

Band Sight-Reading Percussion Instrumentation – 2022

Level	Parts
<p><u>Level .5</u> Varsity: 1C Non-Varsity: 1C, 2C, 3C, 1A, 2A, 3A</p>	<ul style="list-style-type: none"> ▪ Snare Drum/Bass Drum (2 players) ▪ Crash Cymbals (1 player) ▪ Bells (1 player)
<p><u>Level 1</u> Varsity: 2C, 3C, 1A, 2A; Non-Varsity: 4A</p>	<ul style="list-style-type: none"> ▪ Snare Drum/Bass Drum (2 players) ▪ Crash Cymbals/Triangle (1 or 2 players) ▪ Bells (1 player) ▪ Timpani (1 player)
<p><u>Level 2</u> Varsity: 3A Non-Varsity: 5A</p>	<ul style="list-style-type: none"> ▪ Snare Drum/Bass Drum (2 players) ▪ Susp Cym/Triangle (1 or 2 players) ▪ Bells (1 player)
<p><u>Level 3</u> Varsity: 4A Non-Varsity: 6A</p>	<ul style="list-style-type: none"> ▪ Snare Drum (1 player) ▪ Bass Drum (1 player) ▪ Crash Cym./Tamb/Triangle (2 or 3 players) ▪ Timpani (1 player) ▪ Bells (1 player)
<p><u>Level 4</u> Varsity: 5A</p>	<ul style="list-style-type: none"> ▪ Snare Drum/Bass Drum (2 players) ▪ Susp. Cymbal (1 player) ▪ Timpani (1 player) ▪ Bells (1 player)
<p><u>Level 5</u> Varsity: 6A</p>	<ul style="list-style-type: none"> ▪ Snare Drum/Bass Drum (2 players) ▪ Crash Cymbal/Susp. Cymbal (2 players) ▪ Timpani (1 player) ▪ Bells (1 player)

TMAA Adjudicator Sight-reading Procedure for Band

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.
- Confirm that the conductor received the instrumentation information which should have included the instrumentation for the sight-reading selection to be performed. If not, provide him/her with a copy of the email or mailing that was sent by the executive secretary to all participants.
- Remind the conductor of the timpani pitches (have them on the board if possible). Also remind the conductor that the timpani needs to be tuned prior to the beginning of the general explanation period. An assistant conductor may assist with timpani 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.
- Remind the conductor of the percussion requirements of the selection to be performed.
- Have the conductor provide the time keeper with any "Warning" (ex. One minute then 30 seconds, etc).
- 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, including part assignment, correct key, and correct clef 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.
- After any problems are resolved and all is confirmed, the judge will proceed to the following question.
- 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?"**
- Remind the conductor that timing and instruction will stop between the general explanation and the summary explanation periods and that (he/she) will be expected to stop while the event chair or designee is reading: "Your general explanation period is over. You may now begin your summary explanation."

Instruction Period:

- After a brief professional greeting to the ensemble, introduce yourself and the other adjudicators to the students.

- Ask the conductor 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’.
- **Ask the conductor if he/she would like the rules read to their organization. If the answer is “no” say “Your timing will begin when your conductor asks you to turn over the music or when he/she opens his/her score.” If the answer is “yes” read the following without embellishment:**

“The instruction period will be divided into two sections. During the first section, called the general explanation period, (7 minutes/5 minutes/4 minutes) your conductor may use the time as he/she wishes by incorporating any combination of silent study and/or conductor’s explanation. During this time period your conductor may point out specific performance problems, demonstrate how ritards, 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 your questions. At the conductor’s discretion, you may finger passages at any time during the general explanation period. The conductor and students may not count, sing or audibly reproduce the music in any other fashion, including any verbal subdivision of the beat while counting.

At the conclusion of the general explanation period timing and instruction 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 final three minute (four minute for sub-non-varsity) summary explanation.

During the summary explanation, the conductor may instruct you as he or 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.

Immediately following the instruction period and prior to the sight-reading performance 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 choral.

