-school and out-of-school rehearsal schedules.
- (e) MARCHING BAND REHEARSALS DURING SEASON. Effective the fourth Monday in August

a marching band and its auxiliary components are limited to a maximum of eight hours of rehearsal outside the academic school day per calendar week. Exception: For schools that begin instruction prior to the fourth Monday in August the limit of eight hours of rehearsal outside of the academic school day per calendar week shall begin on the Tuesday immediately following Labor Day. Schools under this exception shall be limited to eight hours of rehearsal outside of the academic day per school week until the Tuesday immediately following Labor Day.

(f) PERFORMANCE REGULATIONS.

- (1) Performance Time. Each competing band shall occupy the football field for not less than five nor more than eight minutes. Any band that leaves the field in less than five minutes or fails to complete its performance in eight minutes shall be penalized one rating.
- (2) Movement to Field Position. The contest chair will determine the ready position each band will assume prior to entering the field of competition. The position shall provide efficient and prompt access to the football field without interfering with other bands as they perform. This location will be clearly described in the marching contest packet.
- (3) Official Time. The official time for each band will be kept according to the following:
  - (A) The contest chair will designate an official timekeeper.
  - (B) In order to allow ample time for the judges to complete their critiques, bands will be scheduled with five minutes between performances and a maximum of fifteen minutes per band.
  - (C) Bands may use the five minutes prior to their performance in any way they deem appropriate in order to assume their starting position and prepare for the beginning of their show. Activities may include warm-up and/or cadence.
  - (D) Each band will be announced with 45 seconds remaining on the 5-minute clock. The beginning of their announcement will indicate that the performance time will begin in 45 seconds.
  - (E) The actual timing and adjudication for the show will begin at the end of the five minutes.
  - (F) At the conclusion of each band's performance the post script will be read

while the band will have two minutes to exit the field and clear the marching surface of all equipment, instruments and props. The use of either instrumental or verbal cadence is optional. A band that fails to be clear of the field (outside the sidelines or endlines) or continues to use instrumental or verbal cadence at the end of the two minutes will be disqualified.

- (G) A band leaving equipment or instruments on the sideline in such a manner that these items impede the movement of the next band into its starting position will be subject to penalty in accordance with Subchapter E.
- (4) Electronic Equipment. Electronic equipment may be used under the following provisions:
  - (A) All electronically produced music including narration and sound effects shall be performed live and in real time by eligible students.
  - (B) Pre-recorded music, instrumental or vocal, or narration may not be used.
- (5) Amplification: Amplification of instruments or voice may be used with the following restrictions:
  - (A) All equipment must be operated by eligible students.
  - (B) AC power cords and AC supplied amplification units must be located outside the sidelines and endlines.
  - (C) A power generator or DC power source may be placed on the field, provided there is a protective barrier between the power unit and the turf and all cords are contained safely within close proximity to the equipment that is being supplied with power.
  - (D) Wind instruments may be amplified only for solo and/or small ensemble features.
- (6) Violations. Violations will be subject to penalties in accordance with Section 27 and Section 29.
- (7) Local Ground Rules. Failure to comply with local ground rules and regulations outlined by and/or approved by the Region Executive Committee may be cause for disqualification or other penalties as listed in Subchapter E. Such rules should be sent to all participating schools at least 14 days prior to the contest.

