

# ASSOCIATION OF TEXAS SMALL SCHOOL BANDS



## Prescribed Audition List

### ATSSB All-State Band Auditions

Newly Revised, Updated and Edited March 18, 2026

Effective for the school year 2026-27

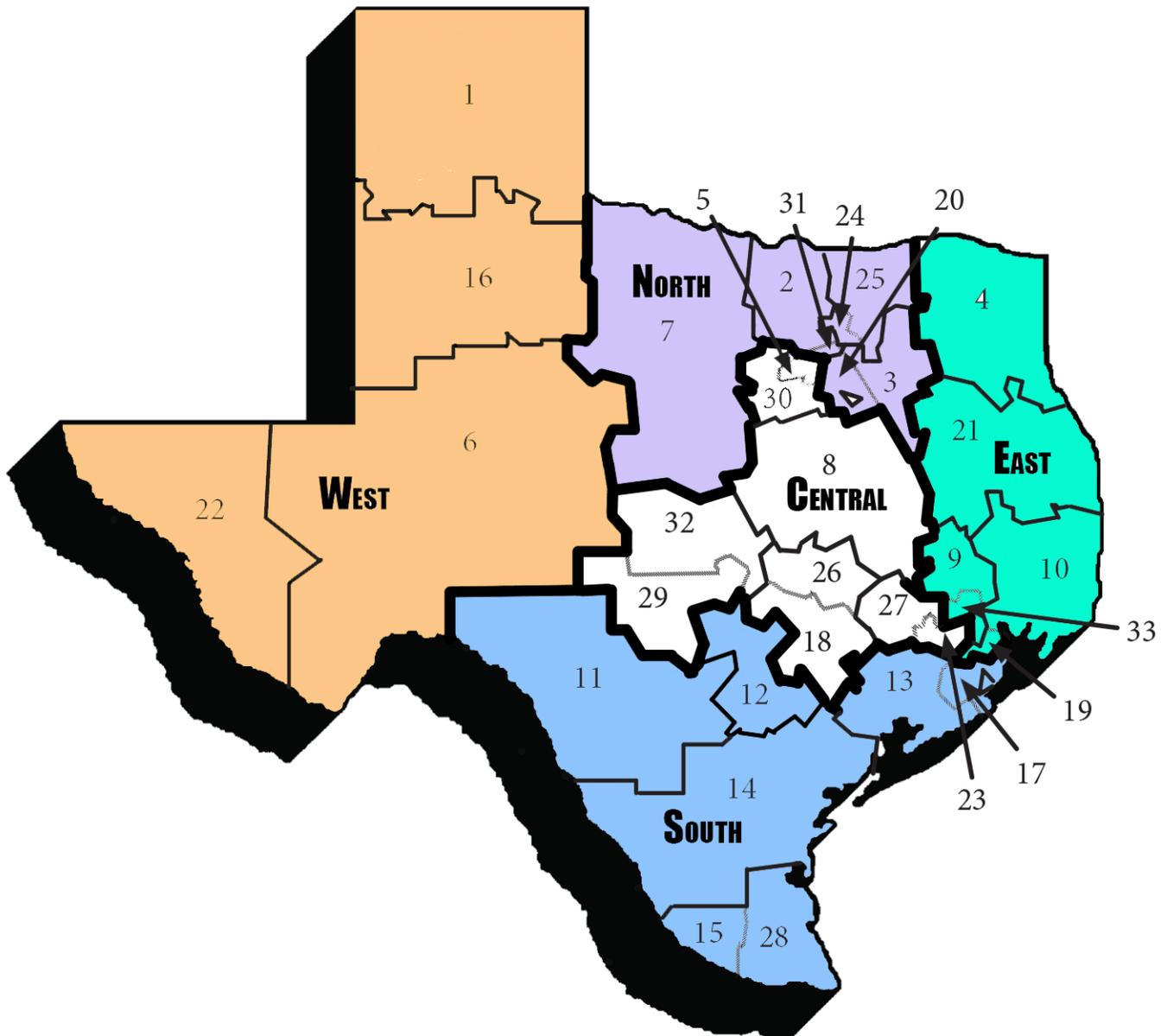
**NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE**

## ATSSB 5-Area Alignment 2026-28 (22 Regions)

ATSSB Regions: 1, 2/31\*, 3/20, 4, 5/30, 6, 7, 8, 9/33, 10/19, 11, 12, 13/17, 14, 15/28, 16, 18/26, 21, 22, 23/27, 24/25, 29/32.

\*Combined regions will be referred to by the lowest number: 2/31 will be referred to as Region 2; 3/20 will be referred to as Region 3; 5/30 shall be referred to as Region 5; 9/33 will be referred to as Region 9; 10/19 will be referred to as Region 10; 13/17 will be referred to as Region 13; 15/28 will be referred to as Region 15; 23/27 will be referred to as Region 23; 24/25 will be referred to as Region 24; and 29/32 will be referred to as Region 29. In cooperation with the University Interscholastic League, some school districts may be transferred to ATSSB Regions outside of their home counties.

ATSSB Areas: West (1,6,16,22), North (2,3,7,24), East (4,9,10,21), Central (5,8,18,23,29), South (11,12,13,14,15).



# ATSSB 5-YEAR PRESCRIBED AUDITION LIST

## 2026-2027 UPDATE: USE YEAR “A”

**Instructions:** Download this page and insert it at the front of the PAL. Be sure to check the entire list to be certain the date in the upper right corner of each page agrees with the list below. You are to discard any other pages in the PAL. This Update is no longer available in print. It is only available as a download from the ATSSB Website, which is the official document of ATSSB.

Updated 3-18-26

The following sheets are current for 2026-2027 (your PAL should be in the following order):

PAL COVER .....	February 2026	E♭ Alto & Baritone Saxophone .....	May 2025
ATSSB Area Alignment .....	February 2026	B♭ Tenor Saxophone .....	May 2025
Year A Update .....	February 2026	French Horn .....	May 2025
Officers .....	February 2026	Trumpet .....	May 2025
Region/Area Auditions .....	March 2026	Trombone .....	May 2025
State Chair Auditions .....	March 2026	Bass Trombone .....	March 2016
Jazz Ensemble Region Auditions .....	February 2026	Baritone TC .....	May 2025
Jazz Ensemble Area Certification .....	March 2026	Baritone BC .....	May 2025
Code of Ethics .....	July 2019	Tuba .....	March 2016
ATSSB Penalties and Infractions .....	February 2016	Double Bass .....	May 2025
ATSSB Appeals Process .....	February 2016	ATSSB Percussion Audition Guide .....	July 2025
ATSSB Eligibility .....	March 2023	Unified Percussion .....	May 2025
Flute .....	February 2026		
Oboe .....	May 2025		
Bassoon .....	May 2025		
B♭ Clarinet .....	May 2025		
E♭ Alto & Contra Clarinet .....	May 2025		
B♭ Bass & Contra Clarinet .....	May 2025		

There is no known errata other than that listed on each etude page as of this date. Keep checking here for current errata, added as approved by the State Audition Review Committee, which becomes official once posted here.

**Please note that all instrument including color instruments will be tracked (only 1A-3A students may audition in the 3A Track; anyone may audition in the 4A Track, but 1A-3A students wishing to be in the Symphonic Band must declare the 4A Track prior to the first audition at the region level. Percussion etudes are new beginning in 2026-2027. The number of alto clarinets and string basses has been reduced to 2 - one for each band by Track. Also, the number of alto saxophones has been increased to 8 in each band. One alto clarinet and 1 string bass from each Track will record for the final selection the day after Area. Also, in addition to one alto saxophone and one euphonium from each Area selected for State, the second chair of each section will record for final selection of an additional 3 in each band the day after Area. Alto clarinet will no longer be selected for advancement from Region to Area and the ATSSB All-State Band beginning in 2029-2030.**

### ATSSB ALL-STATE PERCUSSION ENSEMBLE

**One more percussionist in each Track will be certified from Region to Area and from Area to State. Percussionists selected to State must list a preference for Percussion Ensemble or All-State Band. All percussionists selected to State will have a two-week window to practice selected Area etudes and selected All-State Music excerpts then record. The recordings will be adjudicated and all 15 in each Track will be ranked, with the first five in each Track that prefer Percussion Ensemble so certified. The remaining percussionists in each Track will then be seated in chair order at State.**

Etude lengths have been changed in recent years (especially clarinet), so check each etude sheet carefully.

Also, please note that all scales have been updated to reflect the State Board decision regarding scale performance: Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of ♩ = 120.

