



Are You Ready for UIL Contest?

CLINICIAN:

John Benzer

Demonstration Group:

Bush and Lopez MS Band Students (North East ISD)

Texas Bandmasters Association 2015 Convention/Clinic

JULY 23-26, 2015

**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Are You Ready for UIL Contest?

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2014 - 2015 Bush MS and Lopez MS Honors Bands**

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TEXAS BANDMASTERS ASSOCIATION CONVENTION

Friday, July 24th, 2015

2:45 p.m. – 3:45 p.m.

CC Room 217ABC

ARE YOU READY FOR UIL CONTEST?

UIL = University Interscholastic League

Identify early if there are any factors that would prohibit your band from going to UIL Contest. Young teachers should take advantage of mentoring from a more experienced head director, colleague or mentor/clinician/consultant.

ELIGIBILITY

1. **Make sure you are sending out progress reports all year long—and as often as necessary with appropriate/borderline students.**

CAN MY BAND GO TO UIL CONTEST?

1. Trust your mentor(s)/consultant(s) to help you decide whether or not your band would have an educationally positive experience by going to UIL Contest.
2. If so, the ensemble must have regular sectionals to prepare all music.
3. After eligibility kicks in, there must be enough students left in order for the ensemble to have an educationally beneficial experience.
4. If your mentor/clinician suggests that you switch to a more appropriate “named” selection for your contest program—whether it is two months prior to or two weeks before your contest date—listen to them and trust that their recommendation will create a more positive experience for everyone involved!

CHECKLIST OF UIL CONTEST-RELATED TASKS

1. Depending on your region set up, find out who the main “point person” is, whether it be your region executive secretary and/or contest chairman/site host.
2. Refer to the C&CR, which is the Constitution and Contest Rules. Any new information will be added each time it is revised.
3. It is your responsibility to be well-versed with the separate judging criteria and adjudication rubrics for both the concert and sight-reading portions of the UIL Contest.
 - a. The judging criteria for concert portion can be found at:
<http://www.uiltexas.org/files/music/band-concert-rubric.pdf>
 - b. The judging criteria for sight-reading portion can be found at:
<http://www.uiltexas.org/files/music/band-sightreading-rubric.pdf>
4. **Submit the appropriate UIL forms/paperwork and adhere to the required deadlines.**
 - a. It is preferable to submit your paperwork a few days before the deadline.
5. **Make sure you send a letter/e-mail to the faculty regarding students missing class and possibly getting their work early. If it is a hard copy, obtain a principal’s signature on the letter.**
6. **Order scores at least one to two months prior to your contest!!!**
 - a. Before dealing with out-of-print or out-of-stock scores, contact your colleagues to see if you can borrow scores from them.

- b. If you end up having to use photocopies, you **MUST** attach a copy—to each of the three scores—from the music company and/or publisher granting permission for you to use a photocopy for the sole purpose of UIL Contest.
7. You must bring a numbered score of **each piece** for **each judge** with your school clearly labeled on them. If a particular piece has dual staves on any given page, it would be a good idea to maybe highlight the second staff. On each page, it would be helpful to neatly circle the first number.
8. Previous judges' markings must be completely erased from "used" scores. Have a co-worker go through the scores and double-check. Many times, big circles and words can still be seen even if they have been "erased." You are encouraged to use an art gum eraser. *Post-it* Notes should not be found on any scores with eligibility information, etc. You should not call attention to anything that may not be a factor in the judges' final rating. Providing errata information, however, is an exception.
9. If your eligibility has changed in any way since you submitted your original forms, you may need to bring an updated form with you. ****Check with your region executive secretary and/or contest chairman/site host regarding this issue.**
10. Set up transportation FAR in advance, following all protocol in your district.
 - a. Allow time for traffic.
 - i. If the bus drivers know back roads, they need to take them.
 - ii. In larger districts, you may have to charter buses.
11. Arrange to pick up and utilize a truck for your large equipment.
12. Assign a loading crew—preferably band "dads" and/or students from another ensemble who perhaps perform on another day.
13. Set up meals if needed. Solicit organized and efficient parent volunteers to take charge of this task.
14. **Set-up charts will need to be submitted to the contest chairman prior to the contest.**
 - a. If you are going to use risers, make sure the site is providing them.
 - i. If they are not being provided, you must bring your own and be prepared to have aforementioned additional personnel to move them.
15. Find out the instrumentation and percussion requirements of the sight-reading piece you will be reading. This information is published online!
16. **Percussion equipment and personnel decisions must be made.**
 - a. You need to know what percussion equipment is being provided.
 - b. Bring as much of your own equipment and set-up crew as possible.
 - c. A percussion check-list (battery as well as auxiliary instruments; sticks, mallets, beaters, etc.) must be created by your percussionists prior to your contest day. This must be double-checked by either you or your percussion specialist (if applicable).
 - d. Depending on the contest stage, you are strongly encouraged to bring one of the following to put underneath your battery percussion instruments:
 - i. furniture blankets/quilts
 - ii. thick, black mats
 - iii. very thick blankets and/or carpet strips
 - e. Contact the percussion specialist or head director of the host school and ask what the stage tendencies are in regards to percussion instruments and their balance to the wind instruments.