- (g) ADJUDICATION. See Section 1112.
  - (h) REGION CERTIFICATION TO AREA.
    - (1) Advancement. Bands will advance to area according to the following schedule:
      - (A) Odd numbered years: Conferences 5A and 3A.
      - (B) Even numbered years: Conferences 6A, 4A and 2A.
    - (2) Certification for Advancement. On eligible years each music region shall certify at least two bands from each conference to the area marching band contest under the following provisions:
      - (A) Any varsity band that has followed the procedures established by the Region Executive Committee to indicate to the Region Executive Secretary the intent to advance to area and that receives a Division I rating at the region contest shall be certified for advancement to the area contest.
      - (B) In the event only one band, or no bands, receive a Division I rating, two bands shall be selected by the judging panel for advancement to area. In such cases the scoring procedure will conform to the ranking system as outlined on the UIL website.
    - (3) Notification to Area. The Region Executive Secretary shall notify the area contest chair of the region representatives within 24 hours of the last day of the region contest. A contest held on a weekend may be certified the following Monday.
  - (i) REGION CERTIFICATION TO STATE.
    - (1) Advancement. Conference 1A bands will advance to state in odd numbered years.
    - (2) Certification for Advancement. Any conference 1A varsity band that has followed the procedures established by the Region Executive Committee to indicate to the Region Executive Secretary the intent to advance to state and that receives a Division 1 rating at the region contest shall be certified for advancement to the state contest.
  - (j) BALLOONS PROHIBITED. The use of balloons by participants or spectators at the region marching band contest is prohibited.
- (1) Odd Numbered Years: Conferences 5A and 3A.
  - (2) Even Numbered Years: Conferences 6A, 4A and 2A.
  - (b) AREAS. Regions will be assigned to areas by the UIL.
  - (c) AREA EXECUTIVE COMMITTEE. Each music area shall have an executive committee comprised of two representatives from each Region Executive Committee that has schools in the conference assigned to that area. In the event there are more than four regions that have schools in the conference assigned to an area, the committee shall be comprised of one representative from each region executive committee that has schools in the conference assigned to that area. The committee member may appoint an alternate to serve in the event the member is unable to attend a meeting.
  - (d) DUTIES OF THE AREA EXECUTIVE COMMITTEE. The area contest chair in consultation with the Area Executive Committee shall be responsible for the area marching band competition as outlined in this section and shall make all arrangements as defined by the UIL State Director of Music.
  - (e) CONTEST RULES. All rules governing the region marching band contest, except herein noted, shall apply to the area marching band contest.
  - (f) ENTRY PROCEDURES. Entry procedures and related fees shall be established by the area contest chair in consultation with the Area Executive Committee.
  - (g) PERFORMANCE REGULATIONS. Performance regulations as listed under Section 1105 shall apply to the area marching band contest with the following exception: any band that leaves the field in less than five minutes or fails to complete its performance in eight minutes shall be disqualified.
  - (h) PRELIMINARY ROUND AND FINAL ROUND.
    - (1) 13 Or Fewer Bands. If there are 13 or fewer bands, the preliminary round will stand as the final round. The top 50% of the competing bands will be recognized as finalists and will receive a finalist award, while the remaining bands will receive a participant award. There will be a drum major retreat held at the end of the competition to announce the results. The names of those bands advancing to the state marching band contest will be announced.

#### Section 1106: AREA MARCHING BAND CONTEST

- (a) CONTEST SCHEDULE. The area marching band contest will be held on the following schedule:



- (2) 14 to 19 Bands. If there are 14 to 19 bands, the top 7 bands will advance from the preliminary round to the final round. In addition any band below seventh place that receives a ranking of three or higher from at least two of the music judges and one of the marching judges will also advance to the final round. The two marching judges and two of the music judges will change captions. There will be a drum major retreat at the end of preliminary round to announce the results. Bands not advancing to the final round will receive a participant award. At the end of the final round there will be a drum major retreat where each band will receive a finalist award and the names of those bands advancing to the state marching band contest will be announced. Under extenuating circumstances such as severe weather or limited participation, the contest officials in consultation with the State Director of Music may declare the preliminary round to be the final contest.
- (3) 20 Or More Bands. If there are 20 or more bands, the top 10 bands will advance from the preliminary round to the final round. In addition any band below tenth place that receives a ranking of three or higher from at least two of the music judges and one of the marching judges will also advance to the final round. The two marching judges and two of the music judges will change captions. There will be a drum major retreat at the end of the preliminary round to announce the results. Bands not advancing to final round will receive a participant award. At the end of the final round there will be a drum major retreat where each band will receive a finalist award and the names of those bands advancing to the state marching band contest will be announced. Under extenuating circumstances such as severe weather or limited participation, the contest officials in consultation with the State Director of Music may declare the preliminary round to be the final contest.
- (i) ADJUDICATION. The State Director of Music in consultation with the Area Executive Committee shall assign five judges to each area marching band contest. The judging panel will consist of three music judges and two visual judges.
- (j) RANKING. The final ranking in each round will be determined by adding the rankings of all five judges for each band.
- (k) AREA CERTIFICATION TO STATE.
- (1) 2A/3A/4A Certification. In conferences 2A,/3A/4A the music area shall certify the three bands receiving the highest ranking in each conference to the state marching band contest. Should twenty or more bands qualify for the advancement in a single conference for the area contest, one band for each five bands that qualified for advancement to the contest shall be certified for advancement to the state contest.
- (2) 5A/6A Certification. In conferences 5A/6A the music area shall certify the two bands receiving the highest ranking in each conference to the state marching band contest. Should fifteen or more bands qualify for advancement in a single conference for the area contest, one band for each five bands that qualified for advancement to the contest shall be certified for advancement to the state contest.
- (3) Zoning Area Contests.
- (A) By action of the Area Executive Committee and by approval of the State Director of Music, the area marching band contest may be zoned to reduce travel for participating schools.
- (B) Zoned area contests should have a minimum of five bands at each contest site. One band for each five bands competing in the contest shall be certified for advancement to the state contest, superseding the use of the certification formulas in Section 1106(k) (1&2).
- (4) Additional Bands. In contests advancing two bands, any band that receives a ranking of two or higher from two music judges and one marching judge shall also advance to the state contest. In addition, in contests advancing three or more bands, any band that receives a ranking of three or higher from two music judges and one marching judge shall also advance to state.
- (5) Alternates. The area may name two alternates from each conference in the event that the bands certified cannot compete at the state contest.
- (6) Notification to State. Areas shall notify the UIL Office of the area representatives and alternates within 24 hours of the last day of the contest. A contest held on a weekend may be certified the following Monday.