# 2026-2027 ATSSB Officers and Organizers

Angie Cavender Liss, Howe (2025-2027) .....	President
Brian Sours, Tenaha (2025-2027) .....	President-Elect
Rodney Bennett, Olney (2025-2027) .....	Immediate Past-President
*Kenneth L. Griffin, Houston (appointed 2025-2027) .....	Executive Director
Kristi Flusche, Groesbeck (2025-2027) .....	Class 1C Representative
Christina Smith, Center (2026-2028) .....	Class 2C/3C Representative
Jesus Perez, Cross Plains (2025-2027) .....	Class 1A Representative
Zachary Sims, Shiner (2026-2028) .....	Class 2A Representative
Benjamin Keltner, Raymondville (appointed 2025-2027) .....	Class 3A Representative
Jay Sutton, Pleasant Grove (2026-2028) .....	Class 4A Representative

### Region Coordinators

1 James Carter, Dumas	8 Jon Schriver, Cameron	15/28 Benjamin Keltner, Raymondville
2/31 Daniel Balkema, Pilot Point	9/33 Jeff Parma, Cleveland	16 Matt Knight, Abernathy
3/20 Marty Filip, Quinlan	10/19 Russell Hopkins, Jasper	18/26 Ann Lowes Mueller, La Grange
4 Jay Sutton, Pleasant Grove	11 Leo Garza, Carrizo Springs	21 Craig Haynie, Henderson
5/30 Joe Walker, Godley	12 Nichele Gonzales, Danville	22 Anthony Alvarado, Clint
6 Brittany Cole, Pecos	13/17 Rod Rodriguez, Stafford	23/27 John Pritchett, Bellville
7 Josh Kidd, Graham	14 Charles Cabrera, Robstown	24/25 Angie Liss, Howe
		29/32 Brian Hecimovich, Fredericksburg

The SBOD (enclosed by the border) includes as voting members the following active Founding Charter Members(\*) who are not presently serving as officers: \*John Gibson (Founder), \*R. Michael Hardy, \*Michael Marsh, \*Fred Pankratz, and \*Elmer Schenk. Serving as ex-officio members of the SBOD are Past-Presidents Mike Bartley, Brandon Brewer, Eric Gray, Jim Jones, Matt Knight, Steven Moore, Ronnie Page, Gary Robbins, Don Stockton, George Strickland, Rob Touts, Robert Vetter, and John Young.

### Area Coordinators, School, Area Audition Site (Regions encompassed) - Site Telephone

Area <b>West</b> Coordinator:	Don Summersgill, Retired, Levelland HS (1,6,16,22) - 806-789-3551 (cell)
Area <b>North</b> Coordinator:	Mike Bartley, Canton, Ranchview HS (2,3,7,24) - 972-989-0363 (cell)
Area <b>East</b> Coordinator:	Andy Thompson, Union Grove, TBA (4,9,10,21) - 903-316-8808 (cell)
Area <b>Central</b> Coordinator:	Joe Walker, Godley, Robinson HS (5,8,18,23,29) - 903-780-7971 (cell)
Area <b>South</b> Coordinator:	Steven Rash, Odem, Calallen HS (11,12,13,14,15) - 361-537-6191 (cell)

All-State Band Organizer Consultant .....	Justin Ketner, Winona
All-State Symphonic Band Organizer .....	Mark Belding, Santo
All-State Symphonic Band Apprentice .....	
All-State Symphonic Band Percussion Organizer .....	Joshua Leslie, Amarillo
All-State Symphonic Band Percussion Apprentice .....	
All-State Concert Band Organizer .....	Mandy Keene, Ganado
All-State Concert Band Apprentice .....	
All-State Concert Band Percussion Organizer .....	Aidan McCarty, North Lamar
All-State Concert Band Percussion Apprentice .....	
All-State Jazz Ensemble Organizer .....	Chris Partridge, Boyd
All-State Jazz Ensemble Organizer Apprentice .....	
All-State Band Seating Tryout Organizer and Office Manager .....	Kristi Flusche, Groesbeck
All-State Band Section Rehearsal Coordinator .....	Christina Smith, Center
ATSSB State Jazz Ensemble Coordinator .....	Brian Donnell, Addison
ATSSB Outstanding Performance Series State Chair .....	Collin Anderson, Groesbeck

### Dates to Remember

JAZZ ENSEMBLE REGION AUDITIONS must take place between the second Saturday in September and the third Saturday in October.

AREA JAZZ deadline for Area recordings is 11:59 pm the third Saturday of October.

JAZZ ENSEMBLE AREA ADJUDICATIONS are to take place on Saturday, November 7, 2026.

AREA CERTIFICATION DEADLINE December 12, 2026; Dual certification selection deadline December 15, 2026.

AREA: Saturday, January 9, 2027.

ALL-STATE CLINIC: February 10-13, 2027.

Jeremy Strickland (Tyler Junior College) – CONCERT BAND

Robert Sheldon (Composer and Clinician) – SYMPHONIC BAND

**UNTITLED** by Robert Sheldon (Commissioned by ATSSB)

John Wojciechowski (Woodwind Artist, Composer and Educator) - JAZZ ENSEMBLE

**UNTITLED** by John Wojciechowski (Commissioned by ATSSB)

ALL-STATE CONCERT Saturday, February 13, 2027: Concert Band at 9:00 a.m. in the Lila Cockrell Theatre; Symphonic Band after the Concert Band in the Lila Cockrell Theatre; Jazz Ensemble at 1:00 p.m. in the Hemisfair Ballroom 1 of the Convention Center.

# ASSOCIATION OF TEXAS SMALL SCHOOL BANDS

## All-State Band Tryout Procedures and Guidelines In Affiliation with the Texas Music Educators Association

### I. REGION GUIDELINES

1. Each Region shall be responsible for establishing instrumentation for its All-Region Band.
2. Each Region shall select alternates for the Area Auditions if sufficient numbers are available.
3. Any audition involved in the selection (or elimination) of All-State Band Members must include excerpts from each of the etudes listed in the Prescribed Audition List for the current year.
  - Regions are required to select audition etudes and scales for High School and Middle School Region auditions by September 1 preceding the audition year, with no changes after that date.
4. Only students in grades 9-12 may be certified to advance to the Area auditions.
5. Any variance in the above procedures for Region auditions only must be submitted to the Executive Director before June 1 of the year preceding auditions. All requests will be reviewed by the Executive Committee, and a report of approval or disapproval will be given to the Region Coordinator before August 1 of the year preceding auditions.
6. Each Region Coordinator must have a copy of the region audition rules and procedures in their files and on file with the Executive Director.
7. Once a region receives approval for a variance, no further requests need be made unless a change is requested.
8. Each Region has autonomy to determine how region auditions will be administered, so long as they are aligned with the guidelines in the Prescribed Audition List.

### II. REGION STUDENT ENTRY AND REGISTRATION PROCEDURES

1. The Official registration for ATSSB all-region auditions is [www.tmea.org](http://www.tmea.org).
2. Any student entered in any level of the audition process must meet all eligibility requirements.
  - a. It is assumed that 4A students are auditioning for the ATSSB All-State Symphonic Band on the ATSSB 4A Track, and 1A, 2A, and 3A students are auditioning for the ATSSB All-State Concert Band on the ATSSB 3A Track unless the student has completed and signed a track selection cover page on which the student has selected a different track (including the TMEA 5A or 6A Track).
  - b. After the entry to the first audition leading to possible membership in a Texas All-State Band, no change can be made in the track selected, regardless of advancement or loss thereof.
3. All contest deadlines will be 14 days before the day of auditions.
4. The late and final online entry deadline will be seven days before the day of auditions.
  - a. Corrections to an existing student entry may be made before the auditions without penalty.
  - b. A student entry added less than 14 but more than 7 days before the contest will result in an additional 100% student late fee.
  - c. A campus entry begun less than 14 but more than seven days before the contest will be assessed a 50% additional campus fee charge and a 100% student fee charge.
  - d. A campus entry created less than fourteen days before the contest will be subject to the TMEA Grievance Process.
  - e. Directors will be allowed to add student entries on the day of the audition. The 50% additional campus and 100% additional student late fees will be assessed. Instrument changes may be made without penalty.
  - f. All fees must be paid or supported by a school purchase order before the start of auditions.
5. Students may audition at the Region level only if their head director is a current Active member of ATSSB and TMEA. **It is the Region Coordinator's responsibility to verify membership before certifying region entries and allowing students to audition.**
6. Accommodations for auditioning students:
  - a. In the event students require accommodations, directors must provide written notice to region/area/state coordinators seven days before the audition.
  - b. Accommodations must be included in the student's education plan, must not give the student an unfair advantage, and cannot violate the integrity of the contest.
  - c. Any questions or concerns about allowing/denying accommodations should be remedied in consultation with the Executive Director. In the event there are still questions or concerns, these should be remedied per the ATSSB Constitution and By-Laws.

7. Region/Area Audition Hosts may exclude visitors and spectators from the halls adjacent to the adjudication rooms to maintain privacy and control noise levels.
8. Adjudication of contests:
  - a. Each student's director (or a qualified proxy) MUST attend and be available to adjudicate the auditions.
  - b. Directors who are found to violate judging, student entry, or fee payment requirements will receive one warning from the Region/Area Coordinator.
  - c. Further violations after the warning will result in contact with a District Administrator. In addition, a director's ability to enter students could be removed or subject to probation. If a director's ability to enter students is revoked, a district administrator (not the director in question) will be allowed to enter students and ensure judging requirements are met.

### III. DUAL CERTIFICATION

1. Students may qualify for Area auditions in both Wind/Percussion and Vocal, and then choose the one in which to audition.
  - a. Each director/member sponsor will document which students wish to audition in both the Wind/Percussion and Vocal Divisions on the web-based Official Entry Document, which is submitted to the TMEA Region Chair.
  - b. The student must complete the [Area Declaration Form](#), which must also be signed by a parent or guardian and both Divisional Directors/Sponsors of that student.
  - c. The form must be submitted to the TMEA Region President by December 15 to notify an alternate. The TMEA Region President shall forward all Area Declaration Forms to the TMEA Area Chairs and the TMEA state office, which will then notify ATSSB of vocal choices.

