

# 4A UIL AREA E MARCHING CONTEST SCHEDULE

Saturday, October 27, 2018  
 Calallen High School Wildcat Stadium  
 Corpus Christi, Texas

Region	School	Warm Up Area	Warm Up Time Begins	Warm Up Area Vacated	5-Minute Set-up Begins	Performance Time
28	Port Isabel HS	A Gym	8:10	8:40	8:55	9:00 am
11	Devine HS	B Gym	8:25	8:55	9:10	9:15 am
13	Fulshear HS	A Gym	8:40	9:10	9:25	9:30 am
14	Zapata HS	B Gym	8:55	9:25	9:40	9:45 am
13	Needville HS	A Gym	9:10	9:40	9:55	10:00 am
13	Columbia HS	B Gym	9:25	9:55	10:10	10:15 am
14	Robstown HS	A Gym	9:40	10:10	10:25	10:30 am
	<b>BREAK</b>		9:55	10:25	10:40	10:45 am
14	Kingsville H.M. King HS	B Gym	10:10	10:40	10:55	11:00 am
11	Crystal City HS	A Gym	10:25	10:55	11:10	11:15 am
12	La Vernia HS	B Gym	10:40	11:10	11:25	11:30 am
13	Stafford HS	A Gym	10:55	11:25	11:40	11:45 am
28	La Feria HS	B Gym	11:10	11:40	11:55	12:00 pm
14	Orange Grove HS	A Gym	11:25	11:55	12:10	12:15 pm
14	Sinton HS	B Gym	11:40	12:10	12:25	12:30 pm
11	Carrizo Springs HS	A Gym	11:55	12:25	12:40	12:45 pm
	<b>BREAK</b>		12:10	12:40	12:55	1:00 pm
	<b>BREAK</b>		12:25	12:55	1:10	1:15 pm
13	Bay City HS	B Gym	12:40	1:10	1:25	1:30 pm
11	Pearsall HS	A Gym	12:55	1:25	1:40	1:45 pm
14	West Oso HS	B Gym	1:10	1:40	1:55	2:00 pm
15	Hidalgo HS	A Gym	1:25	1:55	2:10	2:15 pm
11	Hondo HS	B Gym	1:40	2:10	2:25	2:30 pm
14	Rockport-Fulton HS	A Gym	1:55	2:25	2:40	2:45 pm
12	Canyon Lake HS	B Gym	2:10	2:40	2:55	3:00 pm
	<b>BREAK</b>		2:25	2:55	3:10	3:15 pm
12	Navarro HS	A Gym	2:40	3:10	3:25	3:30 pm
13	Sweeny HS	B Gym	2:55	3:25	3:40	3:45 pm
14	Ingleside HS	A Gym	3:10	3:40	3:55	4:00 pm
28	Rio Hondo HS	B Gym	3:25	3:55	4:10	4:15 pm
13	Brazosport HS	A Gym	3:40	4:10	4:25	4:30 pm
14	Beeville A.C. Jones HS	B Gym	3:55	4:25	4:40	4:45 pm
15	RGC Grulla HS	A Gym	4:10	4:40	4:55	5:00 pm
	<b>VERIFICATION PERIOD</b>					
	<b>PRELIM RESULTS</b>					
		<b>FINALS BEGIN @ 7:30</b>				
1		B Gym	6:40	7:10	7:25	7:30 pm
2		A Gym	6:55	7:25	7:40	7:45 pm
3		B Gym	7:10	7:40	7:55	8:00 pm
4		A Gym	7:25	7:55	8:10	8:15 pm
5		B Gym	7:40	8:10	8:25	8:30 pm
6		A Gym	7:55	8:25	8:40	8:45 pm
7		B Gym	8:10	8:40	8:55	9:00 pm
8		A Gym	8:25	8:55	9:10	9:15 pm
9		B Gym	8:40	9:10	9:25	9:30 pm
10		A Gym	8:55	9:25	9:40	9:45 pm



# UIL AREA MARCHING CONTEST

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Cell: 361-946-6432  
Home: 361-334-4167

## 4A AREA E JUDGES 2018

PRELIMINARIES		
JUDGE	AREA	CAPTION
Stacy Gist, Hutto	D	Music
J.D. Janda, Tomball	C	Music
John Stuckey, Friendswood	E	Music
Alma Beach, El Paso	A	Marching
Robert Vetter, Robinson	D	Marching
FINALS		
Alma Beach, El Paso	A	Music
J.D. Janda, Tomball	C	Music
Robert Vetter, Robinson	D	Music
Stacy Gist, Hutto	D	Marching
John Stuckey, Friendswood	E	Marching

**2018 UIL 4A AREA E MARCHING CONTEST**  
**CALLEN HS WILDCAT STADIUM**  
**Saturday, October 27, 2018**  
**Contest Instructions**

The following is important Information regarding the 4A Area E UIL Marching Contest at Calallen HS Wildcat Stadium. Be sure to have each member of your staff read all information so there can be no misunderstandings. Due to the flow of traffic around Calallen High School, please follow the guidelines to allow smooth flow of students, buses and trailers.