- f. You need to bring some sort of felt-covered “surface” or towels—for placement of triangles, various mallets/sticks and other small color instruments—which are to be placed on music stands/trap stands. This important detail will ensure that no “accidental textures” will enter your program performance. ☺
17. Unique equipment that must be brought with you includes towels for mutes, flute/piccolo stands, B-flat and utility clarinet stands, etc.
 - a. Towels for mutes should be black, large and thick enough so they can be folded in a square and placed on the floor **in between** students’ feet....not on the side of the chair!
 - b. Towels/dish liners for euphonium, tuba, and French horn players
18. **If students are ineligible, they cannot go to the contest---even as part of the moving crew.**
19. Someone on your staff needs to travel with you in order to be on stage to assist with and check the set-up before the students enter the stage.
20. When going to UIL, you are encouraged to bring another director from your staff, your percussion specialist (if applicable), your moving crew and parents to assist with supervision, uniforms and meals (whether students eat on/off the bus or at an eating establishment on the way back to the home campus), etc.
21. Make sure you bring a medical form for every student, including contact phone numbers for parents as well as alternate emergency contacts.
 - a. Based on the information submitted by the parents, make sure that all medications, inhalers, epi-pens, etc. are organized and designated to a parent chaperone, staff member, or school nurse attending.
22. Before departing your campus, it would be a good idea to have a brief “inspection” of uniforms, instruments and related maintenance items, music binders/folders, mutes if applicable, etc.
23. It may be necessary to have assigned bus seating based on individuals or instrument “families”, etc.
24. Students should already be in their uniform when they get on the buses. If formal attire is practiced, male students should be allowed to put on their bowties, cummerbunds and tuxedo coats once getting off the bus. This time needs to be taken into consideration on your itinerary.
25. You are encouraged to have students begin a “silent study time” of their music when you are halfway to your contest site. This means that their music binders/folders need to be with them on the bus. Some sort of a verbal “signal” should be given to students to begin this time. This “no talking” mode should continue as students get off the buses.

WHEN YOU GET TO THE CONTEST SITE

1. If you are not able to do this yourself, assign someone from your staff to check-in and drop off your scores (and updated eligibility form if applicable).
2. Male students should exit the buses first—with their instruments and music—so they can report to parent volunteers who are assisting with bowties, cummerbunds and tuxedo coats if applicable. Make sure there is access to sewing equipment and/or pins, etc. After being completely dressed, they should then assemble their instruments.
3. After all male students are off the buses, female students should exit buses—with their instruments and music—and assemble their instruments.

4. **No instruments should be assembled on the bus!!**
 - a. Students assemble all instruments outside and carefully put their cases and belongings back on the bus.
 - b. Make certain that the buses will be locked.
5. Cases can remain with students only if a designated room is assigned to your campus.
6. All students should be in their full uniform before they enter the contest site.
7. Before entering the building, it is **strongly** recommended that you have students form a “close” set-up around you. It is during this time that you can make sure that everyone is there...and has with them their instruments, music, reed guards, double reed water containers, water bottles, valve oil, mutes, utility stands, etc.
8. It is encouraged to have your percussionists enter the contest site first with their percussion specialist and/or another director or staff member. It is your choice to have your percussionists with you for a portion of your warm-up time....or report directly outside of the stage area to begin assembling their equipment, etc.
9. The students must file in and out of the warm-up room, stage and sight-reading room in order of the set-up for your **first piece**. **You also need to know and identify which “end/lead student” will lead the group from one location to the next. This will alleviate students walking “backwards” into any of the three set-ups.**
10. Students with large instruments (i.e. tuba, baritone saxophone, contrabass clarinet, etc.) should be allowed to give their music binder/folders to another student who is carrying a smaller instrument.
11. Once the warm-up has started, there is not time for students to use the restroom, get a drink, etc. These things need to be taken care of PRIOR to students entering the warm-up room. Regarding younger students, be prepared to make an exception regarding the use of the restroom. When doing so, you must have a parent chaperone accompany the students to and from the restroom so they will not get lost.

WARM-UP ROOM PROCEDURES

1. If it is logistically possible for you to “pre” warm-up your ensemble prior to leaving your home campus, your students will become more mentally engaged for the overall UIL “experience.”
2. It is a very good idea to have a few parent volunteers in the warm-up room.
3. As students are sitting down, remind them to put their music in whatever order you plan to review. Also, remind students to **set their instrument lengths correctly**—just like they do in your band hall.
4. Replace any “sinking” or defective stands upon instructing students to place their music binders/folders on their stands.
5. Place unique equipment (mutes, towels for mutes, flute/piccolo stands, B-flat and utility clarinet stands, etc.).
 - a. As stated earlier, towels for mutes should be black, large and thick enough so they can be folded in a square and placed on the floor **in between** students’ feet....not on the side of the chair!
6. Have students check their stand heights and instrument angles before they start playing anything.
7. It is perfectly acceptable for your students to play “on their own” for a minute or so in order to get used to how they sound in the room. Students should begin by performing

instrument-specific exercises (octave slurs, harmonics, lip slurs, scales, etc.). The goal is for students to perform exercises that would **not** ever be rehearsed or practiced with the full ensemble warming up. Additionally, encourage students to warm up in the mid-range of their instruments.

