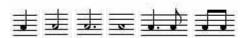# SCBDA Sightreading Criteria – Junior Level

Grade 1, 1A, 1B, 1C Sightreading Guidelines

Key: Concert F, B-flat, E-flat Major.
Maximum of one key change.

Meter: 2/4, 3/4 , 4/4, Common Time
Maximum of one meter change.

Rhythm: Basic Patterns

Percussion Only Patterns

Length: Two and one-half (2 1/2) minutes or less

SCBDA Sightreading Criteria – Senior Level

Grade Two Sightreading Guidelines
        Key: Concert F, B-flat, E-flat Major.
        Maximum of two (2) keys with a maximum of two (2) key changes.

        Meter: 2/4, 3/4 4/4, Common Time
        Maximum of one meter change.

        Rhythm: Basic Patterns

        Percussion Only Patterns

        Length: Two and one-half (2 1/2) minutes or less

Grade Three Sightreading Guidelines
Same criteria as Group/Grade Two **EXCEPT:**

        Key: Maximum of two (2) keys with a maximum of two (2) key changes.

        Meter: 2/4, 3/4 4/4 Common Time, Cut Time
        Maximum of two (2) meters with a maximum of two (2) meter changes.

        Rhythm: Basic Patterns

        Percussion Only Patterns

        Length: Three (3) minutes or less

Grade Four Sightreading Guidelines

Key: Concert F, B-flat, E-flat Major, Ab Major.
Maximum of two (2) keys with a maximum of two (2) key changes.

Meter: 2/4, 3/4 4/4 Common Time, Cut Time
Maximum of two (2) meters with a maximum of two (2) meter changes.

Rhythm: Basic Patterns for Winds AND Percussion

Length: Three (3) minutes or less

Grade Five Sightreading Guidelines
Same criteria as Group/Grade IV **EXCEPT:**

        Key: Add A-flat
        Rhythm:

Grade Six and Six Masterworks Sightreading Guidelines

        Key: Concert F, B-flat, E-flat, A-flat Major.
        Maximum of three (3) key changes.

        Meter: **2**/4, 3/4 4/4, 6/8, Common Time, Cut Time
        Maximum of three (3) meter changes.

        Rhythm: Basic Patterns for Winds AND Percussion

        Length: Four and one-half (4 1/2) minutes or less.

RANGE REQUIREMENTS

	Junior All Levels Grade II Senior	Grade III Senior	Grade IV Senior	Grade V Senior	Grade VI and Grade VI Masterworks
Flute	F4-C6	F4-D6	F4-Eb6	F4-F6	Eb-F6
Oboe	F4-G5	C4-A5	C4-C6	C4-C6	C4-F6
Bassoon	G2-C4	G2=D4	G2-D4	F2-F4	C2-F4
Clarinet	F2-G4	F2-G4	F2-A4	F2-C5	E2-Eb5
Low Clarinet	F2-Bb3	F2-C4	F2-G4	E2-G4	E2-G4
Alto Sax	D4-G5	D4-C6	D4-C6	D4-D6	C4-E6
Low Saxes	F4-G5	D4-G5	D4-G5	D4-B5	C4-C6
Trumpet	Bb3-C5	Bb-F5	Bb3-G5	A3-G5	G3-A5
French Horn	C4-C5	Bb3-D5	A3-E5	G3-F5	G3-F5
Trombone	Bb2-Bb3	Ab2-C4	G2-D4	F2-Eb4	F2-F4
Euphonium	Bb2-Bb3	Ab2-C4	G2-D4	F2-Eb4	F2-F4
Tuba	Bb2=Bb3	Bb2-C3	Bb2-Eb3	Ab2-F3	G2-F3

SCBDA Sightreading Criteria for Composers

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 Sightreading Music

Composers of UIL band sightreading music are provided the following specific criteria:
* Composers of Level I-II-III (SC Grade 2, 3, 4) compositions are encouraged to familiarize themselves with the scoring practices that are common place in Grade I-II-III (SC Grade 2, 3, 4) 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 sightreading 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.

* Do not number measures. However, ample, strategically 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 sightreading room. Either double the parts (usually a good idea, especially at Levels I-II-III)
 (Grade 2, 3,4) 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 straight forward 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.
Here is the web address if you would like to see the information from UIL:
http://www.uil.utexas.edu/mus/srindex.html