

TO: Region Representatives to the TMEA/UIIL Music Advisory Committee

FROM: Dr. Bradley N. Kent  
State Director of Music  
University Interscholastic League

DATE March 28, 2019

SUBJECT: MAC Agenda Items and Summer Meeting Date

Below you will find proposals that have been submitted to the Music Advisory Committee for deliberation. To do so effectively it is important that each proposal be reviewed and considered at your spring region meeting so that you will know how to vote on behalf of your region at the summer MAC meeting.

Also, during your region meeting please feel free to open the floor for discussion of any topic that might seem of importance to your colleagues. **You may then forward to me any new proposals that emerge and we will include them on the agenda for discussion at our summer meeting.** Note that **three years must elapse** before any prior item that did not pass into rule may receive new consideration.

- **Discussion Items** have been submitted since the prior year's spring meetings. A Discussion Item will be considered for vote at the summer meeting only after that item is presented and voted upon at the spring region meetings. A Discussion Item that receives a favorable vote at the summer meeting will become an Action Item the following year and receive a vote at the spring region meetings and the summer MAC meeting.
- **Action Items** originated as Discussion Items and received a favorable vote by the MAC for further consideration. Action Items that receive a favorable vote at the summer MAC meeting will go before the UIL Standing Committee on Music and Technical Advisory Committee to receive further consideration.

**PLEASE NOTE THE MEETING DATE AND TIME! The summer MAC meeting will be held on Wednesday, July 24<sup>th</sup> from 7:00 PM to 9:30 PM**, which is the evening prior to the start of the TBA, TCDA and TODA Conventions. More information will be included in our June memo and will also appear in the TBA/TODA/TCDA programs. **Please plan to attend this meeting so your region is represented in this important process.**

**NOTE:** Any proposal from last year's MAC agenda that does not appear below is likely due to one of the following: 1) The item received a favorable vote from the MAC process and was advanced to UIL for consideration. (Any proposal that was advanced to UIL for consideration either went into rule or was not adopted by UIL); or 2) The item did not receive a favorable vote from the MAC at the summer meeting. We receive a high volume of communication in the state office; therefore, if it appears that any agenda item has been omitted please contact us.

## ALL DIVISIONS

ACTION ITEM (for vote): Submitted by Region 23 Band Division.

**UIL consider creating regional locations for the state solo and ensemble contest, thus creating area contests, or additional region contests, in lieu of the current state contest. RATIONALE:** Reduced travel expenses, smaller contest.

DISCUSSION ITEM (for vote via survey): Submitted by TMAA.

An ad-hoc committee from the Texas Music Adjudicators Association plans to submit a proposal to UIL that includes updates to the current UIL Sight Reading process for band, choir, and orchestra. Committee membership consists of the TMAA Executive Board, as well as one middle school and one high school representative from all three divisions. The committee members are listed on the TMAA website ([www.txtmaa.org](http://www.txtmaa.org)).

To collect stakeholder input the committee is requesting that all music teachers who lead groups in the sight-reading evaluation process complete a short survey, which may be found at <https://forms.gle/9aHe1ZGdntfMHZ8U9>. The link will also be listed on the TMAA website and the UIL website at [www.uiltexas.org/music](http://www.uiltexas.org/music).

*RATIONALE:* to amend the instruction period to have as few rules as possible; and, to make the process similar to what a music teacher would utilize in the classroom when learning a new piece of music. We feel the new process will assess the students' musical knowledge, as well as their individual and ensemble skills; however, unlike the concert evaluation, there would be minimal rehearsal time prior to the performance.

The following is a summary of the committee's suggested updates to the process and a proposed timeline:

### Name of Event

- To better reflect the intended purpose and updates to the instructional process, the committee is recommending that the event be changed from **Sight-Reading Evaluation** to **Music Literacy Evaluation**.

### Score Study Period

- Band and orchestra conductors will have a three-minute score study period.
- Choir conductors will have a one-minute score study period for middle school ensembles and a two-minute score study period for high school ensembles.
- During the score study period music/folders will be distributed to the students, but the students will not be permitted to view or study the music during this period.

### Instruction/Rehearsal Period

- Only one director may instruct/rehearse the ensemble

- Length of instruction/rehearsal period
  - One instruction/rehearsal period for all organizations.
  - Band & Orchestra times will remain the same as the current combined general and summary explanation period.
  - Varsity and non-varsity choirs will have 10 minutes and sub non-varsity choirs will have 11 minutes.
- The director may structure this time as he or she wishes by incorporating any combination of study, explanation, and rehearsal, including both director and students singing parts and/or counting, clapping, and tapping rhythms.
- Instrument Use
  - The director may not play a string, wind or keyboard instrument other than the one exception listed below for choir.
  - Band & Orchestra students may play the music on their instruments individually, in small groups, or with the full ensemble.
  - Choir only – the piano may be used to play the tonic triad (broken or unbroken) throughout the instruction/rehearsal period. The director and/or students may not play any of the music on the piano.