8. **In general, do not have students play a lot in the warm-up room. Bands that “over” warm-up usually have weak performances due to fatigue.**
9. After you perform a few “organized” full ensemble exercises, selected segments of your performance music can of course be **performed**. Practicing through “non-playing” techniques such as fingering/positioning, articulating with air, saying note names, etc., is a more intelligent approach to utilize your warm-up time.
10. Be judicious in tuning and/or changing student’s instrument lengths. Tuning sometimes takes more time than you think.
11. Students must be trained to move quickly and efficiently in between pieces.
12. You may be allowed to send your percussionists directly to the performance area to begin setting up equipment, etc. In other situations, a monitor will send for your percussionists before your time has ended. The monitor should lead them to the stage with their equipment. In either scenario, your percussion specialist (or other staff member) should accompany and supervise the percussionists.
13. **When the monitor says your time is up, that means it is time for your group to report to the stage. You need to stop warming up! If you exceed the time allowed for performance, you run the risk of being disqualified.**
14. Be sure that your students are in the exact seating order for your first piece to be performed on stage. Based on this order, either you or your end/lead student should file your ensemble from the warm-up room to the stage. A few parent volunteers should be the last to exit the room. Students should walk very seriously and quietly to the stage.

TRANSITIONING FROM WARM-UP ROOM TO CONTEST STAGE

1. While you are in the warm-up room, a director from your staff should be on stage to make sure that the set-up crew is building the set-up correctly—exactly like it is done at your home campus. This director should make sure the chairs, stands, risers, shells, director podium and director stand are all in place.
 - a. It is recommended, especially for younger bands, that the timpani are placed on the same side of the set-up as the tuba section.
 - b. Place furniture blankets/quilts, thick black mats or carpet strips under your snare drum and any other battery equipment that you feel is necessary.
 - c. Percussionists should be organizing their equipment on some sort of felt-covered “surface” or towels—for placement of triangles, various mallets/sticks and other small color instruments—which are placed on music stands/trap stands. As stated earlier, these important details will ensure that no “accidental textures” will enter your program performance.
 - d. If chimes are used, they should be placed in a manner where they will be heard from the audience. If your chime players are not using your home campus chimes, they should check the position of the pedal.
2. In terms of how your set-up is arranged on the host stage, it would again be very beneficial to contact the head director of the host school and ask what the stage tendencies are in regards to overall ensemble and percussion balance.

3. Since the percussionists have been setting up either all or part of the time that you were in the warm-up room with the wind players, percussionists **are** allowed--and **strongly encouraged**--to play a few sounds on various instruments to become aware of volume, heights of instruments, etc. Percussionists should be given strict parameters as to what they should play...and for how long.....so as not to annoy/upset the judges. Your snare drum player(s) should perform something both with the snares on and off.
4. In regards to stage entrance, students must be taught how to walk with their instruments (especially French horns, saxophones and bassoons). Even alto saxophone players must walk with at least one hand securing their instruments. Many times, judges notice where bassoon bocals have been placed.....how instrument bells and slides are protected, etc. Positive first impressions are being made by this **organized** and **professional** entry procedure.
5. Most single reed experts would discourage students from placing mouthpiece caps on their instruments while transitioning from the warm-up room to the stage....and from the stage to the sight-reading room....because their reeds will most likely become too dry.
6. While students are filing on stage, parents should be “pre-encouraged” NOT to shout out their child’s name, wave, or take pictures either on the stage or at the foot of the stage. This is inappropriate and will be heard/seen by your adjudication panel. Visit with your chaperones about the prevention of this unintentional inappropriateness, and most likely they can run interference if necessary.
7. Approve the set-up (including risers and shells) before the students sit down. You will give a signal for each individual row to sit down....or the entire ensemble all at once....with the assumption that there are not missing or extra stands, chairs, etc.
 - a. Depending on the size/type of chairs being used, low clarinet players may need to sit on two chairs.
 - b. Flute, French horn, and players of larger instruments need adequate spacing between their chairs
 - c. Replace any “sinking” or defective stands upon instructing students to place their music binders/folders on their stands.
 - d. Students’ mouthpiece caps, extra reeds, maintenance items, etc. should be placed underneath their chairs.
 - e. Instruct trumpet and trombone players to vent their stands in a manner that they have a clear line of vision to you and vice versa.
8. After being allowed to sit, students are encouraged to remove their tapping shoe. Tapping not only disrupts a recording being made, but many times results in students tapping faster tempos than the director is giving during the preparation beats.....and could possibly even result in the director having to stop and re-start a piece! ☹
9. As stated earlier, have students place unique equipment (mutes, towels for mutes, flute/piccolo stands, B-flat and utility clarinet stands, etc.).
 - a. Towels for mutes should be black, large and thick enough so they can be folded in a square and placed on the floor **in between** students’ feet....not on the side of the chair!
10. Have students check their stand heights and instrument angles before they start playing anything.
11. It is perfectly acceptable for your students to play “on their own” for a minute or so in order to get used to how they sound on the stage. Because they have warmed up with you

in the warm-up room, short/challenging excerpts from any of their three pieces would be very appropriate at this time. Again, like percussionists who warmed up on stage earlier, wind players should be given similar parameters.