### IV. OPTIONAL USE OF RECORDED AUDITION (REGION)

1. A live audition is preferred. No other reasons for recording will be considered other than a football playoff game scheduled, so that a student would be unable to attend a live audition due to travel or game time constrictions.
  - a. The audition software allows for morning and afternoon time slot preferences, so if the playoff game is scheduled for the afternoon or evening, and the student could make a morning audition, then recording is not an option.
  - b. The use of recordings must be specifically approved by each region before the audition year and must be included in the region's rules on file with the state office.
  - c. The following procedures shall be followed:
    - i. Plans shall be made to make the recordings during the school week prior to auditions (no more than five calendar days before the scheduled live auditions). WAV files uploaded to a digital storage space are preferred.
    - ii. The Region Coordinator will be responsible for collecting, cataloging, organizing, and providing access to the recorded files to the host school for playback.
    - iii. The etude cuts and scales shall be selected and announced to the student(s) immediately before the recording is to begin.
    - iv. Cut selection can be done digitally using the panel chairs, judging panel, or other methods at the discretion of the Region Coordinator. Ultimately, it is the Region Coordinator's responsibility to collect the cuts and communicate them to the students.
    - v. Recording shall be done under the supervision of the Region Coordinator or his/her designee (the person should be a region officer).
    - vi. The recording shall be done 'live' in one take with pauses between scales and each etude for the student to breathe, empty water, adjust reeds, etc., but not leave the room.
    - vii. The recording shall be delivered to the Region Coordinator before the region auditions, who will make arrangements for playback equipment to be available in the audition room.
    - viii. The same scales and etude cuts shall be announced to the students before the beginning of auditions as usual.
    - ix. When the student's audition number comes up, the monitor shall play the recording.

### V. SELECTION AND ASSIGNMENT OF REGION ADJUDICATION PANELS

1. The Region Coordinator shall be responsible for securing judging commitments from each director with students involved in the auditions. This should be done using audition entries.
  - a. Any cancellations or other changes shall be handled through the Region Coordinator.
  - b. It is the canceling director's responsibility to provide the Region Coordinator with a competent proxy for the judging assignment.

- c. Directors who are found to violate judging, student entry, or fee payment requirements will receive one written warning from the Region/Area Coordinator.
  - d. Further violations after the warning will result in contact with a District Administrator. In addition, a director's ability to enter students could be removed or subject to probation. If a director's ability to enter students is revoked, only a district administrator (not the director in question) will be allowed to enter students and ensure judging requirements are met.
2. Each Region Coordinator (or proxy) must be available during the time of Region adjudications.
  - a. In the event of a dispute over procedures, etc., the Region Coordinator shall attempt to resolve the dispute.
  - b. If a Region Coordinator or proxy is not available, the Region Audition Host shall have the authority to attempt to resolve disputes.
  - c. Any dispute not resolved to the satisfaction of all parties must go through the ATSSB appeals process.
3. Each adjudication panel at the Region level shall have five members.
  - a. A variance may be requested for fewer than five members on a panel, but only at junior high auditions in which no director on a three-member panel hears his/her own student audition.
  - b. The Region Coordinator or the designated Audition Host shall finalize each adjudication panel.
  - c. The ATSSB Judges' Instructions shall be made available to each panel member, and they will utilize the links provided through the TMEA adjudication portal.
  - d. Every effort should be made to balance panels. Each judge does not need to be a specialist on the instrument being judged, but it is suggested that each judge be comfortable judging that family of instruments - woodwind, brass, or percussion.
  - e. It is also suggested that, if at all possible, no two directors from the same school should be on the same panel.
  - f. If at all possible, 3A-down judges should be on the 4A panels and 4A judges should be on the 3A panels.
  - g. If a judge becomes ill during the course of auditions, the judge should try to finish the current round. They will then be replaced with another director (reviewing judges' ranks and ratings). If the judge cannot possibly complete the first round, replace the judge, review the judge's ranks and ratings, and then complete auditions.

## **VI. REGION AUDITION PROCEDURES**

1. Each student will be assigned an audition number through the TMEA audition website. The TMEA audition website will be used at all levels for entries and auditions to ensure speed and accuracy in randomly assigning audition numbers and processing results.
2. For additional Region audition procedures, refer to your [Region's Guidelines and Procedures](#).

## **VII. ADJUDICATION AND RANKING THE STUDENTS (REGION)**

1. The five-member panels shall use the links for judging provided by the Region Coordinator.
2. It is the judges' responsibility to verify they have the correct links for the judge number and panel assigned. If there is a discrepancy, contact your Region Coordinator immediately.
3. It is the judges' responsibility to verify that the links work properly. If there is a discrepancy, contact your Region Coordinator immediately.
4. It is the judges' responsibility to bring a fully charged device, unless otherwise instructed by the contest chair.
5. Interpretations and discrepancies in the music often occur, and judges should be open-minded about possible printing and editing errors.
6. Metronome markings should be closely observed to maintain the intent of the music, so more consideration should be given to the student who conveys the musical intent by performing within the listed range of tempos. Judges may reduce the score of a student who chooses to perform outside the range of tempos to maintain the integrity of the selection.
7. Scales should be performed as written on the ATSSB Scale sheets and may or may not be performed connected. If a student forgets to play a scale, they will not be reminded, and judges are instructed to penalize the scale portion of the audition proportionately.
8. Before scales, students are allowed to play the first note of the first scale for no more than 5 seconds.
9. Before each etude, students are allowed to play the first note of the etude for no more than 5 seconds.
10. Students are to receive up to a total of 100 points for scales and 100 points for each excerpt.
11. Should the student experience an instrument malfunction during the playing of the warm-up or scales, the student may have the instrument checked for mechanical problems and return to the audition room. The deadline for returning to perform is 15 minutes after the last student auditions, in the round where the malfunction occurred. Once a student sounds the first note of the etude, the student must continue to play and be scored.

12. At the close of auditions, the computer software will rank all students in chair order, with the student selected as best ranked 1, the next-best 2, etc.
13. The Olympic scoring system shall be used in the software, whereby the high and low ranking among the five judges for each audition number shall be discarded, and the remaining three rankings combined so that the audition number with the lowest total rank points will be awarded first chair. In any case where there is a tie, all contestants who are tied shall be awarded a place before going on to another contestant or place.
14. If there is a tie in the low total for any number of audition numbers, the tie shall be broken by the software with the “judges’ preference” system using all five judges’ ranks. For example, the two audition letters below received an identical sum of rankings:

Number	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5	Sum
_001	4	2	5	3	7	10
_002	2	4	2	5	4	10

It should be noted that Judge #1, Judge #2, and Judge #4 ranked 001 above 002 while Judge #3 and Judge #5 ranked 002 above 001, resulting in:

Number	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5	Sum
_001	4	2	5	3	7	4
_002	2	4	2	5	4	5

15. The winner of the “judge’s preference” 001 is placed above 002 at the point of the tie in the overall rankings of the entire section.
16. In any case where a tie occurs, all contestants who are tied shall be awarded a place before going on to another contestant or place.
17. In case of multiple ties (three or more with the same total of points), use judges’ preference of all five judges to determine which student should be either first or last of the three, then break the remaining two-way tie in the previously described manner (see number 14):

Number	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5	Sum
_001	9	40	5	9	6	24
_002	7	7	40	5	10	24
_003	5	9	8	40	7	24

If this should happen, all three should be ranked using judges’ preference:

Number	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5	Sum
_001	3	3	1	2	1	
_002	2	1	3	1	3	
_003	1	2	2	3	2	

In this example, number \_003 had the fewest first-place points, so would be placed in third chair in this three-way tie, and the other two chairs ranked by the remaining judges’ preference (number 2 winning over number 1). The three chairs tied in this instance would be ranked 002,001,003.

18. If a student auditions at the Region level on two or more instruments and is selected to advance to Area on one or more, the student and director must choose which instrument to accept; after the decision, omit the other position(s), then recalculate (do NOT mark the other position “DNA” before recalculating).
19. If regions are granted a variance to have separate panels hear scales and etudes, scoring shall be as follows:
20. Scale rankings shall be weighted as one-third, and etude rankings shall be weighted as two-thirds.
21. If there are three panels - one hearing scales, one hearing the slow etude, one hearing the fast etude - then all three scores shall be weighted as one-third of the final ranking.
  - a. If there is a tie in the rank points that results in a loop, preference shall be given to the student who scores higher in the etude room(s).
  - b. It has been determined that there should be no ties if there is a three-judge panel in each of the three rooms, but it is possible to have a tie (even a loop) if there is a five-judge panel in which the high and low is discarded. If that happens, preference shall be given to the student with a higher ranking in the etude room(s).
22. Results shall be posted online with the following statement on each page: “Tabulated audition results shall be available for inspection by directors (but not students) for 72 hours following the posting of the last section of the audition. At the end of this period, tabulated results are final. This 72-hour period should serve as a final period for directors to investigate any problems that might arise concerning results.”
23. Posted results should list all students in final chair order with the chairs selected for All-Region honors and with the chairs selected for advancement to Area so noted.
24. The posted rankings (not including judges’ scores) may be duplicated and distributed to participating directors and may be published on the region website, so long as individual judges’ rankings or scores are not posted.
25. A Contest Chair can be asked to review judges’ rankings, but the judges’ rankings cannot be printed or photographed, per TMEA instructions.
26. Judges should remain available for consultation until results are verified and posted.
27. Directors at a school of a student certified to the Area must be available to judge at Area Tryouts.
28. If there are concerns or you would like to contest the results, you should communicate with your Region Coordinator within 72 hours. If you have further concerns, you should follow the [ATSSB Appeals Process](#), which can be found at [ATSSB.org](#).