(7) Intent to Participate. Bands certified to the state marching band contest shall inform the UIL Office of their intent to participate within 24 hours of being certified (or the Monday following a weekend contest) by completing the online entry process.

(l) BALLOONS PROHIBITED. The use of balloons by participants or spectators at the area marching band contest is prohibited.

#### Section 1107: STATE MARCHING BAND CONTEST

(a) CONTEST SCHEDULE. The State Marching Band Contest will be held on the following schedule:

(1) Odd Numbered Years: Conferences 5A, 3A and 1A.

(2) Even Numbered Years: Conferences 6A, 4A and 2A.

(b) AREA CERTIFICATION TO STATE.

(1) Required Certification. Each band participating in the state marching band contest shall be certified by the Area Executive Committee.

(2) Rejection. The UIL Office may reject any band that has not complied with the rules and regulations governing region and area participation.

(c) CONTEST RULES. All rules governing the region and area marching band contests, except herein noted, shall apply to the State Marching Band Contest.

(d) ENTRY PROCEDURES. Entry procedures and related fees shall be established by the UIL. Bands certified to the State Marching Band Contest shall inform the UIL of their intent to participate within 24 hours of receiving certification (or the Monday following a weekend contest) by completing the online entry process.

(e) PERFORMANCE REGULATIONS. Performance regulations as listed under Section 1105 shall apply to the state marching band contest with the following exception: Any band that leaves the field in less than five minutes or fails to complete its performance in eight minutes shall be disqualified.

(f) PRELIMINARY ROUND AND FINAL ROUND. Judging will be in two rounds: preliminary and final. Under extenuating circumstances such as severe weather or limited participation, the contest officials in consultation with the State Director of Music may declare the preliminary round to be the final contest.

(g) ADJUDICATION. The UIL Office shall assign five judges, consisting of three music judges and two visual judges.

(h) RANKING. The final ranking in each round will be determined by adding the rankings of all five judges for each band.

(i) AWARDS. Awards for the state marching band contest shall conform to those designated by the Policy Committee of the UIL Legislative Council.

(j) BALLOONS PROHIBITED. The use of balloons by participants or spectators at the state marching band contest is prohibited.

#### Section 1108: SOLO AND SMALL ENSEMBLE CONTEST

(a) APPROVED SOLO AND ENSEMBLE EVENTS. Approved solo and ensemble events (event code number in parentheses) are listed in the table of contents of the Prescribed Music List (on the UIL website).

(b) TWIRLING EVENTS. Twirling events (event code number in parentheses) are as follows:

(1) Twirling Solo (700)

(2) Twirling Trio (773)

(3) Twirling Quartet (774)

(4) Twirling Quintet (775)

(5) Twirling Sextet (776)

(c) ELIGIBILITY.

(1) Eligibility. All participants in the UIL Solo and Ensemble Contest must meet the eligibility requirements as listed under Section 1102 and be certified to represent his or her school in UIL competition by the school's principal (or designee).

(2) Grade Limits. Solos and small ensembles in region contests shall be open to students in grades 9, 10, 11, 12.

(3) Seventh and Eighth Grade Students. In composite organizations 5A, 4A, 3A, 2A, A, 3B, 2B and B), a seventh or eighth grade student may perform in small ensemble events provided that the majority of the ensemble members are in grades 9-12.

(4) Maximum Number of Members. No small ensemble may have more than 10 members with the following exceptions.

(A) Madrigals may have a maximum of 16 members.

(B) Ensembles shall conform to the parts and voicings specified in the printed score.