1. Arrive at least 30 minutes prior to your warm-up time. Buses are to unload students in the designated parking lot behind the high school. Equipment trucks will park behind the Visitor's side of the Stadium. **NO EQUIPMENT TRUCKS WILL BE ALLOWED IN THE BUS PARKING AREA**, so plan accordingly. A monitor will meet you and stay with you until you have left the field. **OTHER SCHOOL PERSONNEL MAY NOT** park in the bus parking lot behind the school. **All instrument cases are to remain inside your buses or trucks.**
2. Check-in station for band directors is next to the warm-up areas. At Check-in, you **MUST** bring your check and Entry Form, **signed by your principal**. **NOTE:** This form **REQUIRES** your principal's signature, so you must bring it with you! Blank forms will **NOT** be available at check-in.
3. Only staff and personnel with proper passes will be allowed in the building and stadium with your band. Band directors may pick up passes for assistant directors and school administrators at Check-in.
4. No changing rooms will be available, so please make necessary dressing arrangements in advance. There are public restrooms and water fountains close to both warm-up areas.
5. Announcer scripts should have been submitted earlier this week.
6. Cell phone (satellite) time will be used as the official time for this contest. Warm-up time includes entering and exiting the warm-up area.
7. Bands will warm up in the designated Gym and percussion may warm-up in the adjacent ensemble room. Outdoor Guard warm-up will be in the field by the industrial arts buildings, but they must be silent warm-ups with no amplified or live music of any kind. No outdoor playing or music of any kind will be allowed.
8. A tuner will be provided in the main (Gym) warm-up areas, there will be **NO** chairs or stands. At the end of 25 minutes of warm-up, you will have 5 minutes to clear the room, and an additional 10 minutes to move to the stadium.
9. Any pit or prop equipment pushed or pulled on the field surface must have large inflatable tires or tires with a minimum of 8-inch wheels (pneumatic wheels/casters). Any equipment with smaller wheels must be **lifted** and placed into position!!! **Anything that leaves a residue on the turf will not be permitted (i.e. Glitter, confetti, powder, etc.)!**
10. There is an 8-lane artificial surface track around the football field which may be used to move equipment and personnel. All gasoline-powered vehicles must have protection under the chassis, and be free of leaks. Electric vehicles need no such protection.
11. Bands will enter the stadium from the Visitor Side (see Stadium Map) and wait near the starting line while the preceding band is performing. The front line will enter on the Home Side (see Stadium Map). As the preceding band clears the field, your band will be moved to the starting line and then enter the field on the signal from the monitor. As the 5-minute set-up period begins, the Stadium Announcer will say "**(Name of School) High School, you may now enter the field to prepare for your performance.**" Bands may use these 5 minutes in any way deemed appropriate to assume the starting position and prepare to begin the show. Activities may include warm-up and/or cadence. The show will **OFFICIALLY** begin when all 5:00 of the set-up time has expired.
12. **SCOREBOARD TIMING:** Timing for the 5-minute set-up period and the 8-minute show will be kept on the scoreboard clock. When the band is instructed to enter the field to begin its set up period, the clock will begin counting down from 5 minutes. When the clock reaches 0:45, the band on the field **WILL BE INTRODUCED**. When the clock reaches 0:20, the drum majors will be introduced **AND** the scoreboard clock will be reset to 8:00 in preparation for the beginning of the show. The remainder of the 5:00 set-up period will be kept by stop watch in the press box. When the clock moves from 8:00 to 7:59 judging of the band will begin. At the conclusion of the contest show the band will then have 2 minutes to exit the field and clear all equipment. **FOR DETAILS ON THE 5:00 TIMING PROCEDURE, REVIEW THE ANNOUNCER SCRIPT THAT ALL HEAD DIRECTORS WERE ASKED TO COMPLETE.** (NOTE: Should the stadium clock malfunction, official time will be kept on a stop watch in the Press Box.)