## Procedures and Rules for AREA AUDITIONS

### I. STUDENT ENTRY PROCEDURES

1. Each Region Coordinator shall have certified the following maximum number of students to the Area Auditions. For specifics, see next section.
2. Regions are required to pay the \$25 Area fee for each student certified to Area based on the number selected at region auditions.
3. No one may audition on an electronic synthesized wind, percussion, or stringed instrument.
4. Only students in grades 9-12 may be certified to advance to the Area auditions.
5. If an originally certified student becomes unable to attend the auditions (because of illness, academic ineligibility, etc.), it shall be the responsibility of the Region Coordinator of the student who is a DNA to certify a new candidate from the same region to the Area Coordinator.  
Alternate Selection Policy:
  - a. Each Region shall select alternates for Area at Region auditions and All-State Band at Area auditions.
  - b. Every effort should be made by all ATSSB Active Members to notify their respective Region Coordinator of any vacancies or forfeiture of Area or All-State candidacy at the earliest opportunity.
  - c. The Region Coordinator is the only person authorized to secure alternates from their Region for Area. The Region Coordinator shall notify the director of the alternate student, the Area Coordinator, and the TMEA office of the substitution.
  - d. The Area Coordinator is the only person authorized to secure alternates from their Area for All-State. The Area Coordinator shall notify the director of the alternate student, the ATSSB Executive Director, and the TMEA office of the substitution.
  - e. An alternate to Area may not represent a vacancy from a Region different from their own to Area. An alternate to All-State may not represent a vacancy from an Area different from their own Area.
  - f. For vacancies that occur prior to the Area Audition date or the beginning of the All-State clinic, alternates should be notified as soon as the vacancy has been verified.
  - g. For vacancies that occur on the day of audition or the beginning of the All-State clinic, alternates should be given every opportunity to arrive before the end of the first round of auditions. Alternates should not be substituted until the end of the first round.
6. Each student's director (or a qualified proxy) MUST be available to participate in the adjudications.
7. A student may be certified and audition on only one instrument at Area.
8. No audition will be heard at the Area level unless the \$25 Area fee has been paid.

### II. AREA/ALL-STATE ADVANCEMENT

#### **3A TRACK (1A, 2A and 3A only):**

- 4 FLUTES (only 2 shall be certified to State from Area) must audition on flute, not piccolo
- 2 OBOES (only 1 shall be certified to record at Area and only 2 shall be certified to State)
- 2 BASSOONS (only 1 shall be certified to record at Area and only 2 shall be certified to State)
- 7 Bb CLARINETS (only 5 shall be certified to State from Area)
- 2 Eb ALTO CLARINETS (only 1 shall be certified to record for State from each Area, and only 1 shall be selected for State) **NOTE: Eb Alto Clarinet auditions for Area and State will cease beginning in 2029-2030**
- 3 Bb BASS CLARINET (only 1 shall be certified to State from Area)
- 2 Eb or Bb CONTRABASS CLARINETS (only 1 shall be certified to record at Area and only 2 shall be certified to State)
- 3 Eb ALTO SAXOPHONES (only 1 shall be certified to State from each Area, plus 3 from 2nd chairs recorded at Area)
- 2 Bb TENOR SAXOPHONES (only 1 shall be certified to record at Area and only 2 shall be certified to State)
- 2 Eb BARITONE SAXOPHONES (only 1 shall be certified to record at Area and only 2 shall be certified to State)
- 5 TRUMPETS (only 3 shall be certified to State from Area) - must audition on cornet or trumpet, not flugelhorn
- 4 FRENCH HORNS (only 2 shall be certified to State) - must audition on concert French horn, not a mellophone
- 4 TENOR TROMBONES (only 2 shall be certified to State from Area) - must audition on a slide tenor trombone, not a valve trombone, bass trombone, or baritone
- 2 BASS TROMBONES (only 1 shall be certified to record at Area and only 2 shall be certified to State) - must audition on a bass trombone, not a tenor trombone with an F attachment or a valve trombone or a baritone
- 4 BARITONE-EUPHONIUM (only 1 shall be certified to State from each Area, plus 3 from 2nd chairs recorded at Area)
- 4 TUBAS (only 2 shall be certified to State from Area) - must audition on a concert tuba or sousaphone
- 2 DOUBLE BASSES (only 1 shall be certified to record at Area and only 1 shall be certified to State)
- 5 UNIFIED PERCUSSION (snare drum/mallets/timpani) (only 3 shall be certified to State from Area who shall have a two-week window to rehearse and record an audition using excerpts from area auditions and excerpts from All-State music; the first 5 whose preference is to be in the ATSSB All-State Percussion Ensemble will be so certified)

#### **4A TRACK**

- (includes 1A, 2A, 3A who submitted a Track Selection Form for this track prior to auditions)
- 6 FLUTES (only 4 shall be certified to State from Area) must audition on flute, not piccolo
  - 2 OBOES (only 1 shall be certified to record at Area and only 3 shall be certified to State)
  - 2 BASSOONS (only 1 shall be certified to record at Area and only 3 shall be certified to State)
  - 9 Bb CLARINETS (only 7 shall be certified to State from Area)
  - 2 Eb ALTO CLARINETS (only 1 shall be certified to record for State from each Area, and only 1 shall be selected for State) **NOTE: Eb Alto Clarinet auditions for Area and State will cease beginning in 2029-2030**
  - 3 Bb BASS CLARINETS (only 1 shall be certified to State from Area)
  - 2 Eb or Bb CONTRABASS CLARINETS (only 1 shall be certified to record at Area and only 3 shall be certified to State)
  - 3 Eb ALTO SAXOPHONES (only 1 shall be certified to State from each Area, plus 3 from 2nd chairs recorded at Area)
  - 2 Bb TENOR SAXOPHONES (only 1 shall be certified to record at Area and only 3 shall be certified to State)
  - 2 Eb BARITONE SAXOPHONES (only 1 shall be certified to record at Area and only 3 shall be certified to State)
  - 6 TRUMPETS (only 4 shall be certified to State from Area) - must audition on cornet or trumpet, not flugelhorn
  - 4 FRENCH HORNS (only 2 shall be certified to State) - must audition on concert French horn, not a mellophone
  - 5 TENOR TROMBONES (only 3 shall be certified to State from Area) - must audition on a slide tenor trombone, not a valve trombone, bass trombone, or baritone
  - 2 BASS TROMBONES (only 1 shall be certified to record at Area and only 3 shall be certified to State) - must audition on a bass trombone, not a tenor trombone with an F attachment or a valve trombone or a baritone
  - 4 BARITONE-EUPHONIUM (only 1 shall be certified to State from each Area, plus 3 from 2nd chairs recorded at Area)
  - 4 TUBAS (only 2 shall be certified to State from Area) - must audition on a concert tuba or sousaphone
  - 2 DOUBLE BASSES (only 1 shall be certified to record at Area and only 1 shall be certified to State)
  - 5 UNIFIED PERCUSSION (snare drum/mallets/timpani) (only 3 shall be certified to State from Area who shall have a two-week window to rehearse and record an audition using excerpts from area auditions and excerpts from All-State music; the first 5 whose preference is to be in the ATSSB All-State Percussion Ensemble will be so certified)

#### **II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS (AREA)**

1. Region Coordinators shall provide a list of directors from all schools with students who advanced from Region to Area to the Area Coordinator within one week of the Region Audition.
2. Each Region Coordinator (or proxy) must be available for Area auditions.
  - a. In the event of a dispute over procedures, etc., the Region Coordinators in attendance shall constitute a committee (with the Area Coordinator having the ultimate authority) and all shall vote or otherwise agree on the resolution of the dispute.
  - b. If a Region Coordinator or proxy is not in attendance, the remaining Region Coordinators and the Area Coordinator shall have the authority to resolve disputes.
  - c. Any dispute not resolved to the satisfaction of all parties must go through the ATSSB appeals process.
3. Each adjudication panel at the Area level shall have five members who shall not include Region Coordinators (Region Coordinators are required to remain available for a conference until auditions are completed and results considered final).
4. If at all possible, 3A-down judges should be on the 4A panels and 4A judges should be on the 3A panels.

