



NCBA

Sightreading Criteria

April 2023

Group/Grade II Sightreading Guidelines

Length: One and one-half minute or less.

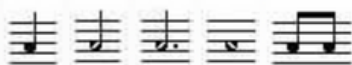
Key: Concert F, B-flat, E-flat with no key changes.

Meter: Listed below with no meter change.

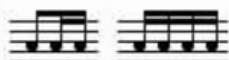


Rhythm:

Basic Patterns – Quarter rests on count 1 & eighth rests are not permitted.



Percussion Only



Group/Grade III Sightreading Guidelines

Length: Two minutes or less.

Key: SAME AS LEVEL II

Meter: Listed below with no meter changes.



Rhythm:

Basic Patterns



Percussion Only



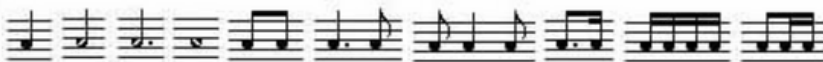
Group/Grade IV Sightreading Guidelines

Length: Two and one-half minutes or less.

Key: Concert F, B-flat, E-flat, A-flat Major & relative minors with one key change.

Meter: SAME AS LEVEL III with a meter change

Rhythm: Basic patterns for winds & percussion.



Group/Grade V Sightreading Guidelines

Length: Three minutes or less.

Key: Concert F, B-flat, E-flat, A-flat Major & relative minors with up to two key changes.

Meter: Listed below with two meter changes.



Rhythm: Basic patterns for winds & percussion.



Group/Grade VI Sightreading Guidelines

Length: Three and one-half minutes or less.

Key: Concert C, F, B-flat, E-flat, A-flat Major, & relative minors with up to three key changes.

Meter: SAME AS LEVEL V with three meter changes.

Rhythm: SAME AS LEVEL V

NCBA Sightreading Criteria

Sightreading Ranges for Band

Group/Grade 2

Group/Grade 3

Group/Grade 4

Group/Grade 5

Group/Grade 6

	Group/Grade 2	Group/Grade 3	Group/Grade 4	Group/Grade 5	Group/Grade 6
Flute/Piccolo					
Oboe					
Bassoon					
Clarinet					
Low Clarinets					
Alto Saxophone					
Low Saxes					
Trumpets					
French Horns					
Trombone/Euphonium					
Tuba					

Previous UIL sightreading pieces are available through RBC Publications (www.rbcmusic.com) to purchase and practice sightreading. Currently, the pieces go back to 1998 for each level.

Specific Criteria for Composing Band Sight-Reading Music

Composers of UIL band sightreading music are provided the following specific criteria:

- Composers of Level I-II-III compositions are encouraged to familiarize themselves with the scoring practices that are common place in Grade I-II-III educational music. A comprehensive listing of such works can be found in the UIL Prescribed Music List. Music directors of bands at these levels should realistically expect the music their students encounter in the sight-reading room to be similar in craft to the music they see everyday in the rehearsal hall. For example, isolated entrances, independent lines for single instruments or exposed passages for color instruments (regardless of how simple) should be avoided.
- Include measure numbers and appropriately placed rehearsal numbers should be present throughout the score.
- Avoid specific metronome markings. Instead use tempo indications such as andante, allegro, etc.
- Do not indicate cues in either the score or the parts. They tend to create confusion in the sight-reading room. Either double the parts (usually a good idea, especially at Levels I-II-III) or omit the cues entirely.
- Strive to keep the notation as large as possible and the score page as uncluttered as possible. Very small notation as well as excessive lines and measures on a page are difficult to read and tend to cause both confusion and frustration for the directors.
- Be very specific and clear about percussion instrumentation. For example directors should not find themselves looking at the score during the explanation period and wondering if the part is for crash cymbals or suspended cymbal.
- Try to avoid any device that might be viewed as a “trick”. Technically, rhythmically and harmonically, the music should be straightforward and logical.
- Be very careful about the use of divisi. Placing multiple parts on the same staff with accidentals, polyrhythms and note stems going in opposite directions can be confusing.
- Time your composition at performance tempo to make sure that it meets the time limit requirement.