13. **EXIT FROM THE FIELD:** After the show is concluded, each band has TWO minutes to exit the field. While exiting the field, the band may play, march-off to a drum cadence, etc. It must be, however, evident the band is exiting the field. It is the intent of the timing rule that a marching band's contest routine be completed within the 8-minute time limit. The end of the performance should be clearly evident in the show design (final set, end of the wind music, drum major bow, etc.). Continued playing and marching after that point, not for the sole purpose of clearing the field, will be interpreted as a continuation of the performance and the band will be **DISQUALIFIED**. At the end of the designated 2 minutes there should be no more sound being generated by instruments or verbal cadence. **See Stadium Map for exit directions.**
14. After each band's performance there will be water available for the students. We encourage all directors to allow their students to remove coats and hats after they perform and to possibly provide additional water for their students.
15. Directors, please inform your parents and fans the audience will not be permitted to bring balloons into the stadium, expend silly string, throw confetti, etc. UIL rules do not allow the use of noise makers.
16. The stadium field has standard NCAA markings.
17. There will be an admission charge of \$5 per person. No charge for pre-school children (age 5 and under). Paid spectators receive a wristband which **MUST** be worn for admission to the stadium. Wristbands which have NOT been removed may be used for in and out privileges at the gate throughout the entire contest. Once it has been removed, a new one must be purchased for re-entry. Entrance gate will open at 8:30 a.m.
18. Seating for band students and band sponsors is free on the visitor side. **Please do not allow your band members to enter the bleachers during a performance.** Those who want to sit on the press box side must pay the \$5 fee.
19. Please inform parents that all umbrellas and any other type of shading devices must be fully closed and lowered while bands are performing so that all audience members can have full view of the shows.
20. There will be concession stands on both sides of the stadium, no outside food or beverages are allowed inside the stadium.
21. **VIDEO RESTRICTIONS:** The **ONLY** video recording that will be allowed will be by bands which have signed the Educational Use Video Agreement (<https://www.uilTEXAS.org/machform/view.php?id=388184>) with UIL and received a video pass at Check-in to record **ONLY** their band from the designated video area. Designated video operators will have the same 5-minute set up time as the band's set up time and the same 2 minutes following the band's performance to vacate the designated recording area. Please inform your parents there will be **NO OTHER RECORDING EQUIPMENT ALLOWED IN THE STADIUM.**
22. Students must remain off the field at all times except during their performance.
23. Performance order for Finals will **NOT** use a "Top 5/Bottom 5" format as previously announced but will continue to use the random drawn order for all 10 bands as done in preceding years.
24. **After Prelims**, Directors are to report to the Cafeteria for Verification of scores.  
**After Finals**, Verification will be in the Press Box.
25. **After Prelims**, there will be an on-Field **Drum Major** retreat for the presentation of results.  
**After Finals**, there will be an on-Field **FULL BAND** retreat, in uniform or band shirt, instruments optional, for results. Directors of bands qualifying for Finals will receive more information following the Preliminaries.
26. Reminders of a few UIL rules:
  - All electronic instruments and equipment must be played/operated by eligible students and performed in live time at the contest, no recordings or digital loops are allowed
  - Anyone (student, parent, director) may assist with the movement of equipment and props during set-up, performance, and clearing the field. Any student used must be eligible.
  - **SHOW LENGTH:** Any band at the Area Contest whose performance has not concluded when the 8-minute performance clock shows 0:00 **SHALL BE DISQUALIFIED**. This is not a subjective rule.
  - **ELECTRONICS:** If you are using and electronics in your show, review the **UPDATED** Electronics FAQ included with these instructions.

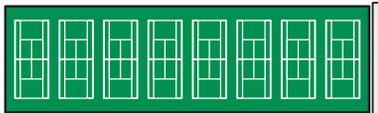
We look forward to hosting contest for you and wish you good luck.

Jeff Valperts, Director of Bands Calallen ISD  
Cell: 361-244-7318, Band Hall: 361-242-5644  
jvalperts@calallen.org

Field House



Color Guard Warm-up



# BUS PARKING

BUS EXIT



BUS EXIT

BUS ENTRANCE



## BAND EXIT

Spectator Entrance



STUDENT ENTRANCE FREE

### Registration / Sign In

Enter Warm Up B

Enter Warm Up A

Percussion Warm Up A

Percussion Warm Up B

Warm Up A Gym

Warm Up B Gym

Rest Room

CALALLEN PERSONEL PARKING

BAND HALL

Exit Warm Up

Exit Warm Up

COMPETING BAND STAFF VEHICLES & OVERFLOW PARKING

## EQUIPMENT TRUCK PARKING ONLY

No personal vehicles will be allowed in the equipment truck parking lot. Please advise staff, administration etc...

BAND & PIT ENTRANCE  
PIT EXIT

spectator parking entrance



WILDCAT DR. WILDCAT DR. WILDCAT DR. WILDCAT DR. WILDCAT DR. WILDCAT DR. WILDCAT DR.

# BUS PARKING

BUS EXIT

BUS EXIT



BUS ENTRANCE

Registration / Sign In

4001 Wildeat Dr, Corpus Christi, TX 78410, USA

COLOR GUARD WARM UP



INDOOR PRACTICE FACILITY



DOME

No Thru Traffic

No Thru Traffic

BAND EXIT



Student Entrance & Rest Rooms

CALALLEN

WILDCATS

BAND & PIT ENTRANCE

PIT EXIT

Warm Up A Gym

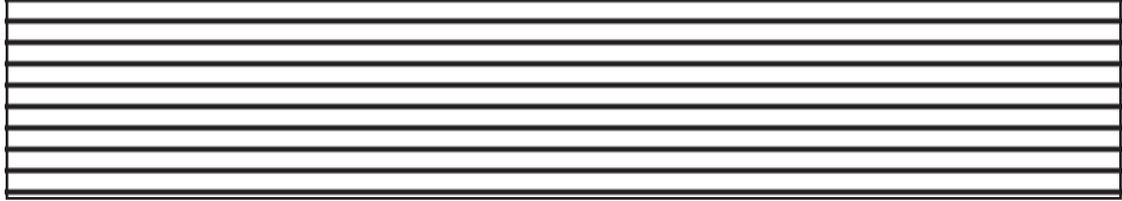
Warm Up B Gym

EQUIPMENT TRUCK PARKING ONLY

No personal vehicles will be allowed in the equipment truck parking lot. Please advise staff, administration etc...