#### **After the Instruction/Rehearsal Period and Prior to the Performance**

- **Band & Orchestra:** If the director chooses, a sustained note (unison or chord), of the director's choice may be played immediately following the instruction period and prior to the performance. No further warm-up or musical instruction of any kind is permitted by the conductor. **Exception:** the use of verbal counting to initiate the performance is permissible. 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.
- **Choir:** At the completion of the instruction period, the choir will be given the tonic chord, in block or broken chord style. At that time, the students and the director may reproduce the tonic chord, utilizing their preferred method (numbers, syllables, etc.). Starting pitches may then be given, which each section and the director may sing, again utilizing their preferred method. After the choir has sung the starting pitches, no further warm-up or musical instruction of any kind is permitted by the director. **Exception:** the use of verbal counting to initiate the performance is permissible. The music will then be sung without piano accompaniment and using the group's preferred performance method. 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.

#### **Judges**

- One judge of the three judges will be in the room during the instruction/rehearsal period to ensure compliance with the procedures. This judge may rotate among the panel, but must be a TMAA Provisional or Active member. The remaining two judges will enter the room immediately after the instruction/rehearsal period ends. All three judges will assign a rating based solely on the ensemble's performance of the music.

### **Proposed Timeline for Implementation**

Summer 2019: committee submits proposal to UIL.

Fall 2019: UIL considers proposal as pilot project to be utilized in select regions.

Spring 2021: if approved by UIL the new format is utilized as a pilot in select regions.

Spring 2023: if formally adopted by UIL the new format is utilized in all regions.

Greg Countryman, Executive Secretary  
Texas Music Adjudicators Association

DISCUSSION ITEM (for vote): Submitted by Region 20 General Membership.

**UIL consider creating clear qualifications, selection, and application process for membership on the PML and Sight-Reading Committees.** *Rationale:* Currently there are no clear or published qualifications for these committees, nor are vacancies announced and applications solicited. Given that these committees make far-reaching curricular decisions that affect music teaching throughout the state, there needs to be a more transparent and articulated process.

### **VOCAL DIVISION**

DISCUSSION ITEM (for vote): Submitted by Region 20 Vocal Division.

**UIL consider creating an ad hoc committee specifically to consider diversity, inclusion, and equity within the Choir PML for Concert-Sight Reading (Mixed, Tenor-Bass, and Treble).** *Rationale:* There are huge swaths of work by well-established composers that are unrepresented, resulting in populations being disenfranchised and disengaged from a lack of representation in their curricular materials. A single Choice piece is not sufficient opportunity to represent the multitude of perspectives available in excellent choral literature from around the world. The PML should serve as a resource for excellent literature of all styles, and not limit the ability of directors to pick music that represents their diverse student population.

Because this lack of representation is the result of institutional neglect and oversight, there needs to be institutional action to actively and deliberately address this issue. If relying upon the submission process were adequate to resolve the issue, it would no longer be an issue.

For example, in the PML, there are the following numbers:

Zero Rosephany Powell

Zero William Dawson

One Brazeal Dennard (Tenor-Bass, Level 4)

One Jester Hairston (Tenor-Bass, Level 4)

Zero Stacey Gibbs

Zero Jeffery Ames (Mixed, Level 5)

13 Titles by Moses Hogan (Level 2 - 1, level 3 - 3, level 4 - 2, level 5 - 7)

The lack of literature is of particular interest for the lower levels. The beginning groups are the ones who could benefit most from representation, as they are often yet to fully engage in the art form; varsity singers have already bought into the program and invested themselves. Providing a more representative list could serve to also possibly raise the participation level at UIL events because directors could program representational literature in their curricular study.

DISCUSSION ITEM (for vote): Submitted by Region 33 Vocal Division.

**UIL consider eliminating the requirement for a varsity mixed choir to be entered by all 5A/6A schools for Concert and Sight-Reading Evaluation.** *RATIONALE:* Out of consideration for the diversity and struggles inherent in the urban school environment, the Region 33 Vocal Division respectfully requests that UIL allow 5A/6A schools to have the option of taking a Treble Choir as the Varsity group (first group), and eliminating the requirement for a varsity mixed choir. This will make the 5A/6A requirements consistent with the requirements for all other classifications.

## **ORCHESTRA DIVISION**

No proposals

## **BAND DIVISION**

ACTION ITEM (for vote via survey): Submitted by TMAA

**TMAA has formed an Ad-Hoc committee to study the UIL marching band adjudication sheets. Committee members are listed on the TMAA website. When the study is complete recommendations will be submitted to UIL for consideration. As part of this process the committee is requesting feedback from marching band directors by June 1 via a survey which can be found at: <https://forms.gle/J62Fso8aai5EJx7n8>. The survey link is also available on the TMAA website and the UIL website at [www.uiltexas.org/music](http://www.uiltexas.org/music). After considering input from the spring 2018 survey this latest survey contains the most current versions of the proposed adjudication sheets. The committee will next consider data from this spring's survey as they prepare the final version of the proposal to submit to UIL in June. Please note that any proposed updates would not take effect until Fall 2020 at the earliest.** *RATIONALE:* The intent of the committee is to create an evaluation tool that recognizes the evolution of the marching arts in Texas, while continuing to acknowledge the diversity of marching styles across the state.

