

**SIGHTREADING INSTRUCTIONS**  
**Constitution and Contest Rules**  
**2004 - 2005 – Page 153**

**SECTION 1111: SIGHTREADING ORGANIZATION CONTEST**

(A) PERFORMANCE REGULATIONS.

- (1) *Requirement.* All organizations which perform in concert contests are required to enter a sightreading contest and perform for a rating.
- (2) *Members.* All members of the concert organization who participated on stage are required to participate in the contest for that organization.
- (3) *Music Requirement.* Organizations of the same conference participating in the same concert organization event will read the same music selection.
- (4) *Judging Criteria.* The organization will be judged on accuracy of reading, flexibility in following the director, adherence to style, interpretation, and musicianship.
- (5) *Non-varsity (Second Groups)* All music for non-varsity, (second groups) will be the same or meet the same criteria as the selection for corresponding organizations two conferences lower than the parent (or first group) organization.

(B) SELECTION OF MUSIC.

(C) Pg 151 AFFIRMATION OF CONFERENCE. Prior to the contest, the following question will be asked of the director of each organization:

**“THIS ORGANIZATION WILL BE READING (title of selection) WHICH HAS BEEN CHOSEN FOR CONFERENCE (varsity or non-varsity groups).**

**IS THIS THE CORRECT CONFERENCE FOR YOUR ORGANIZATION?”**

(D) PRIOR KNOWLEDGE OF THE MUSIC

(1) Question. A judge is required to ask the director of each competing organization the following question:

**“HAS THIS ORGANIZATION OR ANY OF ITS STUDENT MEMBERS HEARD, READ, REHEARSED OR PERFORMED THIS SELECTION**

(indicating the music) **AT ANY TIME PRIOR TO THIS CONTEST?”** If the answer is “yes” the director will have two options:

- A) The director may have his/her band, choir or orchestra read an alternate selection of equal difficulty which shall be available from the contest chair; or.
  - B) The director may excuse the student(s) who has/have prior knowledge of the music and proceed with the rest of the group in the preparation and performance of the designated selection.
- (2) Consequences. A false response to the question concerning prior knowledge of the music shall result in the organization and/or its director being penalized in accordance with Subchapter E. The minimum penalty shall be disqualification of that organization from the music reading evaluation competition.

## **PROCEDURES FOR ORCHESTRAL SIGHTREADING COMPETITION – Page 153**

### **(E) PROCEDURES FOR ORCHESTRA SIGHTREADING COMPETITION**

- (1) *Instruction Period.* A director of an orchestra will be given the following time limits to study the score and instruct the organization:
  - (a) Conference 5A-4A First Groups: ten minutes;
  - (b) Conference CCC-AAA First Groups and 5A non-varsity (second groups) eight minutes; and
  - (c) Sub-non varsity orchestras may extend the explanation period for their conference by one minute.
- (2) *Director Limitation.* Only one director may instruct and direct an organization at the contest. The director may instruct the group as he/she sees fit, including singing phrases or illustrating rhythmic figures, but the director may not perform the music on any instrument. The director may not allow students to tap rhythms or perform any part of the music in any fashion.
- (3) *Marking Music.* Neither the director nor the students may mark on the music unless instructed to do so by a judge
- (4) *Warm-up and Tuning.* Immediately after the instruction period and prior to the sightreading performance each performing group may play or sing a brief warm-up consisting of one of the following:
  - (A) Long Tones
  - (B) A Whole note scale: or
  - (C) Eight measures of a warm-up choral.In addition string players may check tuning. No further warm-up, instruction or communication or any kind is permitted by the director, including the use of verbal counting to initiate the reading.
- (5) *Performance.* The organization shall then perform the music. In the event the director elects to halt the performance, it must be for the sole purpose of designating a starting point. The director may not give further instructions.
- (6) *Disqualification.* An orchestra whose director makes an obvious contribution to the performance by either singing with or speaking to the students while they are performing shall be disqualified. An obvious attempt by a director to be disqualified may result in a rating. (A judge's decision of what is obvious is final)