12. Discuss with the announcer the order and pronunciation of your pieces and composers.

13. Perform a **short** warm-up:

- a. Short articulation sequence
- b. F concerts
- c. Chorale

Do **NOT**:

- a. Tune individuals
- b. Perform intervals past concert D (pertaining to Remington and/or F Descending)

14. DO NOT EXPOSE THINGS THAT YOU KNOW DO NOT SOUND GOOD. Your warm-up creates the first impressions of your judges.

15. **Regardless of temperature changes moving from the warm-up room to the stage, do NOT re-tune instruments on stage.....nor ask anyone to play alone on anything in front of the judges. Trust your daily drill and basic fundamentals to help you be able to hold the pitch center that was achieved in the warm-up room.**

16. Students should stay in some sort of “ready position/performance posture” following the warm-up. They should be taught and trained to begin their “mental preparation” of the first piece to be performed.

17. During the announcement, the director should be on stage, standing slightly off to the side and looking at the judges. Students should look very alert and professional and continue their mental preparation.

18. Do not chew gum during your stage or sight-reading process; judges can see this. Set a good example for your students.

19. After the band is announced, be prepared for little or no applause. Make sure you have told your parents this ahead of time.....and that it is perfectly acceptable for them **to** applaud at appropriate times.

20. You are strongly encouraged to conduct through the first few measures of **EACH PIECE** “off the podium” with your students. Students can have their instruments in either an upright or lowered position. They are allowed to finger/position and even use air through their instruments, as long as the music is not being reproduced. This process allows students to mentally prepare for a successful “start” to each of their three pieces. Percussionists should “air-stick” and simulate their instruments with the rest of the ensemble.

21. The snare drum player(s) should make certain that the snares are set correctly prior to the start of each piece.

22. If, for example, a specific color/utility instrument is used on a specific piece, you can allow your students to play “on their own” for thirty seconds or more in between your first and second piece...and/or between your second and third piece. This allows the student to bring this newly added instrument to the correct temperature for performance.

23. After each of your three pieces has ended, students’ instruments stay in **playing position** until you give them a signal to go to ready position/lower their instruments.

24. There should absolutely be NO rustling of music or any student movement (**including percussionists**) during applause. Students should be trained to wait for a “signal” from you. If there are students that need to move to another chair for the second piece, this

- signal should be given for students to move to their new seats. Regardless of chair order, students should always sit in their parts. Parts should be grouped together within the same row. This signal should also allow students to “transition” to the next piece. Similarly, percussionists should not move music or ANY equipment until this signal is given.
25. Do not have sections or soloists stand after any pieces (as well as during pieces). This would, however, be appropriate at a festival and definitely at a home concert.
 26. It is not necessary to make eye contact with any of the three judges between pieces and wait for a signal to go on to your next piece; there is no “lead” or “head” judge. Proceed from piece to piece, allowing time for your percussionists to move equipment, change timpani pitches, etc. During this time, students should be studying the beginning of their next piece. This “mental preparation” is a very effective use of time. **Do not rush your transitions between pieces. Take advantage of the time you are allowed on stage.** With that being said, you as the director should take this opportunity to walk around and quietly/discreetly give appropriate feedback regarding balance, etc. to sections and/or individuals.
 27. After your last piece, you may choose to have your entire ensemble stand at the same time. Students should stand square to the audience and smile. ☺ Remember that this is UIL Contest, not a Winter or Spring Concert.
 28. After all applause has ended, it is okay to tell your students that they did a good job....but they need to also understand that they have another performance to complete their UIL Contest experience.
 - a. Be careful not to talk loudly or harshly/negatively, as judges can most likely hear everything you are saying. ☹
 29. If you have students sitting in different sight-reading chairs than your last prepared piece played on stage, make sure your students “move” to their new “chairs” **while they are still on stage**. It is important that students exit the stage in their sight-reading order. Do not try to accomplish this in the hallway outside of the sight-reading room, because the judges may be in the hall or on a break.
 30. Similar to transitioning from the warm-up room to the stage, students with large instruments (i.e. tuba, baritone saxophone, contrabass clarinet, etc.) should be allowed to give their music binder/folders to another student who is carrying a smaller instrument.
 31. Remind students not to leave anything on stage.....ESPECIALLY percussionists.
 32. Allow your percussionists to either exit the stage first—or last—with their music and equipment. You may have a few parents come up on stage quickly to assist. Percussionists must take everything from the stage out into the hallway and to the sight-reading room.
 - a. In most situations, all percussion equipment will need to be brought into the sight-reading room, regardless of whether it is going to be used or not.
 - b. Equipment that is not needed should simply be placed off to the side.
 33. You or your end/lead student should follow the monitor and lead your ensemble from the stage to the sight-reading room.
 34. In regards to stage exit, students again must walk professionally with their instruments and music. It must be mentioned again that even alto saxophone players must walk with at least one hand securing their instruments. Many times, judges notice where bassoon bocals have been placed.....how instrument bells and slides are protected, etc. Positive last impressions could possibly be made by this exit procedure.