Calallen Wildcat Stadium

Press Box



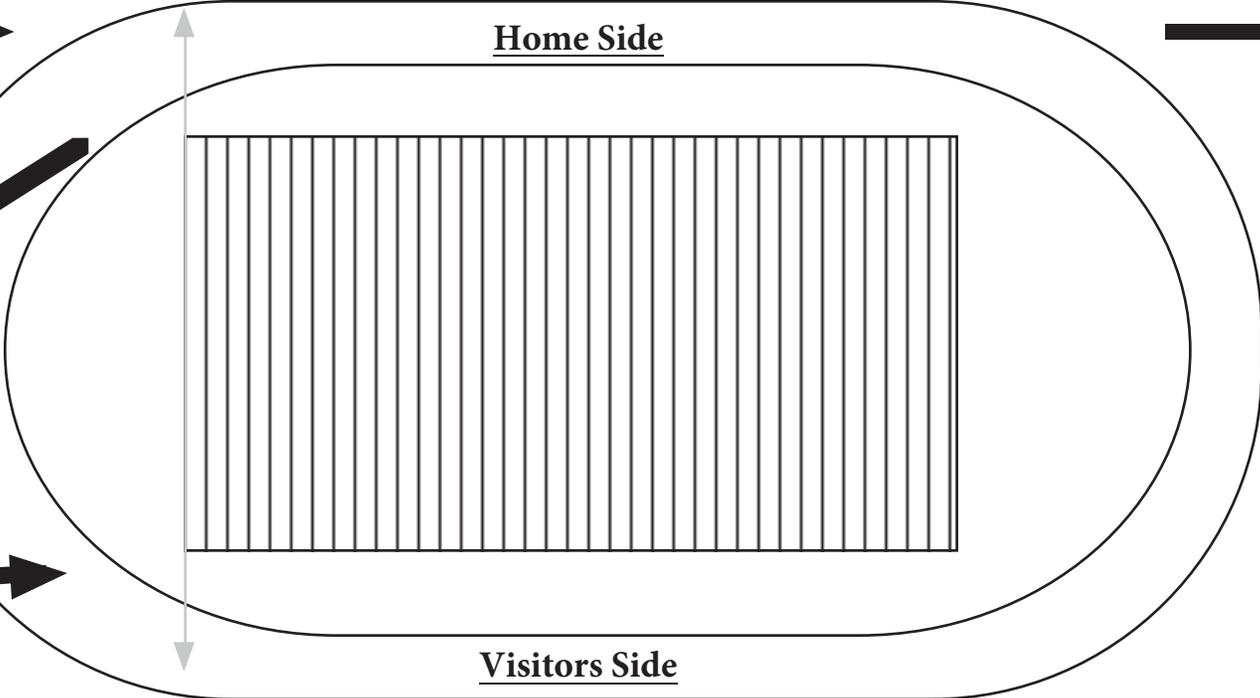
Pit Enter



Band Exit



Home Side



Pit Exit



Band Entrance



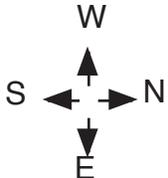
Visitors Side

All Pit Enter  
And Exit  
This Gate



Band Entrance Gate

Student Entrance



**UNIVERSITY INTERSCHOLASTIC LEAGUE  
 AREA/STATE MARCHING BAND CONTEST  
 MARCHING COMMENT SHEET**

School \_\_\_\_\_ City \_\_\_\_\_

Director \_\_\_\_\_ Date \_\_\_\_\_ Conf. \_\_\_\_\_

**Attention:** Judges may use "+" and "-" adjacent to each descriptor to indicate profile of performance.

Judging Scale	Good	Excellent	Superior	Exemplary	
<b>Individual Marching</b>	0	100	200	300	400
Carriage and Stride + - Carriage, Stationary & Moving + - Instruments/Equipment + - Uniformity of Foot Placement + - In Step + - Uniformity of Body Movement Execution of Fundamentals + - Pivots, Turns, Facings + - Step Offs/Halts + - Mark Time + - Manipulation of Instruments/ Equipment + - Other Body Motion + - Recovery from Error					Score 0-400 <input style="width: 50px; height: 20px;" type="text"/>

<b>Ensemble Marching</b>					Score 0-400 <input style="width: 50px; height: 20px;" type="text"/>
+ - Ranks + - Files + - Diagonals + - Arcs + - Arrival at Set + - Intervals, Stationary & Marching					

Judging Scale	Good	Excellent	Superior	Exemplary	
<b>Drill</b>	0	25	50	75	100
+ - Compatibility of Marching Style with Drill + - Suitability and Demand of Drill + - Frequency of Movement while Playing + - Continuity and Flow					Score 0-100 <input style="width: 50px; height: 20px;" type="text"/>