Alternate Selection Policy:

  - a. Each Region shall select alternates for Area at Region auditions and All-State Band at Area auditions.
  - b. Every effort should be made by all ATSSB Active Members to notify their respective Region Coordinator of any vacancies or forfeiture of Area or All-State candidacy at the earliest opportunity.
  - c. The Region Coordinator is the only person authorized to secure alternates from their Region for Area. The Region Coordinator shall notify the director of the alternate student, the Area Coordinator, and the TMEA office of the substitution.
  - d. The Area Coordinator is the only person authorized to secure alternates from their Area for All-State. The Area Coordinator shall notify the director of the alternate student, the ATSSB Executive Director, and the TMEA office of the substitution.
  - e. An alternate to Area may not represent a vacancy from a Region different from their own to Area. An alternate to All-State may not represent a vacancy from an Area different from their own Area.
  - f. For vacancies that occur prior to the Area Audition date or the beginning of the All-State clinic, alternates should be notified as soon as the vacancy has been verified.
  - g. For vacancies that occur on the day of audition or the beginning of the All-State clinic, alternates should be given every opportunity to arrive before the end of the first round of auditions. Alternates should not be substituted until the end of the first round.

5. The Area Coordinator shall finalize each adjudication panel and shall make sure the panel members have read the [ATSSB Judges' Instructions Winds and String Bass](#) or [ATSSB Judges' Instructions for Percussion](#).
6. Every effort should be made by the Area Coordinator to balance panels. Each panel should be as geographically balanced as possible.
7. It is not necessary that each judge be a specialist on the instrument being judged, but it is suggested that each judge be comfortable judging that family of instruments: woodwind, brass, or percussion.
8. If two or more judges are from the same region, no two can be from the same school.
9. Area Coordinators shall submit the name, cell number, and email address of 8 judges (4 from 4A schools and 4 from 3A-down) to judge recorded first chair oboe, bassoon, alto clarinet, contrabass clarinet, alto clarinet, tenor saxophone, baritone saxophone, bass trombone and string bass; also second chair alto saxophone and second chair euphonium.
10. A panel of 5 judges shall listen to the assigned recordings from each Track on Sunday after Area.
11. The panels adjudicating the 3A Track will select 2 oboes, 2 bassons, 1 alto clarinet, 2 contrabass clarinets, 3 alto saxophones, 2 tenor saxophones, 2 baritone saxophones, 3 euphoniums, 2 bass trombones, and 1 String Bass. The panels adjudicating the 4A Track will select 3 oboes, 3 bassons, 1 alto clarinet, 3 contrabass clarinets, 3 alto saxophones, 3 tenor saxophones, 3 baritone saxophones, 3 euphoniums, 3 bass trombones, and 1 String Bass.

### III. AUDITION PROCEDURES (JUDGES)

1. The TMEA audition website will be used at all levels for entries and auditions to ensure speed and accuracy in randomly assigning audition numbers and processing results.
2. Judges will be provided a document titled "[ATSSB Judges' Instructions Winds & String Bass \(Area Version\)](#)" if judging on one of these panels from the Area Coordinator. If you are judging percussion, you should receive "[Unified Percussion Audition Instructions](#)" if judging percussion from the Area Coordinator. If you do not receive this document, please ask for one from your Area Coordinator.
3. Judges should verify they have the correct links for the judge number and panel assigned for the Area Contest. If you do not, immediately contact your Area Coordinator.
4. Judges should verify that links work properly. If they do not, immediately contact your Area Coordinator.
5. Judges should be prepared to bring a fully charged device to auditions, unless otherwise instructed by the Contest Chair.
6. Should a question arise that is NOT addressed in your documents, **STOP** and contact your Contest Chair for further instructions.
7. All judges' instructions pertain to each panel of adjudicators (all tracks and classifications).
8. During the auditions and while any student is in the audition room, there is to be no contact between judges, including but not limited to: looking at each other, talking to each other, etc.
9. After auditions are over and judges leave the audition room, **please remember you are not to discuss the auditions with anyone, especially auditioning students or their directors.** See [Penalties for Rules and Policies Infractions](#) for more information.
10. Judges should not take a break longer than 15 minutes. Students will return to their holding room if judges leave the audition room. Students will be told by the monitor that auditions will resume shortly.
11. There will be no break for lunch between rounds.
12. Please ensure your electronic communication devices are silent during auditions.
13. Each student will enter the room one at a time. The monitor will say the students' audition number and then the student will begin their audition.-
14. Scales should be performed as written on the ATSSB Scale Sheets and may or may not be performed connected. If a student forgets to play a scale, they will not be reminded, and judges are instructed to penalize the scale portion of the audition proportionately.
15. Before scales, students are allowed to play the first note of the first scale for no more than 5 seconds.
16. Before each etude, students are allowed to play the first note of the etude for no more than 5 seconds.
17. Students are to receive up to a total of 100 points for scales and 100 points for each excerpt.
18. Interpretations and discrepancies in the music often occur, and judges should be open-minded about possible printing and editing errors.
19. Should the student experience an instrument malfunction during the playing of the warm-up or scales, the student may have the instrument checked for mechanical problems and return to the audition room. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of the etude, the student must continue to play and be scored.
20. After all students in that section have performed scales and the slow etude, they will return in the same order, if at all possible, to play the fast excerpt, starting at the halfway point of the numbers competing in the audition on the next even letter.

21. Should a student fail to appear to play the final etude and all the others have completed the audition, the student not appearing shall be given a total point value of “0” for the fast etude on Form 2.
22. Judges should remain available for consultation until results are verified and posted.
23. Each director of a student certified to State must go to the designated area and help with housing reservations and designating chaperones.
24. If you have concerns or you would like to contest the results, you should communicate with your Region/Area Coordinator within 72 hours. If you have further concerns, you should follow the [ATSSB Appeals Process](#), which can be found at [ATSSB.org](#)

#### IV. AREA AUDITION PROCEDURES (WINDS/STRING BASS MONITORS)

1. Monitors will be provided a document titled “[Monitors’ Instructions](#)” from the Area Coordinator. If you do not receive this document, please ask for one from your Area Coordinator. You will need it for auditions.
2. Do not, at any time, announce judges are taking a break. Should judges need a break (and need to leave the room), students should be sent to the holding room before judges exit and told that auditions will resume shortly.
3. There will be no lunch breaks between rounds.
4. Students are permitted to use a non-audible metronome, and it must be turned off before playing.
5. No electronic tuners are allowed in any audition room. It is the monitor’s responsibility to ensure an electronic tuner is not used during the audition.
6. Phones in or around the audition room:
  - a. No phones or electronic devices should be used to communicate, photograph, stream or record in or around the audition room while the auditions are taking place.
  - b. Headphones, bluetooth earbuds etc. may not be used in the audition room unless medically prescribed for hearing loss purposes.
    - i. In the event students require accommodations, directors must provide written notice to region/area/state coordinators, if requested.
    - ii. Accommodations must be included in the student’s individual education plan, must not give the student an unfair advantage, and cannot violate the integrity of the contest.
    - iii. Any questions or concerns about allowing/denying accommodations should be remedied in consultation with the Executive Director. In the event there are still questions or concerns, these should be remedied in accordance with the ATSSB Constitution and By-Laws.
  - c. Students found in violation of this policy could be disqualified at the discretion of the Contest Chair.
7. For winds/String Bass:
  - a. Students may take their own hard copy/digital copy of the audition music into the audition room or use the music provided on the stand.
  - b. All students will be placed in a holding room with access to the audition room.
  - c. When auditions begin, students in the holding room must stop playing. The first student scheduled to audition will enter the audition room, while the next student will stand outside the audition room (the “on deck” station). When the first student finishes their audition, they will return to the holding room, student 2 will enter the audition room, and student 3 will stand outside the audition room. This will continue until round 1 is complete.
  - d. During Round 1 AND Round 2: If 10 or more students are auditioning, students are allowed a 30-second warm-up every 5 students. If there are 9 or fewer auditioning, students will be given a 30-second warm-up halfway through the round.
  - e. At the end of round 1, students are allowed a 30-second warm-up.
  - f. For round 2, begin halfway down the list to the next even number.
  - g. Once students have finished the 2nd round, they are to leave the audition area and go to the posting area. They DO NOT return to the holding room.
8. Should a student forget a scale at Area, **DO NOT** remind them.
9. Should the student experience an instrument malfunction during the warm-up or scales, the student may have the instrument checked for mechanical problems and return to the audition room. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of an etude, the student must continue to play and be scored.
10. After all students in that section have performed scales and the slow etude, winds will return in the same order (if at all possible), beginning halfway down the audition number to the next even number to play the fast excerpt (students are allowed to play the first note of the etude for no more than 5 seconds). Should a student fail to appear to play the Fast Etude and all others have completed the audition, the Monitor will inform the judges, and the student not appearing will receive a total point value of “0” on exercise 3. Auditions will then be considered complete.