SIGHT-READING PROCEDURES

1. It is very important that you go through the sight-reading procedure with the students **THROUGHOUT THE YEAR**—not just right before pre-UIL and UIL Contest. You cannot “cram” for sight-reading; it is **WAY** too stressful for you **AND** your students. ☹
2. The way students walk into the sight-reading room affects/influences and makes initial impressions on the judging panel. Rest assured that from the moment the *very* first student enters the room, the entire group is being observed and evaluated.
3. Have a water bottle with you.
4. Any parents/special guests who attend UIL should be “pre-encouraged” to watch the sight-reading process. Assign your lead chaperone to instruct other chaperones/parents to sit/stand in an appropriate area in the room (preferably behind your set-up or on the sides). It is a very “cool” thing for judges to look out and see parents/guests supporting their children.
5. Parents must be told that no videotaping or recording of ANY NATURE is allowed.
6. Do not assume anything—especially with middle school/junior high students. Students tend to mentally relax after their stage performance. Stress the importance of **CONTINUED** mental focus during the sight-reading process.
7. Percussionists should have entered the room first to set up their equipment. This should allow you to focus on your wind players.
8. Before the actual day of your contest, your percussionists should be pre-assigned to specific instruments/parts. Percussion part breakdown and requirements can be found on the UIL website. If you have more percussionists than parts, the “extra” students need to “shadow” behind (if not right next to) the actual performers. These decisions should NOT be made in the sight-reading room. **It is imperative that you have a definite plan for each of your percussionists.**
9. Judge(s) will greet the conductor. If you are friends with a judge, remain very professional. You may be more comfortable introducing yourself to the judges. If you choose to do this, make sure they are not still writing comments for the previous group.
10. If you happen to have a student with disabilities, it may be appropriate to discreetly notify one of your judges. Furthermore, contact the site host in advance if you have a student that requires enlarged music.
11. You are allowed a 3-minute time period for score perusal which you absolutely **MUST** take advantage of. A notepad should be provided to you to take notes; you may also utilize your own *Post-it* Notes to make notes for yourself. These notes, whether on the notepad or *Post-it* Notes, can be brought with you to your performance stand! **If you choose to take advantage of this score perusal, your other staff member(s) will then need to be in charge of building your set-up and making sure the students are entering the room appropriately. The only reason you should NOT take advantage of this time is if you are by yourself without any other assistance from staff....and do not feel comfortable having your students enter the set-up without monitoring from you.**
12. Even though the set-up has been created by the set-up crew, it is advisable for someone on your staff to ensure there are enough chairs and stands for all students, and that all chairs/stands are appropriately spaced.

- a. Similar to being on stage, all students need to stand until you or another staff member approves that the set up is correct. A signal can be given for each and every row to sit down, with the assumption that there are not missing or extra stands, chairs, etc. Students' music binders/folders, clip-on tuners, mouthpiece caps, extra reeds, maintenance items, etc. should be placed underneath their chairs. **Nothing should be on their stands.** During this time, students should be in a relaxed yet professional position.
 - b. Depending on the size/type of chairs being used, low clarinet players may need to sit on two chairs.
 - c. Flute, French horn, and players of larger instruments need adequate spacing between their chairs.
 - d. Replace any "sinking" or defective stands.
 - e. Instruct trumpet and trombone players to vent their stands in a manner that they have a clear line of vision to you and vice versa.
13. If the sight-reading room is unusually hot, a judge may allow your male students to remove their tuxedo coats (if applicable) if you are okay with that. **Male directors, however, SHOULD keep their suit/tuxedo coat on during the entire process at their own discretion.**
14. As soon as all students have been seated, a monitor will distribute folders. **This process can take from a few minutes to five or so minutes, depending on the size of your group. Be patient, especially if additional folders/copies need to be made. Everyone should stay calm and relaxed.**
15. A judge will confirm the conductor has received the instrumentation for the sight-reading piece. Make sure the correct parts are given to the right students. **Monitors passing out music do not know which students play first part, second part, etc. Someone on your staff must be involved in this process, especially if you are still perusing the score.**
16. A judge will remind the conductor of percussion requirements.
17. A judge will inform the conductor of timpani pitches. If a judge has not tuned them already, you or a percussion specialist may do so.
 - a. **Timpani must be tuned before the general explanation begins.**
18. The timekeeper (usually a host director or responsible high school student) will approach the conductor for preferences on time notifications. Remind this person to speak aggressively so you do not "miss" any of these notifications!
19. Do not begin the judge's instructions until all percussionists are organized and still.
20. When all students have a folder, a judge may introduce the adjudication panel and welcome your students to the sight-reading room. **Students should show respect by looking, at all times, at this judge while he/she is speaking.**
21. A judge will confirm that everyone has music. Students will then be asked to remove (*piece of music*) from their folders. They will be asked to check and see if they have the correct part, including part assignment, correct key and correct clef for their instrument. Make sure the euphonium players have their part in the correct clef. After these things have been checked, students will be asked to put their music face down on their stands.
 - a. **While the students take out their music and check for the correct part, etc....and eventually turn it face down...they need to scan the page WITH THEIR EYES for key signature, time signature, accidentals, tempo, etc. in a very discreet way. Eyes should also scan down the left hand side of music to**