<b>Integration of Marching Components</b>					Score 0-100 <input style="width: 50px; height: 20px;" type="text"/>
+ - Visual Reinforcement of Music + - Effective Use of Auxiliary Units (when present) + - General Appearance					

**Total Score**

*Signature of Official* \_\_\_\_\_

**UNIVERSITY INTERSCHOLASTIC LEAGUE  
AREA/STATE MARCHING BAND CONTEST  
MUSIC COMMENT SHEET**

School \_\_\_\_\_ City \_\_\_\_\_

Director \_\_\_\_\_ Date \_\_\_\_\_ Conf. \_\_\_\_\_

**Attention:** Judges may use “+” and “-” adjacent to each descriptor to indicate profile of performance.

Judging Scale	Good	Excellent	Superior	Exemplary	
	0	50	100	150	200
<b>Brass Performance</b>					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
<b>Woodwind Performance</b>					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
<b>Percussion Performance</b>					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
<b>Ensemble Performance</b>					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Ensemble Balance/Blend					
+ - Rhythmic Precision					
+ - Intonation					
+ - Articulation					
+ - Suitability and Demand of Music					
<b>Musicianship</b>					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Phrasing					
+ - Dynamic Contrast					
+ - Musical Style					
+ - Tempo					

**Total Score**

\_\_\_\_\_  
*Signature of Official*

# AREA/ STATE MUSIC COMMENT SHEET

## Brass, Woodwind, Percussion Performance

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> <li>For this classification, student performers demonstrate <u>average</u> characteristic tone qualities for their instrument and musical style of performance, however, <u>they lose control often</u>.</li> <li>Student performers demonstrate <u>little awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section.</li> <li>Student performers demonstrate an <u>adequate</u> concept of balanced musical lines and blend of sounds within their section but <u>there are many inconsistencies</u>.</li> <li>Student performers demonstrate an <u>average</u> mastery of technical demands of the music performed.</li> <li>Brass, woodwinds, and percussion are <u>not used in a satisfactory manner</u>, and the importance of all instrumental groupings is <u>not evident throughout most of the performance</u>.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, student performers demonstrate excellent characteristic tone qualities for their instrument and musical style of performance, however, <u>they lose control at times</u>.</li> <li>Student performers demonstrate an awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but <u>there are several flaws</u>.</li> <li><u>For the most part</u> student performers demonstrate an above average concept of balanced musical lines and blend of sounds within their section to produce an appropriate sonority of music performed.</li> <li>Student performers demonstrate an excellent mastery of technical demands of the music performed, but <u>there are some flaws in technique</u>.</li> <li>Brass, woodwinds, and percussion are used in an excellent manner, but <u>the importance of all instrumental groupings is not evident throughout the entire performance</u>.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, student performers demonstrate highly developed characteristic tone qualities for their instrument and musical style of performance, however, <u>there are some minor lapses</u>.</li> <li>Student performers demonstrate an <u>elevated awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but <u>there are some flaws</u>.</li> <li>Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed, but <u>there are some minor lapses</u>.</li> <li>Student performers demonstrate a superior mastery of technical demands of the music performed.</li> <li>Brass, woodwinds, and percussion are used in a noteworthy manner, however, <u>the importance of all instrumental groupings is not always clear throughout the performance</u>.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, student performers exhibit the <u>best possible</u> characteristic tone qualities for their instrument and musical style of performance.</li> <li>Student performers demonstrate the <u>most highly developed</u> awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section. <u>Minor flaws are quickly corrected</u>.</li> <li>Student performers demonstrate <u>outstanding</u> concepts of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed.</li> <li>Student performers demonstrate a <u>superlative</u> mastery of technical demands of music performed.</li> <li>Brass, woodwinds, and percussion are used to <u>optimum effect</u>, both individually and collectively, to validate the importance of all instrumental groupings throughout the majority of the performance.</li> </ul>

## Ensemble Performance

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> <li>For this classification, the ensemble demonstrates <u>average</u> concepts of balance and blend of sounds, and <u>does not</u> produce a desirable and appropriate sonority of the music performed.</li> <li>The ensemble exhibits <u>average</u> control of all aspects of rhythm, tempo, and pulse, and <u>there are many lapses</u>.</li> <li>The ensemble demonstrates <u>little awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within the ensemble.</li> <li>The ensemble exhibits an <u>average</u> approach to styles of articulation for the music performed.</li> <li>The compatibility of the music is <u>adequate</u> for the maturity level of the ensemble.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the ensemble demonstrates excellent concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed <u>throughout most of the performance, but there are inconsistencies</u>.</li> <li>The ensemble exhibits excellent control of all aspects of rhythm, tempo, and pulse <u>with some lapses</u>.</li> <li>The ensemble demonstrates an awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but <u>there are many flaws</u>.</li> <li>The ensemble exhibits an excellent approach to styles of articulation for the music performed <u>with some flaws</u>.</li> <li>The compatibility of music is excellent for the maturity level of the ensemble.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the ensemble demonstrates <u>thoroughly developed</u> concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed throughout <u>a majority of the performance</u>.</li> <li>The ensemble <u>effectively</u> exhibits control of all aspects of rhythm, tempo, and pulse <u>with minor lapses</u>.</li> <li>The ensemble demonstrates a <u>sufficient</u> awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but <u>there are some flaws</u>.</li> <li>The ensemble exhibits a <u>desirable</u> approach to styles of articulation for the music performed <u>with minor lapses</u>.</li> <li>The compatibility of the music is superior for the maturity level of the ensemble.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the ensemble demonstrates the <u>most highly developed</u> concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed.</li> <li>The ensemble exhibits <u>supreme</u> control of all aspects of rhythm, tempo, and pulse.</li> <li>The ensemble demonstrates a <u>highly developed awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation. <u>Minor flaws are immediately corrected</u>.</li> <li>The ensemble exhibits an <u>outstanding</u> approach to styles of articulation for the music performed.</li> <li>The music is <u>challenging</u> and compatibility is <u>optimum</u> for the maturity level of the ensemble.</li> </ul>