ACTION ITEM (for vote): Submitted by the Region 3 Band Division.

**UIL consider holding the Area Marching Band Championships every year. State Marching Band Championships continue to be held in alternating years. For conferences on non-state years the Area Championships would be held on the Saturday immediately preceding the State Championships.**

**Example calendar from 2017:**

**Saturday Oct. 28th**

**Area Championships for conferences advancing to State – 1A, 3A, 5A**

**Saturday Nov. 4<sup>th</sup>**

**Area Championships for non-advancing conferences – 2A, 4A, 6A**

**Mon. – Wed. Nov 6-8**

**State Marching Band Championships – 1A, 3A, 5A**

*RATIONALE:* This event would create an exciting annual platform for our marching band students and the UIL brand would do nothing but validate its significance. We believe it would resonate with our communities and provide an annual event for our campus and district leadership to anticipate. The contest would culminate with a full band retreat, announcement of placements, championship trophies or medals, etc. Many, if not most, bands are going to year-end contests already, why not give these bands the opportunity to compete through UIL?

This proposal is important because of the merit so many place in UIL-sanctioned events. Without an annual post-region level of competition we are concerned that UIL marching band events could become secondary in importance to other contests. **The high standard of musical excellence in the state of Texas has been established through the guidance of the UIL Music. However, the most accessible and consistent performance outlet will guide the decisions made in the band halls throughout the state.** Without an annual end-of-season evaluation that allows for more in-depth feedback and celebration of our students' efforts, non-UIL events will gain more influence in the decisions that directly affect our students. The more opportunities all students have to showcase the incredible depth, diversity, and level of performance here in Texas, the more support we will all enjoy. The UIL should be the platform for this showcase.

**Travel:**

This proposal would cost much less than having state every year.

With the recent changes in football alignment that limits schools to playing within their division, some schools will be travelling greater distances. For example, in UIL Class 5A Div. 1 Football, District 7, schools will travel from Sherman, to the metroplex, to Texarkana, and to Tyler. The expense incurred by these districts to bus an entire band, drill team, cheer team, football team, trainers and staff to these events will increase astronomically.

This seems to be one of the scenarios where UIL saw the need to equalize the playing field between teams during the regular season. We are asking that UIL equalize the playing field for band students by having a championship event annually. The cost incurred by districts will be well worth the UIL experience.

**Pressure to Attend:**

There are currently groups who do not attend the area marching contest despite qualifying for that event. Each program should continue to do what is best for its students and community.

**Judges:**

Three experienced UIL region secretaries who have insight into the hiring and availability of judges have indicated that finding qualified judges should not be an issue.

DISCUSSION ITEM (for vote): Submitted by Region 32 Band Division.

**The Region 32 Band Division would like UIL to clarify the size of a small ensemble in a marching band, as referenced in C&CR Section 1105(f)(5)(D): wind instruments may be amplified only for solo and/or small ensemble features.**

*RATIONALE:* For marching band purposes UIL currently defines a solo or small ensemble feature as an individual or a group of performers within the full band that is featured both musically and visually. Region 32 feels the current definition of a small ensemble within the marching band for amplification purposes needs more clarity. What is the limit on how many performers can be in a small ensemble for amplification purposes?

DISCUSSION ITEM (for vote): Submitted by the Region 4 Band Division.

**Adjust the band sight-reading levels as described below.** *RATIONALE:* Current rules require all non-varsity bands (including sub non-varsity bands) read two levels below their conference. This proposal would give the sub-non-varsity bands a graduated scale of music. As it stands, some sub-non-varsity bands are having to sight read music that is harder than their concert selections. For instance, a 5A SNV band could play a grade 1 piece on stage but would be required to sight read at level 3.

<u>Classification</u>	<u>Level</u>
6A V	6
6A NV	4
6A Sub NV A	3
6A Sub NV B	2
6A Sub NV C	1

All bands below this in 6A would read level 1

5A V                    5  
5A NV                   3  
5A Sub NV A           2  
5A Sub NV B           1  
All bands below this in 5A would read level 1

4A V                    4  
4A NV                   2  
4A Sub NV A           1  
All bands below this in 4A would read level 1

3A V                    3  
3A NV                   1  
All bands below this in 3A would read level 1

2A V                    2  
2A NV                   1  
All bands below this in 2A would read level 1

1A V                    1  
All bands below this in 1A would read level 1