11. After auditions are completed, the Monitor will return any necessary paperwork to the contest office, and then the Monitor is free to leave. (There will be no callbacks.)
12. After the auditions are over and you leave the audition room, **please remember you are not to discuss the auditions.** Including, but not limited to what was said or done in the audition room with anyone, **especially auditioning students or their directors.** See [Penalties for Rules and Policies Infractions](#).
13. If you have concerns or you would like to contest the results, you should communicate with your Region/Area Coordinator within 72 hours. If you have further concerns, you should follow the [ATSSB Appeals Process](#), which can be found at [ATSSB.org](#)

## V. AREA AUDITION PROCEDURES (PERCUSSION MONITORS)

1. Monitors will be provided a document titled "[Monitors' Instructions](#)" from the Area Coordinator. If you do not receive this document, please ask for one from your Area Coordinator. You will need it for auditions.
2. Do not, at any time, announce judges are taking a break. Should judges need a break (and need to leave the room) students should be sent to the holding room before judges exit and told auditions will resume shortly.
3. There will be no lunch breaks between rounds.
4. Students are permitted to use a non-audible metronome, and must be turned off before playing.
5. No electronic tuners are allowed in any audition room. It is your responsibility to ensure an electronic tuner is not used during the audition.
6. Phones in or around the audition room:
  - a. No phones or electronic devices should be used to communicate, photograph, stream or record in or around the audition room while the auditions are taking place.
  - b. Headphones, bluetooth earbuds etc. may not be used in the audition room unless medically prescribed for hearing loss purposes.
    - i. In the event students require accommodations, directors must provide written notice to region/area/state coordinators, if requested.
    - ii. Accommodations must be included in the student's individual education plan, must not give the student an unfair advantage, and cannot violate the integrity of the contest.
    - iii. Any questions or concerns about allowing/denying accommodations should be remedied in consultation with the Executive Director. In the event there are still questions or concerns, these should be remedied in accordance with the ATSSB Constitution and By-Laws.
  - c. Students found in violation of this policy could be disqualified at the discretion of the Contest Chair.
7. Percussion Procedures:
  - a. Students may take their own hard copy/digital copy of the audition music into the audition room or use the music provided on the stand.
  - b. All students will be placed in a holding room with access to the audition room.
  - c. During Round 1, 2, AND 3: After 5 students have auditioned, the next 5 will be allowed in to warm up. Continue in this manner throughout each round.
  - d. Once students have finished the 3rd round, they are to leave the audition area and go to the posting area. They DO NOT return to the holding room.
8. Should the student experience an instrument malfunction during the warm-up or scales, the student may have the instrument checked for mechanical problems and return to the audition room. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of an etude, the student must continue to play and be scored.
9. Percussion auditions will be held in three rounds.
10. After all Percussion Students have performed Round 1, students will return in the same order (if at all possible) beginning a third of the way down the audition numbers to the next even number to play the Round 2 (students are allowed to play the first note of the etude for no more than 5 seconds).
11. Should a student fail to appear to play the Round and all others have completed the audition, the Monitor will inform the judges, and the student not appearing will receive a total point value of "0" on exercise 3. Auditions will then be considered complete.
12. After auditions are completed, please return any necessary paperwork to the contest office, and then the Monitor is free to leave (there will be no callbacks).
13. After the auditions are over and you leave the audition room, **please remember you are not to discuss the auditions.** Including, but not limited to, what was said or done in the audition room with anyone, **especially auditioning students or their directors.** See [Penalties for Rules and Policies Infractions](#).
14. If you have concerns or you would like to contest the results, you should communicate with your Region/Area Coordinator within 72 hours. If you have further concerns, you should follow the [ATSSB Appeals Process](#), which can be found at [ATSSB.org](#)

## VI. RANKING THE STUDENTS

Refer to the procedures outlined in [Section VI. ADJUDICATION AND RANKING THE STUDENTS \(REGION\)](#)

# **ALL-STATE BAND CHAIR AUDITIONS**

(subject to revision by the ATSSB Executive Committee)

## **I. REGISTRATION**

Alternate Selection Policy:

- a. Each Region shall select alternates for Area at Region auditions and All-State Band at Area auditions.
  - b. Every effort should be made by all ATSSB Active Members to notify their respective Region Coordinator of any vacancies or forfeiture of Area or All-State candidacy at the earliest opportunity.
  - c. The Region Coordinator is the only person authorized to secure alternates from their Region for Area. The Region Coordinator shall notify the director of the alternate student, the Area Coordinator, and the TMEA office of the substitution.
  - d. The Area Coordinator is the only person authorized to secure alternates from their Area for All-State. The Area Coordinator shall notify the director of the alternate student, the ATSSB Executive Director, and the TMEA office of the substitution.
  - e. An alternate to Area may not represent a vacancy from a Region different from their own to Area. An alternate to All-State may not represent a vacancy from an Area different from their own Area.
  - f. For vacancies that occur prior to the Area Audition date or the beginning of the All-State clinic, alternates should be notified as soon as the vacancy has been verified.
  - g. For vacancies that occur on the day of audition or the beginning of the All-State clinic, alternates should be given every opportunity to arrive before the end of the first round of auditions. Alternates should not be substituted until the end of the first round.
1. Students must be in attendance at the time of chair auditions and must have completed registration with the State Chair Audition Coordinator or their designee before being allowed to audition for chairs. Students who do not complete registration in time to audition will be placed at the end of the section.
  2. Students unavoidably delayed to chair auditions, but those who come in time for the organizational rehearsal will be placed at the end of the section.
  3. If a student is certified for membership in the ATSSB All-State Band and they desire accommodations at State, the director involved must complete the housing reservations by the published deadline.
  4. Student forms must be downloaded for completion and signatures, then brought to State (students will not be seated in the All-State Band without forms properly completed).
  5. If a student certified to All-State becomes ill or ineligible or chooses to decline All-State honors, a [Form 13](#) should be completed and signed by all parties, if time permits, and the next person in line from the Area auditions will be called to All-State. After noon on Tuesday of the All-State clinic, no alternate will be called up to fill a vacant chair.

## **II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS**

1. The State Chair Audition Coordinator shall assemble five-person panels to place All-State students in chair order.
2. Every effort shall be made to balance panels, with each panel as geographically balanced as possible.
3. Each audition room shall have an adult Monitor to help maintain decorum in the room and to serve as a means of communication between the students and the judges.
4. Students in the 3A Track will audition first; after a short break, the same panel will hear the 4A Track. Flutes, clarinets, and trumpets, and percussion (if the State Chair Audition Coordinator determines that a room is available to accommodate percussion) will have a separate 3A Track panel and a separate 4A Track panel. If at all possible, 3A-down judges should be on the 4A panels and 4A judges should be on the 3A panels.

## **III. AUDITION PROCEDURES**

1. Screens shall be used to maintain anonymity.
2. Students will be assigned an audition number through the TMEA audition portal.
3. Students will all be in the room at the same time.
4. Audition music (including cuts) will be posted online after Area.
5. Auditions for Winds/String Bass will be held in two rounds:
  - a. Round one will begin with number 1 and will be on cuts announced at the start of the round.
  - b. Round two will begin halfway through the total count of numbers on the next even number and will be on cuts announced at the start of the round.
  - c. Before each excerpt, students are allowed to play the first note of the etude for no more than 5 seconds.
  - d. During Round 1 AND Round 2: If 10 or more students are auditioning, students are allowed a 30-second warm-up every 5 students. If there are 9 or fewer auditioning, students will be given a 30-second warm-up halfway through the round.

6. All students will be given a 30-second warm-up before the first student auditions and then again after every five players..
7. No one shall be allowed in the audition room (or immediate area) except the judging panel, the Monitor, and the auditioning students. Should someone violate the audition area, auditions shall be suspended until all others (directors, parents, etc.) have been cleared from the area.
8. Should the student experience an instrument malfunction during the playing of the warmup, the student may have the instrument checked for mechanical problems and return to the audition room before the end of that round. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of the etude, the student must continue to play and be scored.
9. Students may not talk, text, record, or communicate electronically in any way in the audition room, although students may use electronic media in place of printed music if they bring their own equipment. A copy of the audition excerpt will be provided on the stand.
10. Phones in or around the audition room:
  - a. No phones or electronic devices should be used to communicate, photograph, stream or record in or around the audition room while the auditions are taking place.
  - b. Headphones, bluetooth earbuds etc. may not be used in the audition room unless medically prescribed for hearing loss purposes.
    - i. In the event students require accommodations, directors must provide written notice to region/ area/state coordinators, if requested.
    - ii. Accommodations must be included in the student’s individual education plan, must not give the student an unfair advantage, and cannot violate the integrity of the contest.
    - iii. Any questions or concerns about allowing/denying accommodations should be remedied in consultation with the Executive Director. In the event there are still questions or concerns, these should be remedied in accordance with the ATSSB Constitution and By-Laws.
  - c. Students found in violation of this policy could be disqualified at the discretion of the Contest Chair.
11. Judges should verify they have the correct links for the judge number and panel they are assigned.
12. Judges should verify that the links work properly.
13. ATSSB will fill any needed “extra” instrumentation on-site with ATSSB All-State students when possible. In case this is not possible, ATSSB will have a qualified and willing ATSSB director ready to cover the needed instrumentation.
14. Oboe, bassoon, alto clarinet, contrabass clarinet, tenor saxophone, baritone saxophone, bass trombone, and string bass will already be seated in chair order from the recorded audition after Area. The additional alto saxophones and euphoniums will have been certified to All-State so will audition for chairs with the rest of their section.

#### **IV. RANKING THE STUDENTS**

1. At the close of auditions, the computer software will rank all students in chair order, with the student selected as best ranked 1, the next-best 2, etc.
2. The Olympic scoring system shall be used, whereby the high and low ranking among the five judges for each audition number shall be discarded and the remaining three rankings combined so that the audition number with the lowest total rank points will be awarded first chair.
3. If there is a tie in the low total for any number of audition numbers, the tie shall be broken using the methods prescribed in the [Region and Area Audition instructions](#).
4. Results shall be posted with the following statement on each page: “Tabulated audition results shall be available for inspection by directors for 30 minutes following the posting of the last section of the audition. At the end of this period, tabulated results are final.”