## Musicianship

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> <li>For this classification, <u>little evidence</u> of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble.</li> <li>An <u>average</u> use of dynamics proves musically ineffective and <u>results in little contrast for music performed</u>.</li> <li>Most of the time, the music is <u>not performed</u> artistically in a uniform and appropriate style.</li> <li>Tempo is <u>average</u> for music performed, is not consistent, and <u>has very little variety</u>.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, clear, meaningful and expressive shaping of musical passages is <u>somewhat</u> evident within and between sections of the ensemble, but <u>is not consistent</u>.</li> <li><u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast for music performed.</li> <li>Music is performed artistically in a uniform and appropriate style <u>most of the time</u>.</li> <li>Tempo is appropriate for music performed, but is not consistent and has <u>little variety</u>.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, clear, meaningful and expressive shaping of musical passages is <u>often achieved</u> within and between sections of the ensemble, but there are inconsistencies.</li> <li><u>Throughout most of the performance</u>, an exceptional use of dynamics provides musically effective and appropriate contrast for music performed.</li> <li>Music is performed artistically in a uniform and <u>appropriate</u> style.</li> <li>Control of tempo is exceptional for music performed, but <u>lacks variety</u>.</li> </ul>	<ul style="list-style-type: none"> <li>For this classification, the students display the <u>highest artistic aspects</u> of the performance through clear, meaningful and expressive shaping of musical passages within and between sections of the ensemble.</li> <li>Throughout the performance, the ensemble <u>maximizes the use of dynamics</u> to provide musically effective and appropriate contrast for music performed.</li> <li>Music is performed artistically and stylistically in the highest manner.</li> <li>Control of tempo is <u>outstanding</u> for music performed.</li> </ul>

# AREA/ STATE MARCHING COMMENT SHEET

## INDIVIDUAL MARCHING: Carriage & Stride/ Execution of Fundamentals

GOOD 0 - 100	EXCELLENT 101 - 200	SUPERIOR 201 - 300	EXEMPLARY 301-400
<ul style="list-style-type: none"> <li>•For this classification, student performers demonstrate average posture and body carriage, but <u>fail to maintain consistent carriage of equipment</u>.</li> <li>•Students demonstrate adequate foot placement for length of step and style of stride being utilized, however, <u>there are many inconsistencies</u>.</li> <li>•There is <u>inconsistency</u> in marching in step and recovery from errors is sluggish.</li> <li>•Execution of pivots, turns, facings, starts and stops is average <u>with many deviations</u>.</li> <li>•Students demonstrate average consistency in style of mark time, and <u>there are many deviations</u>.</li> <li>•Equipment is utilized in an average manner, and there are <u>many inconsistencies</u> with the style of presentation.</li> <li>•Individual movements of the upper/lower body are executed in an average manner by performers.</li> <li>•Recovery from errors in spacing and <u>alignment is rare</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, student performers demonstrate above average uniformity of posture and body carriage, and maintain carriage of equipment, <u>with some lapses</u>.</li> <li>•Students demonstrate excellent foot placement for length of step and style of stride being utilized, however, <u>there are inconsistencies</u>.</li> <li>•There is <u>inconsistency</u> in marching in step and <u>recovery from errors is slow</u>.</li> <li>•Execution of pivots, turns, facings, starts and stops is above average <u>with some inconsistencies</u>.</li> <li>•Students demonstrate above average consistency in style of mark time, but <u>there are some deviations</u>.</li> <li>•Equipment is utilized in an excellent manner, and there are some <u>inconsistencies</u> with the style of presentation.</li> <li>•Individual movements of the upper/lower body are executed in an excellent manner by performers.</li> <li>•Students recover <u>slowly</u> from errors in spacing and alignment.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, student performers demonstrate a high degree of uniformity of posture and body carriage, and maintain appropriate carriage of all equipment <u>with some minor lapses</u>.</li> <li>•Students proficiently demonstrate foot placement for length of step and style of stride being utilized, but <u>there are inconsistencies</u>.</li> <li>•Students demonstrate a high level of consistency in marching in step but <u>recovery from errors is not always immediate</u>.</li> <li>•Execution of pivots, turns, facings, starts and stops are performed well <u>with a few deviations</u>.</li> <li>•There is an elevated consistency in style of mark time with <u>a few deviations</u>.</li> <li>•Equipment is utilized at a high level, but there are <u>inconsistencies with the style of presentation</u>.</li> <li>•Individual movements of the upper/lower body are executed at a <u>high level</u> by all performers.</li> <li>•Recovery from errors in spacing and alignment is <u>generally done in a quick and efficient manner</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, student performers <u>demonstrate the highest degree</u> of uniformity of posture and body carriage, and maintain appropriate, effective carriage of all equipment.</li> <li>•Students demonstrate <u>outstanding</u> foot placement for length of step and style of stride being utilized.</li> <li>•Students demonstrate <u>the best possible consistency</u> in marching in step with quick recovery from errors.</li> <li>•Students execute pivots, turns, facings, starts and stops in the <u>highest possible manner</u>.</li> <li>•Students demonstrate exemplary consistency in style of mark time.</li> <li>•Equipment is utilized in a <u>superlative</u> manner consistent with the style of presentation.</li> <li>•Individual movements of the upper/lower body are executed at the <u>highest level of achievement</u> by all performers.</li> <li>•Students recover <u>immediately</u> from errors in spacing and alignment.</li> </ul>