discover key/time changes. They CANNOT begin fingering and making any sounds. This process only takes about thirty seconds (if that)! Train your students to do this when you are practicing at your home campus.

22. After problems (if any) are resolved and all is confirmed, the judge will ask: “This organization will be reading (*piece of music*) which has been chosen for conference (*type of conference and varsity/non-varsity group*). Is this the correct conference for your organization?”
23. A judge will ask, “Has this organization or any of its student members heard, read, rehearsed or performed this selection ‘(*piece of music*)’ at any time prior to this contest?”
24. A judge will instruct your students that the time begins when the director asks them to turn their music over.
25. Time breakdown for **MIDDLE SCHOOL/JUNIOR HIGH BANDS:**

Classification	Level	General Explanation	Summary Explanation
CCC/BB Varsity (1 st band)	3	5 minutes	3 minutes
CCC/BB Non-Varsity (2 nd band)	1	4 minutes	3 minutes
CCC/BB Sub Non-Varsity (3 rd band)	1	4 minutes	4 minutes
CC/B Varsity	2	4 minutes	3 minutes
CC/B Non-Varsity	1	4 minutes	3 minutes
CC/B Sub Non-Varsity	1	4 minutes	4 minutes
C Varsity	1	4 minutes	3 minutes
C Non-Varsity	1	4 minutes	4 minutes
C Sub Non-Varsity	1	4 minutes	4 minutes

New schools can drop one classification for the first year only.

26. Time breakdown for **HIGH SCHOOL BANDS**:

Classification	Level	General Explanation	Summary Explanation
6A Varsity (1 st band)	6	7 minutes	3 minutes
6A Non-Varsity (2 nd band)	4	5 minutes	3 minutes
6A Sub Non-Varsity (3 rd band)	4	5 minutes	4 minutes
5A Varsity (1 st band)	5	7 minutes	3 minutes
5A Non-Varsity (2 nd band)	3	4 minutes	3 minutes
5A Sub Non-Varsity (3 rd band)	3	4 minutes	4 minutes
4A Varsity (1 st band)	4	5 minutes	3 minutes
4A Non-Varsity (2 nd band)	2	4 minutes	3 minutes
4A Sub Non-Varsity (3 rd band)	2	4 minutes	4 minutes
3A Varsity (1 st band)	3	4 minutes	3 minutes
3A Non-Varsity (2 nd band)	1	4 minutes	3 minutes

New schools can drop one classification for the first year only.

27. Prior to your UIL Sight-reading experience, be sure to refer to <http://www.uiltexas.org/music/concert-sight-reading/band-sight-reading-criteria> when preparing your ensemble for any key, time and rhythm possibilities that your piece may encounter.

Level	Key Signatures	Key Signature Changes	Time Signatures	Time Signature Changes
Level I	F, Bb, Eb	Maximum of 1 change	2/4, 3/4, 4/4	Maximum of 1 change
Level II	F, Bb, Eb	Maximum of 2 changes	2/4, 3/4, 4/4	Maximum of 1 change
Level III	F, Bb, Eb	Maximum of 2 changes	2/4, 3/4, 4/4, 2/2	Maximum of 2 changes
Level IV	F, Bb, Eb, Ab	Maximum of 2 changes	2/4, 3/4, 4/4, 2/2	Maximum of 2 changes
Level V	F, Bb, Eb, Ab	Maximum of 2 changes	2/4, 3/4, 4/4, 2/2, 6/8	Maximum of 2 changes
Level VI	F, Bb, Eb, Ab	Maximum of 3 changes	2/4, 3/4, 4/4, 2/2, 6/8	Maximum of 3 changes