# Jazz Ensemble Audition Procedures and Guidelines

## JAZZ ENSEMBLE REGION AUDITIONS

### I. STUDENT ENTRY AND REGISTRATION PROCEDURES (REGION)

1. Each student must be entered using the online entry process through TMEA. ([www.tmea.org](http://www.tmea.org)).
2. Each student must declare an intention to be considered for the State level or the Region level only. If no declaration is made, then it is assumed ATSSB students are auditioning for ATSSB All-State Jazz Ensemble on the State Jazz Ensemble Track.
3. After the entry to the first audition leading to possible membership in the ATSSB All-State Jazz Ensemble, no change can be made in the Jazz Ensemble track selected, regardless of advancement or loss thereof.
4. Students who are recorded for all-state have officially qualified for area jazz ensemble and will receive an area patch. Furthermore, students who record but do not qualify for the all-state jazz ensemble will remain eligible for all-state consideration in all other ensembles (i.e., concert band, choir, orchestra, etc.).
5. Students who are selected for membership in the ATSSB All-State Jazz Ensemble may not audition for any other All-State Ensemble (ATSSB or TMEA) that school year.
6. If the performance is not recorded with the accompaniment track, the performer will be disqualified, and the entry fee will not be refunded.

### II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS (REGION)

1. Policies concerning judging panels will remain consistent with [Association of Texas Small School Bands All-State Ensemble Tryout Procedures and Guidelines](#).
2. In addition to the adult monitors in each audition room, each Region should have an adult monitor in the Area/State Recording Room to help maintain decorum in the room, to help the recordings stay on schedule, and to serve as a way for communication to occur between the student and the recording technician.
3. The Region Coordinator or Region Audition Chair shall go over the Monitors' Instructions with Monitors before auditions begin.

### III. AUDITION PROCEDURES (REGION)

1. Audition music is only available through ATSSB. The link to audition music can be found here. [Jazz Ensemble Information](#)
2. The Set used will conform to the Year designation being used for region and area auditions each year (Set A will be used when the band auditions are using Year A, etc.).
3. Students will perform the audition music for their instrument. In the case of trumpet and trombone where there are two parts for each instrument, students will audition on the first part only.
4. Students will enter the room one at a time and will perform the required Jazz Audition Music Selections (a form on the music stand should have instructions for the allowed warm-up).
5. Students auditioning must perform along with the appropriate accompaniment track.
  - a. Students are allowed to play the first note of the excerpt for no more than 5 seconds.
  - b. The rhythm section is allowed 15 seconds (to be timed by the Monitor) of the student playing anything they wish.
  - c. Warmups must be completed before playing Selection 1 of the Jazz Audition Music; any additional notes played after the warmup may result in the loss of points.
6. Should the student experience an instrument malfunction during the playing of the warmup, the student may have the instrument checked for mechanical problems and return to the audition room before the end of the audition. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of the etude, the student must continue to play and be scored.
7. No one except the monitor and the judges may be in the room while each student auditions. Screens must be used to ensure that anonymity is maintained.
8. No audible electronic communication devices shall be allowed in the audition room. However, electronic media may be used in place of printed music during the audition.
9. No mutes may be used with any instrument.
10. Guitar may be an electronic or acoustic guitar, but must not use effects pedals. A student may audition on either electric bass or acoustic string bass.
11. Piano may use an acoustic, digital, or electronic piano. If digital/electronic, the patch setting must be grand piano/piano.
12. Students must audition on cornet or trumpet, not flugelhorn.
13. Students must audition on slide trombone, not valve trombone or baritone.

14. Students must audition on a large-bore slide bass trombone, not a tenor trombone, valve trombone, or baritone.
15. Region Jazz Ensemble auditions must take place between the first Saturday in September and the first Saturday in October.

#### IV. RANKING THE STUDENTS (REGION)

1. Policies concerning Ranking The Students will remain consistent with Association of Texas Small School Bands [All-State Band Tryout Procedures and Guidelines](#).

## JAZZ ENSEMBLE AREA CERTIFICATION

### I. STUDENT ENTRY PROCEDURES (AREA)

1. No one may audition on an electronically synthesized wind instrument.
2. Each Region Coordinator shall have certified the following maximum number of students to the Area level (Audio files to be uploaded per TMEA instructions):
  - a. 2 Alto Saxophones
  - b. 2 Tenor Saxophones
  - c. 1 Baritone Saxophone
  - d. 3 Trumpets
    - i. Must audition on cornet or trumpet, not flugelhorn
  - e. 3 Tenor Trombones
    - i. Must audition on slide trombone, not valve trombone or baritone
  - f. 2 Bass Trombones
    - i. Must audition on a large-bore slide bass trombone, not a tenor trombone, valve trombone, or baritone
  - g. 1 Guitar
  - h. 1 Bass
    - i. May use an electric bass guitar, an acoustic bass or a string bass (also known as double bass or upright bass)
  - i. 1 Piano
    - i. May use an acoustic, digital or electronic piano
    - ii. If digital or electronic, the patch setting must be “piano.”
  - j. 2 Drum Sets
3. At the completion of the Region auditions for each instrument, students accepting Area certification from their Region shall record an All-State Jazz Ensemble Audition per their [Region’s recording guidelines](#).
4. Jazz Ensemble students who are recorded for All-State have officially qualified for area jazz ensemble and will receive an area patch.
5. Students who record but do not qualify for the All-State Jazz Ensemble will remain eligible for All-State consideration in all other ensembles.

### II. AREA RECORDING INSTRUCTIONS

1. The All-State Jazz Ensemble Audition should be recorded in one take with pauses between tracks.
2. Students auditioning must perform along with the appropriate accompaniment track from the Audition accompaniment track, which has no demo recordings on it (only accompaniment).
3. If the performer is not recorded with the accompaniment track, that entry will be disqualified, and the entry fee will not be refunded.
4. Recordings shall contain:
  - a. Selection 1 in its entirety of the Jazz Audition Music from that year’s designated Set. PAUSE.
  - b. Selection 2 in its entirety of the Jazz Audition Music from that year’s designated Set. PAUSE.
  - c. Selection 3 in its entirety of the Jazz Audition Music from that year’s designated Set. PAUSE
  - d. Improvised Solo in the prescribed format along with the Improvised Solo Accompaniment track from that year’s Audition Accompaniment Track. PAUSE
5. Monitor’s Instructions for this Improvised Solo should be read aloud by the Monitor exactly as they appear below (Monitor’s instructions are NOT to be recorded):

- a. For all instruments EXCEPT DRUM SET: “The student auditioning will not be allowed to have any additional material (no written solos) to assist in the improvisation section. For the improvised solo, Wind Instruments, Piano, Guitar, and Bass will play the lead as written the first time, improvise on the remaining two choruses, then play to the end as provided on the Audition Accompaniment Track.”
  - b. For DRUM SET ONLY - “For the improvised solo, students should play time on the first chorus, solo on the second chorus, and play syncopated kicks and fills on the third chorus, provided on the Audition Accompaniment Track.”
6. In any year’s designated Set that includes a ballad, all instruments shall play the solo melodic part only; Drum Set may play rhythm with brushes.
7. Selections should be played in the above order ([See Section II. AREA RECORDING INSTRUCTIONS](#))
8. Tracks with spoken words or recorded without the accompaniment track will be scored a 0 and may be disqualified from participation in the All-State Jazz Ensemble Audition, and if disqualified, the entry fee will not be returned.
9. Any infraction will be noted and sent to the student’s director and region coordinator, giving them the reasons for the scoring penalty.
10. While recording each student:
  - a. The recording technician should pause at the end of each recorded selection.
  - b. It is also recommended that each student have up to one minute between selections to prepare for the recording of the next selection.
  - c. This preparation time should not be included in the recording.
11. All recordings should be made under the supervision of the Region Coordinator or their designee.
12. All recordings shall be done at one Region recording session.
13. All Regions are urged to follow the [All-State Jazz Ensemble Recording Recommendations](#). **BE SURE TO PREVIEW EACH FILE BEFORE SUBMITTING IT.**
14. All recordings are to be submitted to the TMEA server as instructed by TMEA.

### III. AREA CERTIFICATION INSTRUCTIONS/MATERIALS

1. Area certification materials should be addressed to the State Jazz Coordinator as listed in the instructions.
2. Each Region’s Area certification materials should include (ALL materials must be postmarked by the second Saturday of October):
  - a. A Certification Form 9 (produced by the tabulation software) and the [ATSSB Jazz Form 9](#). A copy MUST be sent to the State Jazz Coordinator.
  - b. A single check from each Region covering the total cost of all certified applicants (\$40.00 per applicant) must be sent to the State Jazz Coordinator and should be made payable to “ATSSB.”
3. Regions are encouraged to submit names of those directors willing to judge the Area Jazz Adjudication recordings to their Area Coordinators. On October 1, Area Coordinators will send a list of 7 people to judge – 1 each for Alto Sax, Tenor/Bari, Trumpet, Tenor Trombone, Bass Trombone, Drums, Piano/Guitar/Bass. These names are pulled from the various regions within that Area.
4. The identity of the State Jazz Coordinator shall be reported to the Region Band and Region Jazz Chairs at the ATSSB State Board Meeting held during TBA and shall be published on the ATSSB website.