- (5) Perform For Ratings. All solos and small ensembles shall perform for ratings.
- (d) LIMITATION.
- (1) Maximum Number of Solo and Ensemble Events. No student may exceed the maximum number of solo and ensemble entries listed below.
  - (2) Maximum Instrumental Events. Each student may enter a maximum of two instrumental events which may be either:
    - (A) Two solos provided they are performed on different instruments and different music is performed, or two percussion solos, provided they are performed on two different instruments, or
    - (B) Two small ensembles, provided they are different event codes or different instrumentation under the same event code and different music is performed, or
    - (C) A small ensemble and a solo.
    - (D) Percussion members may participate in two percussion ensembles, provided instrumentation is different and different music is performed.
    - (E) Saxophone players may participate in two saxophone quartets, provided different music is performed.
    - (F) A wind or percussion player may also enter a string solo and/or a string small ensemble (or vice versa) in addition to the events listed above.
  - (3) Vocal Events. In addition to the instrumental events listed above, each student may enter two vocal events which may consist of:
    - (A) A vocal solo and a vocal small ensemble, or
    - (B) Two vocal small ensembles provided they are different voicings, different music is performed and the majority of ensemble members are different.
  - (4) Twirling and Piano Events. In addition to the instrumental and vocal entries listed above, each student may enter a piano solo and a maximum of two twirling events that may be:
    - (A) A twirling solo and a twirling ensemble, or
    - (B) Two twirling ensembles provided they are different events (for example, a quartet and a quintet; or a quartet and a sextet) and the majority of the members are different.
- (5) Medium Ensemble Events. In addition, students may enter medium ensemble events as stated in Section 1109.
- (e) CLASSIFICATION. Solo-small ensemble competition shall have three classifications: Class 1, Class 2, Class 3.
- (1) Class 1. (most difficult). May be entered by any student.
  - (2) Class 2. (medium difficult). May be entered by any student who has not previously earned a Division I rating in Class 1 competition.
  - (3) Class 3. (least difficult). May be entered by any student who has not previously earned a Division I rating in Class 1 or 2 competition.
  - (4) Twirling. Twirling solo-small ensemble competition is limited to Class 1 and Class 3 competition only.
- (f) ENTRY PROCEDURES. See Section 1103.
- (g) ADDITIONAL ENTRIES AFTER DEADLINE. Entries inadvertently omitted may be submitted after the deadline under the following provisions:
- (1) An initial entry shall be on file by the deadline.
  - (2) Pending approval by the Region Executive Secretary additional entries may be submitted up until a date to be determined by the Region Executive Committee.
  - (3) The Region Executive Committee may refuse entry if it disrupts the contest schedule.
  - (4) A late fee as determined by the Region Executive Committee shall be assessed.
- (h) PERFORMANCE REGULATIONS.
- (1) Required Selections. The required selections to be performed by all classes of soloists and ensembles will be published in the Prescribed Music List (on the UIL website). Soloists or ensembles that do not perform selections appearing on the prescribed lists will be disqualified. If only one movement of a multi-movement selection is performed, that movement shall be designated on the entry form.
  - (2) Changes to Music Selection. Music selections listed on the entry form become program requirements for the solo and/or ensemble performance unless the contest chair is officially notified of selection changes no later than seven days prior to the first day of the contest.

- (3) **Emergency Substitution.** In emergency situations, the director may substitute another eligible student for an ensemble member after the entry has been submitted, provided the substitute has not already entered the maximum number of events listed above. All substitutions shall be certified by the contest chair prior to the performance.
- (4) **Scores.** The judge shall be provided with a copyright compliant score with measures numbered. Judges are prohibited from adjudicating a performance if a copyright compliant score is not provided. Exception: A judge may adjudicate an ensemble without a copyright compliant score under both of the following provisions:
- (A) A statement from a music retailer or music publisher that no published score exists or is out of print is provided to the judge.
- (B) A set of copyright compliant parts is supplied in lieu of the score.
- (5) **Memorization.** Ensembles are not required to be performed from memory. A judge may not adjudicate a solo unless the performer conforms to the following memory requirements:
- (A) **Vocal Solos.** All vocal solos shall be performed from memory.
- (B) **Instrumental Solos.** All instrumental solos, regardless of class, may be performed with music. Exception: Students wishing to be certified to TSSEC must perform a Class 1 solo from memory at the region contest or perform a Class 1 solo specified as being exempt from the memory requirement as listed in the Prescribed Music List (on the UIL website).
- (6) **Repetition.**
- (A) A soloist may not repeat a selection (or movement) performed by him or her in a previous UIL contest.
- (B) An ensemble may not perform a selection that has been played as a UIL contest selection by a similar ensemble from the same school in the previous year, unless at least half the members of the group did not participate in the ensemble the previous year.
- (7) **Accompaniment.** All solos and ensembles must be accompanied by piano, recorded accompaniment, electronic accompaniment, or other musically appropriate instrument(s).
- Exception: Solos and ensembles designated as such in the score may be unaccompanied.
- (8) **Instrumental Cadenza Required.** Instrumental soloists are expected to perform a cadenza if it is called for in the score. A copy of the cadenza to be performed must be presented to the judge.
- (9) **Conducted Ensembles.** Small ensembles may not be conducted. Exception: Madrigals, instrumental ensembles of 11 or more, and all percussion ensembles may be conducted.

