



## UIL REGION 3 MUSIC

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Orchestra Sightreading Judges:

Region 3 is pleased to have you as an adjudicator for this UIL Concert and Sightreading Contest. Our directors look forward to receiving your evaluation and comments on their groups' performances.

Please review among yourselves the official "*TMAA Sightreading Procedures*" that have been approved for use in the sightreading room.

At many UIL contests the judges elect to pass the addressing of sightreading procedures around which is certainly acceptable. Or, you may decide to have the designated Sightreading Chair address the sightreading procedures with all groups. Please be consistent in your procedures for each group.

Prior to today's contest, directors were apprised of the instrumentation and full orchestra percussion requirements of the sightreading music designated for their conference.

The Region Executive Committee has named me as the Contest Chair for all Region 3 Music Contests. I am sure you are aware that UIL Judges cannot disqualify an organization. Should a concern or possible rules violation occur, the Contest Host or Contest Administrator will be able to contact me. In any case, you should go ahead and write a comment sheet and give a rating to the group in question. Please write an explanation of the concern or possible rule violation so I can appropriately address the situation.

Thank you for being with us today in Region 3!

Bonnie

# TMAA Adjudicator Sight-Reading Procedure for Orchestra

## When the Conductor Enters the Room:

- Approach the conductor with a professional greeting. It is suggested that this be done by a TMAA active or provisional member judge.
  - Allow the conductor to help the group get situated in their proper ensemble set up.
  - For Full Orchestras, remind the conductor of the wind instrumentation, percussion requirements, and timpani pitches (have them on the board if possible). Also remind the conductor that the timpani need to be tuned prior to the beginning of the general explanation period. An assistant conductor may assist with tympani tuning, if necessary. Once the explanation begins no one other than the primary conductor explaining the selection will be allowed to assist the timpanist with tuning or any other form of instruction.
  - Allow the conductor to check tuning with the group before everything starts.
  - **Ask the conductor if he/she wants the rules read to their organization.**
  - Show the conductor the selection to be performed and ask the following question verbatim: **"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?"**
  - Have the conductor provide the time keeper with any "Warnings" (ex. One minute then 30 seconds, etc.).
  - **At this point, excuse the conductor to a predetermined place in the room for the 3 minute review of the score.**

## Instruction Period:

- After a brief professional greeting to the ensemble, have the students open their folder and remove the parts for the correct selection they are to read for their conference. Then ask the following:  
**"Does everyone have the correct part for your instrument?"**  
Have the students turn the music over so it is not available for viewing. The judge should then solve any problems that might exist.
- Ask the conductor and group the following question verbatim:  
**"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", refer to Section 1111, (A) and (B) of the "UIL Constitution and Contest Rules".
- **No rules read option**, then say  
**"Your timing will begin when your conductor asks you to turn over the music or when he/she opens his/her score."**
- **Rules read option**, proceed below:

Read the following without embellishment for orchestra:

"Your conductor will have, (10 minutes/8 minutes/7 minutes) to explain this piece of music. He/She may use the time as he/she sees fit, including singing phrases, demonstrating rhythmic figures or reviewing ritards and fermatas with singing and/or counting. However, your conductor may not perform the music on any instrument or allow you to tap rhythms or perform any part of the music in any fashion. You may shadow bow passages at any time during the explanation period, but again you may not reproduce any portion of the music in any way.

After the instruction period and if your conductor chooses to do a warm up, the sight-reading music must be turned face down. The 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 your conductor, including the use of verbal counting to initiate the reading. Are there any questions regarding the procedure? Your timing will begin when your conductor asks you to turn the music over or when he/she opens his/her score. Good luck."

## At The Conclusion of the Performance:

- Thank the students and ask them to be sure and leave the music on the music stand.
- Remind them to be sure that they take all their personal items with them as they leave the room.

## **ORCHESTRA - UIL Constitution and Contest Rules for Orchestra .... (Reprinted from Official C&CR)**

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

### **(d) PRIOR KNOWLEDGE OF THE MUSIC.**

(1) **Question.** A judge is required to ask the director of each competing organization the following question: "Has this organization or any of its student members heard, read, rehearsed or performed this selection (indicating the music) at any time prior to this contest?" If the answer is "yes" the director will have two options:

- (A) The director may have his/her band, choir or orchestra read an alternate selection of equal difficulty which shall be available from the contest chair; or
- (B) The director may excuse the student(s) who has/have prior knowledge of the music and proceed with the rest of the group in the preparation and performance of the designated selection.

(2) **Consequences.** A false response to the question concerning prior knowledge of the music shall result in the organization and/or its director being penalized in accordance with Subchapter E. The minimum penalty shall be disqualification of that organization from the music reading evaluation competition.

### **(e) PROCEDURES FOR ORCHESTRA SIGHTREADING COMPETITION.**

(1) **Instruction Period.** A director of an orchestra will be given the following time limits to study the score and instruct the organization:

- (A) Conference 5A-6A First Groups: 10 minutes;
- (B) Conference CCC-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.