No further warm-up, instruction or communication 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?"

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. **Updated November 2016**

Band Sight-Reading Frequently Asked Questions

Q: Will I be disqualified if I begin to sing rhythms in the general explanation period?

A: No. A director that inadvertently begins to sing rhythms or audibly reproduces the music during the general explanation period will receive a warning from the judging panel. There will be no penalty. If the director sings rhythms or audibly reproduces the music a second time the 3 minute summary explanation period will automatically begin.

Q: Under what circumstances can I be disqualified under the new format?

A: It is not possible to be disqualified during the discussion period. The only grounds for disqualification will remain the same as in the past. "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." Section 1111 (e) (5) of the UIL Constitution and Contest Rules.

Q: Can I count beats (1-2-3-4, etc.) during the General Explanation period?

A: Yes. Counting, snapping, clapping or tapping consecutive beats in tempo will not be interpreted as audibly reproducing the music. However, the director should use no voice inflection that implies any element of the music including but not limited to pitch, style, articulation and dynamics. Judges are instructed to monitor adherence to this expectation.

Q: Since I can count beats (1-2-3-4, etc.) is counting 8th note or 16th note pulse acceptable?

A: No. Students should have been taught a sense of subdivision prior to the evaluation.

Q: Can I use note names or fingerings during the General Explanation period?

A: Yes. During the General Explanation period directors may use note names and/or fingerings for the purpose of defining key signatures, accidentals or other technical concerns. However, directors should not use consecutive note names or fingerings as this will be interpreted as a reproduction of the music.

Q: Can I conduct rhythmic figures during the General Explanation Period?

A: Yes. There are no limitations regarding what the director can communicate through the use of conducting.

Q: Do I have to use all of the General Explanation Period?

A: No. A director is not required to use all of the allotted time. He/She may elect at any time to proceed to the Summary Explanation Period or to perform the music without penalty.

Q: How does this procedure affect my day-to-day approach to teaching sight-reading skills in the classroom?

A: That would likely depend on your teaching style. Perhaps the most important issue will be the fact that the students' ability to count rhythms independently will need to be reinforced so that they do not need to hear every rhythm sung by the director. Also the criteria for the selection of sight-reading music is available on the UIL web site. This document spells out the keys, time signatures, rhythms,

etc. that can be used in the music for each conference. Directors might want to concentrate on music that fits these parameters as they prepare for the sight-reading evaluation.

Q: What is the best way to use the summary explanation period?

A: During this portion of the discussion period it will be permissible to count, subdivide, and sing rhythms. Most directors will want to use this time to focus on those spots in the music that are most likely to give the students a problem and perhaps sing and count the more complex rhythms.

Q: What criteria will judges consider when assigning ratings?

A: Judges ratings shall be based only upon the band's sight-reading performance and will in no way reflect the approach taken or the techniques utilized by the director and students during the explanation periods.

UNIVERSITY INTERSCHOLASTIC LEAGUE

4

CONCERT

Entry Blank and Comment Sheet

Please read the current issue of the Constitution and Contest Rules

School _____ City _____ Conference _____ Organization Event _____

Contest Date _____ Performing Group Type _____ Number of Students _____ Region _____

Director _____ Additional Directors _____

Composer/Arranger	Title of selections and movements	UIL ID#
_____	_____	_____
_____	_____	_____
_____	_____	_____

-tone

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

OTHER COMMENTS (No rating applies)

FINAL RATING I II III IV V

Write in rating here _____

Signature of official _____

5

UNIVERSITY INTERSCHOLASTIC LEAGUE

SIGHTREADING

Please read the current issue of the Constitution and Contest Rules

School _____ City _____ Conference _____ Organization Event _____

Contest Date _____ Performing Group Type _____ Region _____

Director _____ Number of Students _____

NOTE: Choir Directors indicate sightreading voicing. (See C&CR section III(g)) _____

TONE

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

OTHER COMMENTS (No rating applies)