## Section 1109: MEDIUM ENSEMBLE CONTEST

- (a) **WIND AND PERCUSSION EVENTS.** Wind and percussion medium ensembles shall consist of a minimum of 11 and a maximum of 24 performers with no more than 2 players per part and shall perform in the following categories (event code in parentheses):
- (1) Brass Ensemble (380);
  - (2) Woodwind Ensemble (282);
  - (3) Percussion Ensemble (581);
  - (4) Wind-Percussion Ensemble (881);
  - (5) Jazz Ensemble (981); and
  - (6) Experimental Ensemble (890).
- (b) **STRING EVENTS.** String medium ensembles shall consist of a minimum of 11 and a maximum of 24 performers with no more than 4 players per part and shall perform in the following categories (event code in parentheses):
- (1) String Ensemble (480);
  - (2) String Ensemble with Winds and Percussion (481); and
  - (3) Experimental Ensemble (490)
- (c) **VOCAL EVENTS.** Vocal medium ensembles shall consist of a minimum of 11 and a maximum of 24 vocalists with no more than 8 to a part and shall perform in the following categories (event code in parentheses):
- (1) Mixed Vocal Ensemble (180);
  - (2) Treble Medium Ensemble (181);
  - (3) Tenor-Bass Medium Ensemble (182);
  - (4) Pop/Swing Ensemble (980); and
  - (5) Experimental Ensemble (880)
- (d) **MARIACHI EVENTS.** Mariachi ensembles shall consist of a minimum of 11 and a maximum of 24 vocalists and instrumentalists with no more than two performers per part and shall perform in the following categories (event code in parentheses):
- (1) Traditional. Traditional mariachi conforms to traditional mariachi instrumentation and part distribution (900).

- (2) Experimental. Experimental ensemble that demonstrates the mariachi performance tradition but with no requirements in terms of instrumentation and/or part distribution (910).
- (e) ELIGIBILITY.
- (1) Grades. Medium ensembles in region contests shall be open to students in grades 9, 10, 11, 12.
- (2) Eligibility. All participants in the UIL Medium Ensemble competition shall meet the eligibility requirements as listed under Section 1102 and be certified to represent his or her school in UIL competition by the school's principal (or designee).
- (3) Seventh and Eighth Grade Students. In composite organizations (5A, 4A, 3A, 2A, A), a seventh or eighth grade student may perform in the medium ensemble contest provided that the majority of the ensemble members are in grades 9-12.
- (4) Limitation. A student may enter two medium ensemble events provided they are different events as listed in Section 1109 (a), (b), (c) and (d), in addition to the limitations stated in Section 1108 (d).
- (f) ENTRY PROCEDURES. See Section 1103.
- (g) PERFORMANCE REGULATIONS.
- (1) Open Class. Medium ensembles shall perform in open class.
- (2) Music Selection.
- (A) A medium ensemble may select music from any source provided that no selection is (was) performed by the band, orchestra or choirs in a UIL organization event during the current school year.
- (B) Medium ensembles are encouraged to perform more than one selection as long as the time limitation of 15 minutes is not exceeded.
- (C) Repertoire should be comparable to Class 1 ensemble repertoire.
- (D) A medium ensemble may not perform a selection that was performed by a similar medium ensemble from the same school in the previous year, unless at least half the members of the group did not participate in the medium ensemble the previous year.
- (E) A medium ensemble may not perform a selection that is also being performed by any or all of the ensemble members as a small ensemble.
- (3) Conducting. Any medium ensemble may be conducted.
- (4) Performance Time. Performance time for a medium ensemble shall be limited to not more than 15 minutes, including performance, entering and clearing the performance area.
- (5) Score. The judge shall be provided with a copyright compliant full score with measures numbered. Judges are prohibited from adjudicating a performance if a copyright compliant full score is not provided.
- (6) Judges. It is recommended that all medium ensemble judges be selected from the Texas Music Adjudicators Association (TMAA) active list or provisional list of judges.
- Section 1110: CONCERT ORGANIZATION EVALUATION
- (a) EVENTS. Evaluation will be provided in each region for the following organization events (event code):
- (1) Concert Band (100);
- (2) Full Orchestra (921);
- (3) String Orchestra (926);
- (4) Mixed Choir (931);
- (5) Tenor-Bass Choir (933); and
- (6) Treble Choir (935)
- (b) SCHEDULING.
- (1) Conferences. Organizations shall be scheduled according to conference assignments. Non-varsity and sub non-varsity shall each be scheduled as separate conferences.
- (2) Junior High/Middle School. In junior high/middle schools, at the option of the Region Executive Committee, it is recommended that evaluations be scheduled so that junior high/middle schools that feed A, 2A, 3A, and 4A high schools perform prior to organizations that feed 5A and 6A high schools.
- (3) Zoning Junior High/Middle School Events. Junior high/middle school events may be zoned with no restrictions as to the number of organizations in each conference.
- (c) ENTRY PROCEDURES. See Section 1103.
- (d) PERFORMANCE REGULATIONS.
- (1) Perform for Ratings. Each organization shall perform for ratings.
- (2) Adjudication Criteria. Each organization shall be evaluated in accordance with the Texas Music Adjudicators Association (TMAA) adjudication rubric.