## **PROCEDURES FOR BAND MUSIC READING EVALUATION: - Page 154**

### (F) PROCEDURES FOR BAND MUSIC READING EVALUATION:

- (1) *Instruction Period.* A director of a band will be given the following time limits to study the score and instruct the organization:
  - (A) Conference 5A-4A First Groups:
    - 7:00 General Explanation
    - 3:00 Summary Explanation
  - (B) Conference CCC-BBB-AAA First Groups and 5A non-varsity:
    - 5:00 General Explanation
    - 3:00 Summary Explanation
  - (C) All other conferences:
    - 4:00 General Explanation
    - 3:00 Summary Explanation
  - (D) Sub-non varsity bands may extend the summary explanation period for their conference by one minute.
- (2) *Use of Instruction Period.* The director may use the instruction period in the following fashion.
  - (A) *General Explanation.* The director may structure this initial segment of time (7 minutes/5 minutes/4 minutes) as he/she wishes by incorporating any combination of silent study and/or director's explanation. During this time period the director may point out specific performance problems, demonstrate how 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 student questions. At the director's discretion, students may silently finger passages at any time during the general explanation period.  
**Note: The director and students may not count, sing or audibly reproduce the music in any fashion.**
  - (B) *Verbal Notification.* At the conclusion of the general explanation period timing will stop and the chair of the sightreading panel or a designee will read aloud the following statement. **"Your general explanation period is over. You may now begin your summary explanation."** Time will then begin for the three minute summary explanation.
  - (C) *Summary Explanation.* During the final segment (3 minutes) the director may instruct the group as he or she sees fit, including singing phrases, demonstrating rhythmic figures or reviewing ritards and fermatas with singing and/or counting. However, the director may not perform the music on any instrument or allow students to tap rhythms or perform any part of the music in any fashion.
- (3) *Warm-up and Tuning.* Immediately after the instruction period and prior to the performance each performing group may play or sing a brief warm-up consisting of one of the following:
  - (A) Long tones:
  - (B) A whole note scale: or
  - (C) Eight measures of a warm-up choral.**No further warm-up, instruction or communication of any kind is permitted by the director, including the use of verbal counting to initiate the reading.**
- (4) *Performance.* The organization shall then perform the music. In the event the director elects to halt the performance, it must be for the sole purpose of designating a starting point. **The director may not give further instructions.**
- (5) *Disqualification.* A band whose director makes an obvious contribution to the performance by either singing with or speaking to the students while they are performing shall be disqualified. An obvious attempt by a director to be disqualified may result in a rating. (A judge's decision of what is obvious is final.)

## PROCEDURES FOR CHORAL SIGHTREADING READING COMPETITION: -

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#### Section 1111: SIGHTREADING ORGANIZATION CONTEST AND MUSIC EVALUATION

##### (A) **PERFORMANCE REGULATIONS: (Repeat from Page 153)**

- (1) *Requirement.* All organizations which perform in concert contests are required to enter a sightreading contest and perform for a rating.
- (2) *Members.* All members of the concert organization who participated on stage are required to participate in the contest for that organization.
- (3) *Music Requirement.* Organizations of the same conference participating in the same concert organization event will read the same music selection.
- (4) *Judging Criteria.* The organization will be judged on accuracy of reading, flexibility in following the director, adherence to style, interpretation, and musicianship.
- (5) *Non-Varsity (Second Groups).* All music for non-varsity (second groups) will be the same selection as that for corresponding organizations two conferences lower than the parent (or first group) organization.

##### (B) **SELECTION OF MUSIC:**

##### (C) **AFFIRMATION OF CONFERENCE:**

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

##### (D) **PRIOR KNOWLEDGE OF THE SIGHTREADING MUSIC:**

(1) *Question.* A judge of the sightreading competition is required to ask the director of each competing organization the following question:

**“Has this organization or any of its student members heard, read, rehearsed or performed this selection (indicating the sightreading music) at anytime prior to this contest?”** If the answer is “yes” the director will have two options:

(a) The director may have his/her choir read an alternate selection of equal difficulty which shall be available from the contest chair: or:

(b) The director may excuse the student(s) who has/have prior knowledge of the music and proceed with the rest of the group in the preparation and performance of the designated selection.

An untrue reply shall result in the disqualification of that organization from sightreading competition.

## G) PROCEDURES FOR CHORAL SIGHTREADING COMPETITION:

(1) *Time.* A director of a choral group will be given **six** minutes to study the score and instruct the organization. **EXCEPTION:** Sub-non varsity choirs may extend the study and instruction period by one minute.

(2) *Instruction.* At any time during the instruction period the tonic chord may be played once in broken chord style. It may **NOT** be reproduced by the students. The director may instruct the group by tapping out rhythms and talking about any passage of music but may not hum, sing any part, or allow it to be played on the piano. Students may chant rhythms and/or text and tap or clap the rhythms. But they may not reproduce the music tonally. Students may ask questions and make comments, according to the director's wishes.

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

(4) *First Reading.* At the completion of the instruction period, choral groups will be given the tonic chord, in broken chord style. At that time, the students **MAY** reproduce the tonic chord, utilizing their preferred method of sightreading (numbers, syllables, etc.). The accompanist will then give the starting pitches, which each section may sing, again utilizing their preferred method. The director may sing the starting pitch with each section. After the choir has sung its starting pitches no further warm-up or musical instruction of any kind is permitted by the director, including the use of verbal counting to initiate the reading. The selection will then be sung **WITHOUT** piano accompaniment and using the group's preferred method of sightreading. The director may choose to read the piece in the printed key or any other key suitable for the group.

(5) *Second Instruction Period.* Following the first reading, the director will have **TWO** minutes for instruction. The procedures described in (2) will apply.

(6) *Second Reading.* The procedures in (4) will apply. The selection will then be sung a cappella. All groups may continue to use their preferred method of sightreading or may sing the words printed in the score. The director's decision to use text or not will have no bearing on the final rating. Both readings will be judged.

(7) *Disqualification.* A choral group whose director makes an obvious contribution to the performance by either singing with or speaking to the students or making other audible contributions while they are performing will be disqualified. An obvious attempt by a director to be disqualified may result in a rating. (A judge's decision of what is obvious is final.)

(8) *SAB Music Selection.* Choral groups performing a majority of SATB music in their concert competition will be required to sight-read SATB music designated for that conference. However, choirs in all conferences, except 5A and 4A varsity competition, may sightread SAB music provided that their program includes a majority of SAB music.

(9) *SA and TB Music Selection.* In all middle school conferences as well as junior high school B and BB conferences, choral groups performing a majority of SA or TB music in their concert competition may elect to sight-read SA or TB music designated for that conference.