

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 SIGHTREADING 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: 10 minutes;
    - (B) Conference 3C-3B-4A Varsity 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, includ-

- ing 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.* 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.