- (3) Required Music. A committee of seven in each division (band, choir, orchestra) is appointed by the State Director of Music to three-year overlapping terms to select music that is placed on the Prescribed Music List (on the UIL website).
- (A) Only entries conforming to the PML performance requirements will be certified.
- (B) Those selections so listed on the entry form become program requirements for performance unless the event chair is notified, in writing, of changes of selections no later than seven days prior to the first day of the event.
- (C) An organization failing to comply with performance requirements as submitted shall be penalized in accordance with Sections 27 and 29.
- (4) Performers. The director of a band, orchestra or choir may not perform with the organization. The accompanist of an orchestra must be a member of a performing organization. The accompanist of a choir may not sing with the performing organization unless the accompanist is eligible under Subchapter M of the Constitution.
- (5) Repetition. The following will govern the repetition of a composition for performance purposes, excluding 7th and/or 8th grade participation, in a composite group. See Section 1102 (i)(6). Varsity and non-varsity groups are considered separate organizations.
- (A) An organization in a one or two-year school (excluding 6th grade) may repeat a selection in the second year after the most recent performance.
- (B) An organization in a three-year school (excluding 6th grade) may repeat a selection in the third year after the most recent performance.
- (C) An organization in a four-year school (excluding 6th grade) may repeat a selection in the fourth year after the most recent performance.
- (6) Multiple Performance of String Orchestra Selection Prohibited. A full orchestra and string orchestra from the same school shall not perform the same string orchestra selection on both programs.
- (7) Performing Time.
- (A) Bands and orchestras shall be limited to not more than 45 minutes, including performance, entering and clearing the stage.
- (B) Choirs shall be limited to not more than 20 minutes, including performance, entering and clearing the stage.
- (C) With the approval of the Region Executive Committee, individual regions may impose more restrictive performance time limits.
- (8) Scores. Each judge shall be provided with a copyright compliant full score with measures numbered. Judges are prohibited from adjudicating a performance if a copyright compliant full score is not provided.
- (9) Instrumentation. While judges shall be instructed to critique instrumentation only insofar as it affects the performance, schools are encouraged to conform as closely as possible with accepted standards of instrumentation.
- (10) Electronics.
- (A) The use of electronic sound, to reinforce or to substitute for acoustical instruments that are a traditional part of the band or orchestra instrumentation, is prohibited.
- (B) Electronics may be used for other instruments specified in the score under the following provisions:
- (i) The substitute shall be performed live as a part of the performance.
- (ii) It shall be the responsibility of the performing group director to provide all equipment.
- (C) The use of electronics may be considered by each judge in determining the overall rating for the performance.