(2) **Director Limitation.** Only one director may instruct and direct an organization at the contest. The director may instruct the group as he or she sees fit, including singing phrases or illustrating rhythmic figures, but the director may not perform the music on any instrument. The director may not allow students to tap rhythms or perform any part of the music in any fashion.

(3) **Marking Music.** Neither the director nor the students may mark on the music unless instructed to do so by a judge.

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

- (A) Long tones;
- (B) A whole note scale; or
- (C) Eight measures of a warm-up chorale. In addition string players may check tuning. No further warm-up, instruction or communication of any kind is permitted by the director, including the use of verbal counting to initiate the reading.

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

(6) **Disqualification.** An orchestra whose director makes an obvious contribution to the performance by either singing with or speaking to the students while they are performing shall be disqualified. An obvious attempt by a director to be disqualified may result in a rating. (A judge's decision of what is obvious is final).

### ***Instruction Period***

(A) **Conference 5A-6A First Groups:** 10 minutes

(B) **Conference CCC-4A First Groups and 6A non-varsity (second groups):** eight minutes

(C) **All other conferences:** seven minutes.

- Sub-non varsity orchestras may extend the explanation period for their conference by one minute.



## Orchestra Division Sight-Reading Levels and Time Structures

The director receives three minutes of score study prior to the instruction period with the students. No marks may be placed on the score; however, removable notes may be used.

<u>Conference</u>	<u>Level</u>	<u>Instruction Time</u>
C/B Varsity	Level 1	7:00
C/B Non Varsity	Level 1	7:00
C/B Sub NV	Level 1	8:00
2C/2B Varsity	Level 2	7:00
2C/2B Non Varsity	Level 1	7:00
2C/2B Sub NV	Level 1	8:00
3C/3B Varsity	Level 3	8:00
3C/3B Non Varsity	Level 1	7:00
3C/3B Sub NV	Level 1	8:00
A/2A Varsity	Level 2	7:00
A/2A Non Varsity	Level 1	7:00
A/2A Sub NV	Level 1	8:00
3A Varsity	Level 3	7:00
3A Non Varsity	Level 1	7:00
3A Sub NV	Level 1	8:00
4A Varsity	Level 4	8:00
4A Non Varsity	Level 2	7:00
4A Sub NV	Level 2	8:00
5A Varsity	Level 5	10:00
5A Non Varsity	Level 3	7:00
5A Sub NV	Level 3	8:00
6A Varsity	Level 6	10:00
6A Non Varsity	Level 4	8:00
6A Sub NV	Level 4	9:00

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# UIL REGION 3 MUSIC

## PROCEDURES FOR THE SCORE STUDY PERIOD BAND & ORCHESTRA SIGHTREADING CONTESTS

- The director may begin the score study period as the students enter the room and are being seated and music is being passed out. Judges will then proceed with the reading of the rules/script (*either the "Long Version" or the "Shortened Version" as preferred*).
- If the director feels that it is necessary for him/her to oversee the seating of their students as they enter the sightreading room or the passing out of music, then the 3-minute score study period will begin during the reading of the rules/script to the group as presented by the judges.
- Prior to the 3-minute score study beginning, have the official timer verify from the director that the group has not read or heard the piece prior to today. If the piece has been read prior to this contest, a substitute piece will be distributed for the sightreading. Have the timer determine the timing reminders the director would like during the general and summary periods.

A music stand will be set up to the side of the ensemble with the sightreading score and a timer attached to the stand. The official timekeeper will pre-set the timer to 3 minutes prior to the beginning of the study period. When the director is ready to begin the score study period, he/she will go to the stand, push "Start" on the timer and begin the score study.

If the director chooses not to take the full three minutes, he/she will indicate to the timekeeper or the judges that they have completed the study period and are ready to proceed. Directors are encouraged to take advantage of this opportunity for score study, but are asked to follow the above procedures so that the contest does not get behind. It is suggested that directors practice the implementation of these procedures with their students as they prepare for a successful sightreading experience.

Directors may write notes and these notes can be taken to the podium after the score study (sticky notes may be used). The sightreading panel chair should ensure that all sticky notes are removed after the group completes its performance and those notes should not leave the room. Any other notes the director makes should be given to the sightreading panel chair prior to exiting the room.

Directors may not mark on the score.

*The conductor's copy of the score will be used for the score study.*

# Full Orchestra Sight-reading Percussion Instrumentation 2020

Level	Instruments
<b>Level 1</b> 1C	Timpani Bells Snare Drum
<b>Level 2</b> 2C, 1B, 1A, 2A	Timpani Bells Snare Drum
<b>Level 3</b> 3C, 2B, 3A 5A Non-Varsity	Timpani Bells Snare Drum
<b>Level 4</b> 3B, 4A 6A Non-Varsity	Timpani Bells Snare Drum
<b>Level 5</b> 5A	Timpani Bells Snare Drum Cymbals (opt. whip/slapstick instead)
<b>Level 6</b> 6A	Timpani Bells Snare Drum Cymbals