GENERAL EXPLANATION PERIOD

1. Students should be called to their “ready position/performance posture” if not already done so during the judges’ instructions. This posture should remain for the duration of the sight-reading process. Instruments can either be in their straight, upright position.....or in their actual playing position (away from the embouchure and on the chin). **No instruments should be across a student’s lap, dangling to the floor or on instrument stands.** ☹
2. Remember that if a judge warns you for/about anything you say/do during this period, you need to make a conscious effort to not repeat the infraction and furthermore risk getting disqualified.
3. When the students turn the piece over, you can immediately start talking about it or you can give them 30 seconds of silent study. You should be studying during this time as well! Students should absolutely impress and catch the attention of the judges during this “study time.”
4. Students should mentally “mark/touch” their music with their “invisible pencil.” **A judge should NEVER see a student not complying with each and every instruction given by the director.**
5. It is permissible for students—whether they are sharing music or not—to “touch” things on their neighbor’s part as well as their own.
6. When practicing sight-reading on your home campus, inform students that some judges like to walk around during the instructional periods. Students should not be distracted by this.....or by the timekeeper.
7. **FIRST**, identify the key signature(s). Students should position/finger the scale one octave in scale rhythm. When practicing these scales on your home campus, have flute and clarinet players position/finger the appropriate octaves of these scales—depending on the range of their sight-reading music.
8. Identify the “critical notes” in your key(s).
 - a. For Eb, Ab and Db concert, the 4th scale degree is the critical note.
 - b. For Bb, the 7th scale degree is the critical note.
 - c. For C and G, the 3rd and 7th scale degrees are the critical notes.
9. Have the students freeze on the critical scale degree(s). You need to then “show” the fingering(s) “around the room” and check students’ fingerings very quickly and confidently. **This shows the judges that you know what the critical notes are, as well as the fingerings of these notes!** Students can also show you and/or their neighbors these fingerings.
10. Have the students find and “mark/touch” the critical note(s) however many times you feel appropriate on their parts.
11. **SECONDLY**, identify the time signature(s). Try very hard to adhere to realistic/correct tempos.
12. Have students “mark/touch” ritards, fermatas, caesuras, repeat signs, etc.
13. Dynamic markings could be “boxed” or “highlighted.”
14. Judges like it when you make references/connections to your stage music (i.e. legato style, key, unique markings, etc.).
15. The use of individual student names is noted by judges, as it raises the level of concern for each and every student.

16. At any time should you choose to address the ensemble for assessment and understanding, group responses are allowed. For example, if you ask, “Does everyone understand that A-flat is our critical note here?” the students are allowed to collectively respond, “Yes.”
17. **You are allowed to count, snap, clap or tap consecutive beats in tempo; however, there should be no voice inflection that suggests an obvious reproduction of pitch, style, dynamics or other elements of the music.**
18. Tapping your baton on your stand is **absolutely** allowed, as long as you are providing a **straight pulse** as opposed to specific rhythms.
19. **Do not call out every measure number and beat number.** You are wasting time in which you could be reminding students about SO MANY other things. Composers of all sight-reading pieces are required to have **all** measures clearly numbered in the individual parts; therefore it is only necessary to call out rehearsal numbers/letters.
 - a. **Directors who call out each measure number and beat are showing the judges that they are not very knowledgeable...and/or do not know what the rules are.**
20. **Students should never be seen NOT fingering by any of the three judges. When notes are played incorrectly or are fingered wrong, judges will attribute this to students not fingering when they had the chance. As stated earlier, while students are positioning, their instruments can either be in their straight, upright position.....or in their actual playing position (away from the embouchure and on the chin).**
21. **YOU SHOULD CONTINUE TO NOT ALLOW STUDENTS TO HAVE THEIR INSTRUMENTS LAYING ACROSS THEIR LAPS, dangling to the floor or on instrument stands!! This looks unprofessional, and it also leads judges to assume that students are not fingering. ☹**
22. Flute players can lean their instruments either on their left shoulder or in an “off-set/three-quarter” position so you can more easily see their fingerings.
23. You can have the students show you and/or their neighbors certain fingerings.
24. If you actually see students fingering notes incorrectly, then professionally remind either a section or individual of the correct fingering!
25. Percussionists may lightly touch mallet instrument keys.....lightly touch the snare drum....lightly stick on their legs.....etc.....as long as they are not making any audible sounds.
26. During the general explanation, you **cannot**:
 - a. Change the volume of your voice to simulate dynamics
 - b. Elongate words like “fermataaaaaaaaaaaaaaaaa” or “hoooooooooollllldddddd”
 - c. Talk in subdivision—even before the scale you have your students position
****Band directors are notorious for speaking in subdivision—not so much on purpose, but out of habit in their band halls.**
 - d. Reproduce or simulate music with words
 - e. Sing pitches
 - f. Hold out words with note values
 - g. Extend beats to show leading to the next beats

27. No student can make any audible sounds----**ESPECIALLY FLUTE PLAYERS**. As stated earlier, it is imperative that students' flutes remain in "offset/three-quarter" position or on the left shoulder.
28. When you hear the timekeeper say "stop" after the general explanation period, then stop! They will read the following statement, "Your general explanation period is over. You may now begin your summary explanation." Your time will then resume.