FINAL RATING I II III IV V DNA

Write in rating here _____

Signature of official _____

Band Concert Evaluation Updated 2020

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students <u>consistently</u> perform with mature, characteristic sounds. Pitches are <u>consistently</u> centered and focused. Students <u>consistently</u> perform balance/blend with only minor lapses that are quickly corrected. The ensemble <u>consistently</u> demonstrates an awareness of tuning within and between sections. ("near perfect") Dynamic contrast is <u>consistently</u> obvious and effective. Students <u>consistently</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>usually</u> perform with mature, characteristic sounds. Pitches are <u>usually</u> centered and focused. Students <u>usually</u> perform balance/blend but there are obvious flaws that do not recover quickly. The ensemble <u>usually</u> demonstrates an awareness of tuning within and between sections but there are numerous minor flaws. Dynamic contrast is <u>usually</u> obvious and effective. Students <u>usually</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>sometimes</u> perform with mature, characteristic sounds. Pitches are sometimes centered and focused. Students <u>sometimes</u> perform balance/blend but lapses consistently occur. The ensemble <u>sometimes</u> demonstrates an awareness of tuning within and between sections but problems consistently occur. Dynamic contrast is <u>sometimes</u> obvious and effective. Students <u>sometimes</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>rarely</u> perform with mature, characteristic sounds. Pitches are <u>rarely</u> centered and focused. Students <u>rarely</u> perform balance/blend within the ensemble The ensemble <u>rarely</u> demonstrates an awareness of tuning within and between sections. There are an extreme amount of flaws. Dynamic contrast is <u>rarely</u> obvious and effective. Students <u>rarely</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>seldom</u> perform with mature, characteristic sounds. Pitches are <u>seldom</u> centered and focused. Students <u>seldom</u> perform balance/blend within the ensemble. The ensemble <u>seldom</u> demonstrates an awareness of tuning within and between sections. Dynamic contrast is <u>seldom</u> obvious and effective. Students <u>seldom</u> perform with proper support and little or no distortion.

Technique (for the classification entered)

<ul style="list-style-type: none"> Students <u>consistently</u> demonstrate manual dexterity and flexibility with only minor flaws in precision and clarity that recover quickly. Rhythmic approach is <u>consistently</u> uniform throughout the ensemble. Articulation is appropriate all of the time and is consistent throughout the performance. 	<ul style="list-style-type: none"> Students <u>usually</u> demonstrate manual dexterity and flexibility but there are often lapses in precision and clarity that do not recover quickly. Rhythmic approach is <u>usually</u> uniform throughout the ensemble. Articulation is appropriate most of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students <u>sometimes</u> demonstrate manual dexterity and flexibility but there is a consistent loss of precision and clarity that do not recover quickly. Rhythmic approach is <u>sometimes</u> uniform throughout the ensemble. Articulation is used inappropriately at times. 	<ul style="list-style-type: none"> Students <u>rarely</u> demonstrate manual dexterity and flexibility but there is an overall loss of precision and clarity. Rhythmic approach is <u>rarely</u> uniform throughout the ensemble. Articulation is inappropriate most of the time. 	<ul style="list-style-type: none"> Precision and clarity is <u>seldom</u> present. Rhythmic approach is <u>seldom</u> uniform throughout the ensemble. There is an inappropriate approach to total articulation.
--	---	---	--	---

Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students <u>consistently</u> use proper musical style on all selections. Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students <u>consistently</u> achieve dynamic variation and musical nuance. Performers <u>consistently</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>usually</u> use proper musical style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students are <u>usually</u> consistent in achieving dynamic variation musical nuance. Performers <u>usually</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>sometimes</u> use proper musical style but there are noticeable inconsistencies. Students give little attention to musical phrases and shaping. Students are <u>sometimes</u> consistent in achieving dynamic variation and musical nuance. Performers <u>sometimes</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>rarely</u> address musical style. Students fail to shape musical phrases. Students are <u>rarely</u> consistent in achieving dynamic variation and musical nuance. Students <u>rarely</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>seldom</u> address musical style. No attention appears to have been given to proper shaping of musical line and phrasing. Students <u>seldom</u> achieve dynamic variation and use musical nuance. Students <u>seldom</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.
---	--	--	--	--