#### Section 1111: SIGHT-READING EVALUATION

##### (a) PERFORMANCE REGULATIONS.

- (1) Requirement. Each organization that performs in concert evaluation is required to perform in the sight-reading evaluation for ratings.
- (2) Members. All members of the organization who participated in the concert evaluation are required to participate in the sight reading evaluation for that organization.
- (3) Music. A committee of five in each division (band, choir, orchestra) is appointed by the State Director of Music to two-year overlapping terms to select and/or edit sight-

- reading music that conforms to the criteria as stated on the UIL website.
- (4) Adjudication Criteria. Each organization shall be evaluated in accordance with the Texas Music Adjudicators Association adjudication rubric.
  - (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 their varsity organization. Non-varsity groups shall be scheduled as a separate conference.
  - (6) Sub Non-varsity (Third Groups and Below). Schools with more than one non-varsity group shall designate at least one of those groups as non-varsity (second group). At the option of the music director and local school officials, other groups of the same kind (band, choir, orchestra) may then be entered as sub non-varsity. All music for sub non-varsity (third groups and below) will be the same or meet the same criteria as the selection for corresponding organizations two conferences lower than their varsity organization. Sub non-varsity groups shall be scheduled as a separate conference.
  - (7) Use of Recording Devices. The use of recording devices in the sight-reading room is prohibited.
- (b) AFFIRMATION OF CONFERENCE. Prior to the evaluation 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?"
- (c) PRIOR KNOWLEDGE OF THE MUSIC.
- (1) Question. A judge is required to ask the director of each 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 evaluation?" 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) Penalty. 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.
- (d) PROCEDURES FOR ORCHESTRA SIGHT-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 full 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-3B-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) Use of Instruction Period. Only one director may instruct and direct an organization at the evaluation. The director may instruct the group as he or she sees fit, including singing phrases or demonstrating 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 manner.
  - (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 performance, if the conductor chooses to do a warm-up 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 or musical instruction

- 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. No further instructions may be given.
  - (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 and deliberate attempt by a director to be disqualified may result in the assignment of a rating by the adjudication panel. A judge's decision of what is obvious and deliberate is final.
- (e) PROCEDURES FOR BAND SIGHT-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 full 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 Varsity:
      - 7:00 General Explanation
      - 3:00 Summary Explanation
    - (B) Conference 3C-3B-4A Varsity 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. Only one director may instruct and direct an organization at the evaluation. The director may use the instruction period in the following manner.
    - (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 ritardandos, 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 manner.
    - (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 summary explanation the director may instruct the group as he or she sees fit, including singing phrases, demonstrating rhythmic figures or reviewing ritardandos 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 manner.
    - (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 performance, if the conductor chooses to do a warm-up 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 or musical instruction 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. No further instructions may be given.
- (7) 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 and deliberate attempt by a director to be disqualified may result in the assignment of a rating by the adjudication panel. A judge's decision of what is obvious and deliberate is final.
- (f) PROCEDURES FOR CHOIR SIGHT-READING EVALUATION.
- (1) Time. The director of a choir 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) Use of Instruction Period. Only one director may instruct and direct an organization at the evaluation. At any time during the instruction period the tonic chord may be played once, in broken chord style, and 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; however, 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 the choir 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. In the event the director elects to halt the performance, it should be for the sole purpose of designating a starting point. No further instructions may be given.
- (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 choir 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 shall be disqualified. An obvious and deliberate attempt by a director to be disqualified may result in the assignment of a rating by the adjudication panel. A judge's decision of what is obvious and deliberate is final.
- (8) SAB Music Selection. Choirs performing a majority of SATB music in their concert performance will be required to sight-read SATB music designated for that conference. However, choirs in all conferences may sight-read 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, choirs performing a majority of SA or TB music in their concert performance may elect to sight-read 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 Region Executive Committee will select three judges from this list subject to the following guidelines.

- (1) List of Judges. In all organization event contests and evaluations (concert, sight-reading, and marching), 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) Sight-reading Judges Panel Chair. In all sight-reading events, a judge selected from the Recommended List of Approved Judges shall be designated chair of the adjudication panel.
  - (3) Orchestra Judge. At least one judge with orchestra teaching experience shall be employed in regions having one or more orchestra entries.
  - (4) Residence. A high school choir, 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.
  - (5) 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.
  - (6) Education. A judge shall have a college or conservatory background in music.
  - (7) Limitation.
    - (A) A judge may not evaluate an organization event in music 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 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.
  - (8) 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.
  - (9) Return Engagement. A judge may not be invited for a return engagement to adjudicate an organization event (band, orchestra, or choir) in the same conference unless two years have elapsed since he or she last judged that specific event.
  - (10) 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.
  - (11) 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 on a schedule as prescribed by the Region Executive Committee.
- (b) ADJUDICATION STANDARDS. Each judge shall assign one of the following ratings in accordance with established Texas Music Adjudicators Association adjudication rubrics: Division I (Superior), Division II (Excellent), Division III (Average), Division IV (Below Average), Division V (Poor). The performance of the soloist, ensemble, or organization shall be the only factor considered when determining ratings.
- (1) Final Rating. 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		

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

- (2) Irregularities. The judge shall call to the attention of the contest chair/event chair and the Region Executive Secretary any irregularities of performance or procedure on the part of the participant(s). The Region Executive Secretary in consultation with the Region Executive Committee shall determine what penalties in Section 29 may be assessed.
- (3) Discourteous Conduct. Judges shall report any act of discourtesy by a participant or music director to the contest chair/event chair, who shall then forward the report to the Region Executive Secretary for consideration of appropriate action.
- (4) Judge Conferences. Judges shall be instructed not to confer before ratings are placed on comment sheets.