## ENSEMBLE MARCHING

GOOD 0 - 100	EXCELLENT 101 - 200	SUPERIOR 201 - 300	EXEMPLARY 301-400
<ul style="list-style-type: none"> <li>•For this classification, the ensemble demonstrates average alignment in linear forms (ranks, files, diagonals, etc.) <u>with many flaws</u>.</li> <li>•Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack definition</u>.</li> <li>•Students demonstrate average application in timing, spacing and halts required to define all forms present in the design of the drill.</li> <li>•Members of the ensemble exhibit <u>many</u> spacing problems while standing fast, marking time in a set, or marching.</li> <li>•Recovery from errors is <u>minimal</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the ensemble demonstrates excellent alignment in linear forms (ranks, files, diagonals, etc.), but <u>there are several flaws</u>.</li> <li>•Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack visual precision</u>.</li> <li>•Students demonstrate excellent application in timing, spacing and halts required to define all forms present in the design of the drill, however, <u>there are errors</u>.</li> <li>•Members of the ensemble exhibit <u>inconsistent</u> spacing while standing fast, marking time in a set, or while marching.</li> <li>•Students recover from errors <u>slowly</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the ensemble demonstrates a <u>high level of achievement</u> in linear forms (ranks, files, diagonals, etc.) <u>with some minor flaws</u>.</li> <li>•The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.), but <u>there are some lapses</u>.</li> <li>•Students demonstrate a high level of achievement in timing, spacing and halts required to define all forms present in the design of the drill <u>with some flaws</u>.</li> <li>•Members of the ensemble exhibit <u>consistency</u> and visually appropriate spacing while standing fast, marking time in a set, or marching.</li> <li>•Recovery from errors is <u>generally fast</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, alignment in linear forms (ranks, files, diagonals, etc.) <u>is accomplished at the highest level</u> by the ensemble.</li> <li>•The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.).</li> <li>•Students exhibit the <u>best possible application</u> in timing, spacing and halts required to define all forms present in the design of the drill.</li> <li>•Members of the ensemble exhibit <u>outstanding consistency</u> and visually appropriate spacing while standing fast, marking time in a set, or marching.</li> <li>•Recovery from errors is <u>immediate</u>.</li> </ul>

## DRILL

GOOD 0 - 25	EXCELLENT 26 - 50	SUPERIOR 51 - 75	EXEMPLARY 76-100
<ul style="list-style-type: none"> <li>•For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>adequate</u> for the drill design of the presentation.</li> <li>•The visual program demonstrates average technical demand and <u>little exposure to error</u>.</li> <li>•Stand fast time is integrated in an adequate manner, and the <u>continuity of the presentation is interrupted</u>.</li> <li>•The ensemble combines the visual program with the musical elements in an average manner.</li> <li>•Flow and continuity of presentation is <u>sporadic</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>above average</u> for the drill design of the presentation.</li> <li>•The visual program demonstrates excellent technical demand, but <u>there is little exposure to error</u>.</li> <li>•Stand fast time is integrated in an excellent manner as a part of the flow of the show, but <u>the continuity of the presentation is affected</u>.</li> <li>•The ensemble combines the visual program with the musical elements in an excellent manner, but <u>flow and continuity of presentation are affected</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are at a <u>high level</u> for the drill design of the presentation.</li> <li>•The visual program demonstrates a <u>high degree</u> of technical demand and <u>some exposure to error</u>.</li> <li>•Stand fast time is integrated successfully as a part of the flow of the show, however, <u>the continuity of the presentation is sometimes affected</u>.</li> <li>•The ensemble combines the visual program with the musical elements in a convincing manner, but <u>flow and continuity of presentation are somewhat affected</u>.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are at the <u>highest level visually</u> for the drill design of the presentation.</li> <li>•The visual program demonstrates the <u>highest degree</u> of technical demand and exposure to error.</li> <li>•Stand fast time is integrated in an <u>exceptional</u> manner as a part of the flow and continuity of the presentation.</li> <li>•The ensemble combines the visual program with the musical elements in an <u>outstanding</u> manner to maximize flow and continuity of presentation.</li> </ul>