Updated 8/1/2020

Band Sight-reading Evaluation Updated 2020

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students <u>consistently</u> perform with mature, characteristic sounds. Pitches are <u>consistently</u> centered and focused. Students <u>consistently</u> perform balance/blend with only minor lapses that are quickly corrected. The ensemble <u>consistently</u> demonstrates an awareness of tuning within and between sections. ("near perfect") Dynamic contrast is <u>consistently</u> obvious and effective. Students <u>consistently</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>usually</u> perform with mature, characteristic sounds. Pitches are mostly centered and focused. Students <u>usually</u> perform balance/blend but there are obvious flaws that do not recover quickly. The ensemble <u>usually</u> demonstrates an awareness of tuning within and between sections but there are numerous minor flaws. Dynamic contrast is <u>usually</u> obvious and effective. Students <u>usually</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>sometimes</u> perform with mature, characteristic sounds. Pitches are <u>sometimes</u> centered and focused. Students <u>sometimes</u> perform balance/blend but lapses consistently occur. The ensemble <u>sometimes</u> demonstrates an awareness of tuning within and between sections but problems consistently occur. Dynamic contrast is <u>sometimes</u> obvious and effective. Students <u>sometimes</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>rarely</u> perform with mature, characteristic sounds. Pitches are <u>rarely</u> centered and focused. Students <u>rarely</u> perform balance/blend within the ensemble The ensemble <u>rarely</u> demonstrates an awareness of tuning within and between sections. There are an extreme amount of flaws. Dynamic contrast is <u>rarely</u> obvious and effective. Students <u>rarely</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>seldom</u> perform with mature, characteristic sounds. Pitches are <u>seldom</u> centered and focused. Students <u>seldom</u> perform balance/blend within the ensemble. The ensemble <u>seldom</u> demonstrates an awareness of tuning within and between sections. Dynamic contrast is <u>seldom</u> obvious and effective. Students <u>seldom</u> perform with proper support and little or no distortion.

Technique (for the classification entered)

<ul style="list-style-type: none"> Most pitches are correct. Missed key/accidentals are corrected quickly. Students <u>consistently</u> demonstrate manual dexterity and flexibility with only minor flaws in precision and clarity that recover quickly. Rhythmic approach is <u>consistently</u> uniform throughout the ensemble. Articulation is appropriate all of the time and is consistent throughout the performance. 	<ul style="list-style-type: none"> Most pitches are correct but missed key/accidentals are not corrected quickly. Students <u>usually</u> demonstrate manual dexterity and flexibility but there are often lapses in precision and clarity that do not recover quickly. Rhythmic approach is <u>usually</u> uniform throughout the ensemble. Articulation is appropriate most of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students miss pitches and do not recover quickly. Students <u>sometimes</u> demonstrate manual dexterity and flexibility but there is a consistent loss of precision and clarity that do not recover quickly. Rhythmic approach is <u>sometimes</u> uniform throughout the ensemble. Articulation is used inappropriately at times. 	<ul style="list-style-type: none"> Students miss numerous pitches throughout the performance. Students <u>rarely</u> demonstrate manual dexterity and flexibility but there is an overall loss of precision and clarity. Rhythmic approach is <u>rarely</u> uniform throughout the ensemble. Articulation is inappropriate most of the time. 	<ul style="list-style-type: none"> Students miss pitches and do not recognize use of key/accidentals. Precision and clarity is <u>seldom</u> present. Rhythmic approach is <u>seldom</u> uniform throughout the ensemble. There is an inappropriate approach to total articulation.
---	---	--	--	---

Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students <u>consistently</u> use proper musical style on all selections. Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students <u>consistently</u> achieve dynamic variation and musical nuance. Performers <u>consistently</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>usually</u> use proper musical style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students are <u>usually</u> consistent in achieving dynamic variation and musical nuance. Performers <u>usually</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>sometimes</u> use proper musical style but there are noticeable inconsistencies. Students give little attention to musical phrases and shaping. Students are <u>sometimes</u> consistent in achieving dynamic variation and musical nuance. Performers <u>sometimes</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>rarely</u> address musical style. Students fail to shape musical phrases. Students are <u>rarely</u> consistent in achieving dynamic variation and musical nuance. Students <u>rarely</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>seldom</u> address musical style. No attention appears to have been given to proper shaping of musical line and phrasing. Students <u>seldom</u> achieve dynamic variation and use musical nuance. Students <u>seldom</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.
---	--	--	--	--

UIL

SCHOOL _____

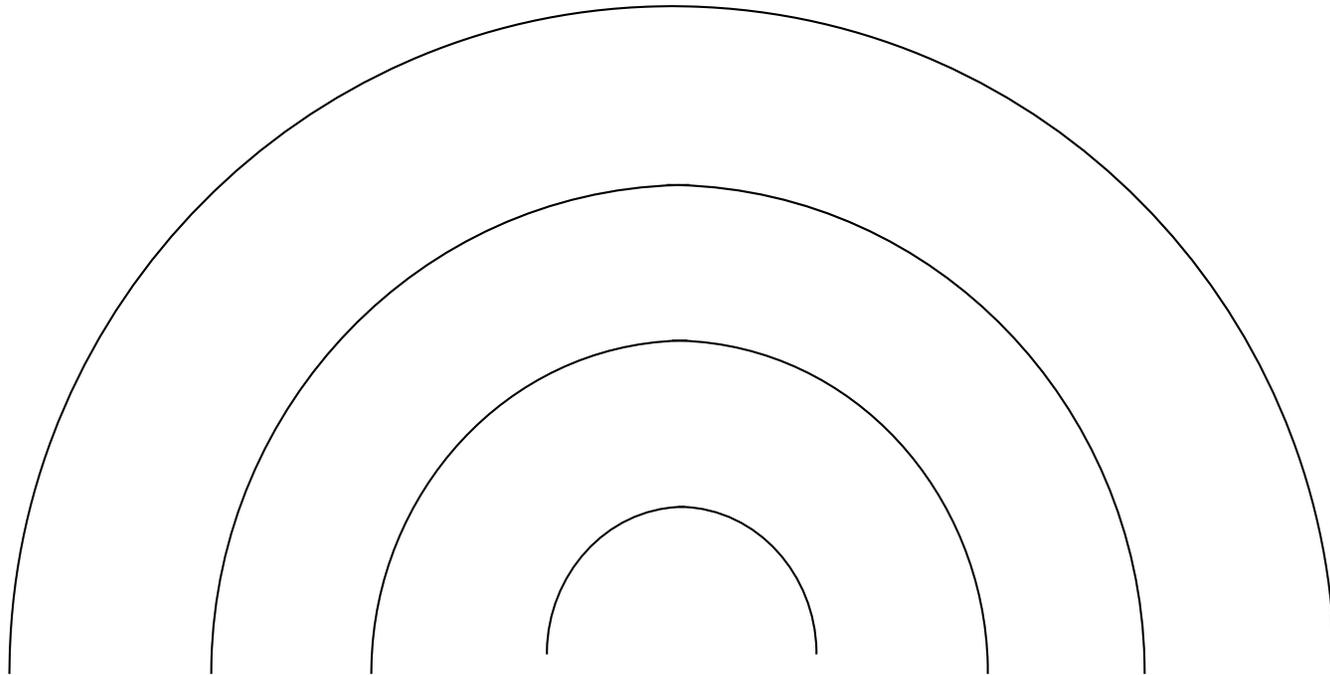
ENSEMBLE _____

Program (Performance Order):

1) _____

2) _____

3) _____



Row 1 ___ Chairs ___ Stands
Row 2 ___ Chairs ___ Stands
Row 3 ___ Chairs ___ Stands
Row 4 ___ Chairs ___ Stands
Percussion ___ Stands