#### Section 1113: TEXAS STATE SOLO-ENSEMBLE CONTEST

- (a) PERFORMANCE REGULATIONS. Unless otherwise specified performance regulations listed in Section 1108 shall apply to the Texas State Solo-Ensemble Contest.
- (b) ELIGIBILITY. Each solo and ensemble receiving a Division I rating on a Class 1 selection at a UIL region solo or small ensemble contest during the current school year is eligible to participate in TSSEC provided that all solos (both instrumental and vocal) were certified as being performed by memory at the region contest. Exception: A Class 1 solo specified as being exempt from the memory requirement as listed in the Prescribed Music List (on the UIL website).
- (c) MUSIC REQUIREMENTS. Music performed at the Texas State Solo-Ensemble Contest may be different from the selection performed at the region contest, provided the selection performed

is chosen from the Class 1 Prescribed Music List (on the UIL website) for the same event.

- (d) MEMORY REQUIREMENT. All solos (instrumental and vocal) shall be performed by memory. Exception: Music may be used for Class 1 solos specified as being exempt from the memory requirement in the Prescribed Music List (on the UIL website).
- (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. The Music Theory Contest is open to any student in grades 9 through 12, provided the student has been certified by the school principal (or designee) and the music director.
- (g) ENTRY PROCEDURES.
  - (1) Entry. All entries shall be submitted electronically by UIL member schools using the links available on the UIL website.
  - (2) Deadline. Entries for TSSEC shall be submitted on or before midnight, April 1.
  - (3) Entry Fees. Entry fees are non-refundable.
  - (4) Late Entries. Due to the preparation necessary for the event 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. A late entry fee will apply.
  - (5) Additional Entries After Deadline. Entries inadvertently omitted may be submitted after the deadline under the following provisions:
    - (A) An initial entry shall be on file by the deadline.
    - (B) Pending approval by the State Director of Music additional entries may be submitted up until a date to be determined by the UIL Office.
- (h) SCHEDULING.
  - (1) Same Day. All entries from a school will be scheduled to perform on the same day.
  - (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 UIL website on

or about May 1. Each 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. These awards will be mailed after the contest.

#### Section 1114: STATE WIND ENSEMBLE FESTIVAL

- (a) ELIGIBILITY. Any school's varsity band may enter the state wind ensemble festival provided an overall Division I rating was received at the current year's region concert evaluation.
- (b) ENTRY REQUIREMENTS.
  - (1) Letter of Intent. A letter of intent to perform at the event may be submitted at any time during the school term following the procedures on the UIL website. All entries will be filed according to the date received.
  - (2) Entry Procedures. Entries will be certified by the UIL Office upon notice that the ensemble received a Division 1 rating at the region concert evaluation. Notification should be sent to the UIL Office within 72 hours following that event.
  - (3) Ensembles will then be assigned performance times based on the date that the "intent to enter" the festival was received. A maximum of 18 ensembles will be scheduled.
- (c) MUSIC REQUIREMENTS. Each group will perform a minimum of two or a maximum of three selections chosen from any source suitable for wind ensemble. A copyright compliant full score of each selection with measures numbered shall be provided for each of the three evaluators.
- (d) EVALUATION AND CLINIC. Each band will receive an evaluation from a panel of three nationally recognized music educators. Immediately following their performance each ensemble will receive a clinic from one of these evaluators.
- (e) AWARDS. In recognition of their musical achievement each band will receive a

participant award at the conclusion of their performance.

- (f) RECOGNITION OF EXEMPLARY MUSICAL ACHIEVEMENT. Individual performers and/or sections from each ensemble may be honored for exemplary musical achievement.
- (g) PERFORMANCE ATTENDANCE. Each participating school shall attend the performance of at least two other ensembles at the festival.

#### Section 1115: STATE MARIACHI FESTIVAL

- (a) CONTEST SCHEDULE. The State Mariachi Festival will be held annually. All rules and procedures regarding the event shall be followed, as defined in the State Mariachi Festival Manual.

(Sections 1116-1199, reserved for expansion.)