## INTEGRATION OF MARCHING COMPONENTS

GOOD 0 - 25	EXCELLENT 26 - 50	SUPERIOR 51 - 75	EXEMPLARY 76-100
<ul style="list-style-type: none"> <li>•For this classification, the visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is <u>adequate</u>.</li> <li>•Non-playing members of the organization are <u>not integrated effectively</u>, and technical and artistic contributions are <u>not noted most of the time</u>.</li> <li>•The ensemble projects <u>little</u> uniformity of apparel and attention to detail.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program in an excellent manner, but <u>there are inconsistencies</u>.</li> <li>•The ensemble integrates the technical and artistic contributions of non-playing members of the organization <u>most of the time</u>.</li> <li>•The ensemble projects <u>some</u> uniformity of apparel and attention to detail.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program for a <u>majority</u> of the performance.</li> <li>•The ensemble integrates the technical and artistic contributions of non-playing members of the organization a <u>majority</u> of the time.</li> <li>•The ensemble projects uniformity of apparel with an attention to detail.</li> </ul>	<ul style="list-style-type: none"> <li>•For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program in a <u>superlative</u> manner.</li> <li>•The ensemble <u>successfully</u> integrates the technical and artistic contributions of all non-playing members of the organization.</li> <li>•The ensemble projects uniformity of apparel with <u>exceptional</u> attention to detail.</li> </ul>

# **ELECTRONICS AND AMPLIFICATION IN UIL MARCHING BAND CONTEST PERFORMANCES**

*Updated October 2018*

In an effort to help directors, contest officials, and judges clearly understand the application of existing UIL rules the UIL state office has prepared the following:

## **THE RULE: Section 1105 of the UIL Constitution and Contest Rules**

- (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, 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.

**Violation of any of the above rules would make a band subject to the penalties as outlined in C&CR Sections 27 and 29.**

## **STATE EXECUTIVE COMMITTEE INTERPRETATION**

Electronic samples integrated into a UIL marching contest performance are considered to be digitally created musical effects as opposed to prerecorded music and are compliant with Section 1105 (f)(4) of the C&CR if operated and controlled by a student.

### **FAQ**

*May electronics be used for amplification?*

**YES. Electronics may be used for amplification, provided they are compliant with Section 1105(f)(5) of the UIL C&CR.**

*How does UIL define a solo or small ensemble feature?*

**UIL defines a solo or small ensemble feature as an individual or a group of performers within the full marching band that is featured both musically and visually. A potential violation of this rule would be a scenario where a select group of musicians staged within the full band wind section is amplified, while not being featured visually. In this scenario the trained observer would likely not be able to discern which performers are being amplified and could therefore be led to believe that the full band wind section is performing the musical excerpt.**

*What type of microphones may be used?*

**There are no restrictions on the type of microphones that may be used.**

*Where may microphones be located?*

**There are no restrictions on where microphones may be located, provided wind instruments are amplified ONLY for solo and small ensemble features. Therefore, placing a microphone(s) in any location that causes that(those) microphone(s) to amplify a group of wind players other than a solo or small ensemble feature is prohibited.**

*May equipment such as a soundboard and/or mixer be used to support and control audio reinforcement?*

**YES, provided all electronics are operated by an eligible student. However, during a performance a non-student may give verbal instruction to the student operating the equipment, provided the non-student does not touch the equipment.**

*Where may a soundboard and/or mixer be located?*

**There are no restrictions on where a soundboard and/or mixer may be located.**

*May pre-recorded music and/or descript words be used?*

**NO. Pre-recorded music (representing an acoustical instrument or vocalizations) and pre-recorded narrations (one or more descript words) are prohibited. Such show elements must be performed live and in real time by an eligible student.**

*Can digitally created sound effects (such as bird calls, animal sounds, thunder, etc.) and/or electronic samples (such as a nondescript vocalizations) be used?*

**YES, provided they are controlled and activated by an eligible student.**

*Can applications such as a synthesized rhythmic track or pre-recorded sound loop be used?*

**NO. Tracks that contain steady rhythmic content or provide pulse may not be used.**

*Do these rules apply during the 5-minute field entry/set-up or 2-minute field exit?*

**NO. These rules only apply during the 8-minute performance clock.**

*Is it permissible to use contemporary electronic instruments such as the MalletKAT, HandSonic, or Wavedrum?*

**YES. The use of electronic instruments is permitted, provided that they are played live and in real time by an eligible student.**

Questions and/or requests for clarification should be addressed to the UIL State Music Office at: [music@uiltexas.org](mailto:music@uiltexas.org)