## ALL-STATE JAZZ ENSEMBLE

### I. RECORDING ADJUDICATION PROCEDURE/SELECTION OF PANELS

1. All Jazz entries recorded at the region level are to be uploaded and fees sent by the second Saturday in October.
2. When the State Jazz Coordinator is notified that all recordings are ready, the State Jazz Coordinator will assemble a panel of judges to select their Set of the All-State Jazz Ensemble by the Saturday following the UIL State Marching Contest
3. Class consciousness shall be encouraged on each panel.
4. Only ATSSB-member directors may serve as judges. Exception: After all attempts to secure ATSSB members as judges have been exhausted, the State Jazz Coordinator may use non-ATSSB members as judges, provided those non-ATSSB members are active TMEA members. Judges may be paid a \$100 honorarium (no meal or mileage allowance).
5. The recordings will be divided into seven Sets as follows:
  - a. SET 1 - Alto Saxophone
    - i. The resulting adjudication will certify 2 Alto Saxophones to the All-State Jazz Ensemble
  - b. SET 2 - Tenor and Baritone Saxophone
    - i. The resulting adjudication will certify 2 Tenor Saxophones and 1 Baritone Saxophone to the All-State Jazz Ensemble

- c. SET 3 - Trumpet
    - i. The resulting adjudication will certify 5 trumpets to the All-State Jazz Ensemble
  - d. SET 4 - Tenor Trombone
    - i. The resulting adjudication will certify 3 Tenor Trombones to the All-State Jazz Ensemble
  - e. SET 5 - Bass Trombone
    - i. The resulting adjudication will certify 2 Bass Trombones to the All-State Jazz Ensemble
  - f. SET 6 - Piano, Guitar, Bass Guitar
    - i. The resulting adjudication will certify 1 piano, 1 guitar and 1 bass guitar to the All-State Jazz Ensemble. Should a pianist be required for the ATSSB All-State Percussion Ensemble, the runner-up to ATSSB All-State on jazz piano may be certified to the All-State Percussion Ensemble to fill that additional position.
  - g. SET 7 - Drums
    - i. The resulting adjudication will certify 2 Drums to the All-State Jazz Ensemble
6. Each All-State Jazz Ensemble Audition recording shall be given a randomly assigned audition number by the audition software.
  7. Auditions will be held in one round, beginning with the first randomly assigned audition number. Adjudicators will listen to each recording in its entirety.
  8. The date for the Area Jazz Ensemble Adjudication shall be reported at the ATSSB State Board Meeting held during TBA and shall be published on the ATSSB website.
  9. The Area Jazz Ensemble Adjudication shall take place on the 2nd Saturday of November, on the same date as TMEA Mariachi and TMEA Orchestra Area auditions.
  10. Results will be available on the TMEA website after the completed files have been submitted.
  11. Tabulated results will be final on Tuesday at 9 am after the auditions conclude on Saturday, after which no appeal can be made regarding the published outcome.

## II. ALL-STATE JAZZ ENSEMBLE RECORDING RECOMMENDATIONS

1. A quality audio recorder should be used to create each recording.
  - a. A studio-grade stereo condenser or pair of condenser microphones should be used to record (Shure KSM32 or comparable).
  - b. A quality, professional line microphone preamp should be used with minimal signal-to-noise ratio and distortion (dbx 386 or comparable).
  - c. Microphones should be placed at approximately the player's eye level and 3 to 4 feet away from the instrument.
  - d. Microphone levels should be run at the maximum dB level without distortion.
  - e. The level should remain constant from player to player.

## III. RANKING THE STUDENTS

1. All-State Jazz Ensemble Audition recordings will be placed in rank order using the Olympic scoring procedures outlined in the Association of Texas Small School Bands [All-State Tryout Procedures and Guidelines](#).
2. The chairs in the ATSSB All-State Jazz Ensemble will be:
 

2 Alto Saxophones	2 Bass Trombones
2 Tenor Saxophones	1 Guitar
1 Baritone Saxophone	1 Bass
5 Trumpets	1 Piano
3 Tenor Trombones	2 Drum Sets
3. Individual judges' rankings shall be available for review by the ATSSB Executive Committee and Jazz Coordinator only during the time period for appeals.
4. No copies of the judges' rankings or scores shall be made available to directors, students, parents, or administrators via posts on web pages, social media or in print.
5. Tabulated results will be final on Tuesday at 9 am after the auditions conclude on Saturday.
6. All students certified by their Region to the State Jazz Coordinator will be ranked in the Adjudication.
7. If an originally Area-certified student becomes unable to attend the All-State Jazz Ensemble clinic (because of illness, academic ineligibility, etc.), it shall be the responsibility of the State Jazz Coordinator to certify the alternate to State.

Alternate Selection Policy: In the case of the State Jazz Ensemble, alternates should arrive before the beginning of the first rehearsal of the Jazz Ensemble and will be seated last chair in the section (if more than one part).

# Code of Ethics & Standard Practices

TMEA Revised 6/2021, ATSSB Adopted 4/2022

## SECTION 1: RESPONSIBILITIES TO THE PROFESSION

### An Ethical Teacher:

- 1.10 Shall not grant any advantage, deny benefits, or unfairly exclude any fellow member or colleague from participation in any program on the basis of race, ethnicity, creed, gender or gender identity or expression, disability, national origin, marital status, political or religious beliefs, family, social or cultural background, sexual orientation or identity, education, or other unique characteristics.
- 1.11 Shall recognize that the profession demands integrity, high ideals, and dedication to music education.
- 1.12 Shall recognize that maintaining the integrity of the profession is the responsibility of each member.
- 1.13 Shall build a professional reputation based upon ability and integrity.
- 1.14 Shall endeavor to promote positive professional relations with colleagues in education.
- 1.15 Shall exhibit and model to colleagues and students ethical and legal practice with digital media and conduct positive, responsible behavior when using social network communications.
- 1.16 Shall neither accept nor offer any gratuity, favor, service, or gift that would appear to result in special concession or diminished capacity of impartial professional judgment.
- 1.17 Shall respect the confidentiality of information that is privileged or that, if disclosed, may needlessly injure individuals or the school.
- 1.18 Shall at all times make a distinction between official policies of the school district or educational organization and personal opinion.
- 1.19 Shall not intentionally violate or misrepresent official policies of the school district or other educational organization.
- 1.20 Shall not falsify documents or compel others to do so.
- 1.21 Shall be aware of and abide by existing copyright laws and guard against any infringement thereof.
- 1.22 Shall maintain records accounting for all monies and conduct financial affairs with integrity.
- 1.23 Shall enter into a contract or agreement only if it will allow the maintenance of professional integrity.
- 1.24 Shall respect and support colleagues and other school personnel in the proper performance of their duties.
- 1.25 Shall report to the appropriate entity any conduct by a colleague which is considered detrimental to the profession.

## SECTION 2: RESPONSIBILITIES TO THE STUDENT

### An Ethical Teacher:

- 2.10 Shall not grant any advantage, deny benefits, or unfairly exclude any student from participation in any program on the basis of race, ethnicity, creed, gender or gender identity or expression, disability, national origin, marital status, political or religious beliefs, family, social or cultural background, sexual orientation or identity, education, or other unique characteristics.
- 2.11 Shall work to become more educated about and respectful of all cultures, and through music education shall help students develop an informed respect for all students and their cultures.
- 2.12 Shall embrace and teach various genres of music that reflect their students' cultures and other diverse cultures.
- 2.13 Shall design and employ methods of instruction that provide the highest educational and musical experiences and instill a lifelong appreciation for music and the arts.
- 2.14 Shall not take physical, emotional or financial advantage of any student.
- 2.15 Shall make every effort to protect the physical and mental health and safety of all students.
- 2.16 Shall not solicit or engage in sexual conduct or in a romantic relationship with any student.
- 2.17 Shall model and guide students to professionally and ethically utilize social network communications.
- 2.18 Shall not furnish alcohol or illegal/unauthorized drugs to any student or knowingly allow any student to consume alcohol or illegal/unauthorized drugs in the presence of the educator.
- 2.19 Shall consider the individuality of each student when resolving problems (including discipline) and such resolutions shall be accomplished according to laws and school board policy.
- 2.20 Shall not use professional relationships with students for private advantage.
- 2.21 Shall continually engage in activities fostering professional growth.

## SECTION 3: RESPONSIBILITIES TO THE COMMUNITY

### An Ethical Teacher:

- 3.10 Shall model conduct at all times in such a manner as to merit the respect of the public for members of the music education profession.
- 3.11 Shall maintain an active role in developing positive school and community relations.
- 3.12 Shall remain cognizant of the impact of the students' home environment on their education and shall attempt to understand and work within existing community cultures.
- 3.13 Shall make every effort to communicate with parents when the interests of students would be best served by such communication.
- 3.14 Shall use social network communications professionally, ethically, and with cultural sensitivity when engaging families and the community.
- 3.15 Shall strive to embrace and enrich the musical culture of the community and instill an appreciation for the arts.
- 3.16 Shall accept the professional responsibility to serve as an advocate in the community for matters relating to music education.
- 3.17 Shall remain aware of current legislation affecting education in general and the arts in particular.