SUMMARY EXPLANATION PERIOD

1. When your Summary Explanation Period begins, just pick up where you left off before time was stopped. DO WHATEVER IS NECESSARY IN ORDER TO CONVEY THE PIECE TO YOUR STUDENTS. In short of picking up an instrument and playing, you have NO limitations during this part of the process. **Your goal is to get through the entire piece AND return to the beginning before time is called!**
2. **Sing as much as possible!!** Directors who sing in monotone are not helping their brass players. French horn and trumpet players, in particular, need to hear their pitches and/or intervals being produced. Do not worry if your pitches are "off" or your intervals are not totally accurate.....your judges will most likely NOT know you are inaccurate unless they have perfect pitch. 😊
3. OPTIONAL: Students can ask short questions, but they must be planned out. Students must speak with a confident, public speaking voice so that other students can hear as well.
4. In the event that you missed a **vital** aspect of the piece, train your students on how to ask for clarification in a quick, concise manner.
5. When "thirty seconds" have been called, you **MUST** review the OPENING key signature (and related "critical" notes), time signature, tempo, etc. **EVEN IF YOU HAVE NOT GONE OVER THE VERY ENDING OF THE PIECE, IT IS PARAMOUNT THAT YOU FORCE YOURSELF TO RETURN TO THE BEGINNING. The last thing students should hear you say—before time is called—is information regarding the BEGINNING of the piece. This needs to be very fresh in their minds....and yours!**
 - a. During these thirty seconds, have students quickly "mark/touch" the original key and time signature at the beginning of the piece.
 - b. During these thirty seconds, double reed players should discreetly place their performance reed into their water containers. When time is called, the reeds can be removed, etc. **Double reed players should never leave their performance reeds in their water containers during the entire time they are in the sight-reading room.**

ONCE TIME IS CALLED

1. Students will be asked to turn their music back over. They should NOT be encouraged to continue to position/finger their instruments. Students should simply stay calm and mentally think about their key signature, time signature, etc.
2. Although it is already allowed, turn around and ask the judges if you can perform a short warm-up consisting of long tones, a whole note scale or eight measures of a warm-up chorale. It is important that something is played, simply because 15-20 minutes may have gone by since the students played their last note(s) on stage! Your warm-up should be

related to the OPENING KEY AREA. **DO NOT EXPOSE ANYTHING THAT YOU KNOW DOES NOT SOUND GOOD.** Your warm-up creates the first impression of your judges.

3. Before performing this **planned** warm-up, allow students to blow air CAREFULLY through their instruments, empty French horn water slides, empty brass spit valves, etc.
4. If you choose to play a block concert F or the tonic of the opening key signature, use your “forefinger” and train your brass players to think about whether their first pitch of the piece is higher or lower than the very last pitch of whatever warm-up exercise you performed.
5. If you choose to perform a chorale, you are strongly encouraged to “pre-select” a chorale that is in the appropriate key signature that you will most likely begin your piece.
6. After this short warm-up, there should be **NO MORE TALKING** from the director!!!!!! Do not tell students to “play with confidence and great sounds” or “play with fast air,” etc. You risk receiving a warning or possible disqualification from the judges.
7. Do not stall for time in any way (i.e. walking across the room to get your water bottle). During this time, students who position/finger for another 30 seconds to a minute may cause a judge to THINK you are indeed stalling!
8. “Mouth” your normal/planned/practiced “count off” and perform piece. ☺ ☺ ☺

AFTER THE PIECE IS OVER

1. Expect the parents in attendance to applaud. Do not talk to the parents/students about how well, etc. the performance went (especially if the judges do not agree ☹ ☺).
2. Judges will ask the students to return the music to the folder.
3. Do not praise or get onto your students in front of the judges. They have to focus on completing their comment sheets. It is unprofessional for you to talk to your students about how they did, etc. in front of the judges. This could negatively influence your judges.
4. Tell your students not to leave anything in the room, and identify the door from which they will exit.
5. Have students gather their belongings, stand and begin the exit procedure. Students should not remove or undo any part of their uniform while leaving the sight-reading room. **Uniforms should stay 100% intact until given specific instructions by the director at the buses.**
6. Students should not approach judges on their way out of the room.
7. Students should file out of the room QUIETLY.
8. Percussionists need to efficiently take all of their equipment outside.
9. You can praise your students and give them information outside when you get to the buses—but nowhere near the door(s) from which you exited.

BEFORE LEAVING THE CONTEST SITE

1. You or someone from your staff needs to go inside and check out, pick up the comment sheets and trophy (if applicable).
2. With assistance from chaperones, students should return to buses with their belongings and wait for the director. All uniform and loading-related activities can take place during this time.

3. When you return to your students (whether on or off the bus), do not project your personal opinions of your ratings and/or the quality/competence of the judges to your students or parents. If your ratings are not pleasing to you, do not become emotional and cry. ☹
4. Double-check that all equipment has been properly loaded, and that students have their personal instruments, music binders/folders and accessories loaded or with them.
5. Double-check attendance of all students before leaving the site.

CONTEST DRESS FOR DIRECTORS

1. Ladies
 - a. Pant suit
 - b. Long dress
 - c. Sleeves must be longer than the elbow (at least three-quarter length or longer). **Do not wear ANYTHING sleeveless!!! ☹**
 - d. Shoes that are closed-toed and have a closed back as well
 - e. Appropriate hosiery
2. Men
 - a. Tuxedo, regardless of the students' uniforms
 - b. Black socks and black shoes
3. When you are getting ready, be sure not to look in the mirror *only* from the front, but also from the back!! ☺