

# ASSOCIATION OF TEXAS SMALL SCHOOL BANDS



## Prescribed Audition List

### ATSSB All-State Band Auditions

Newly Revised, Updated and Edited February 8, 2024

Effective for the school year 2024-25

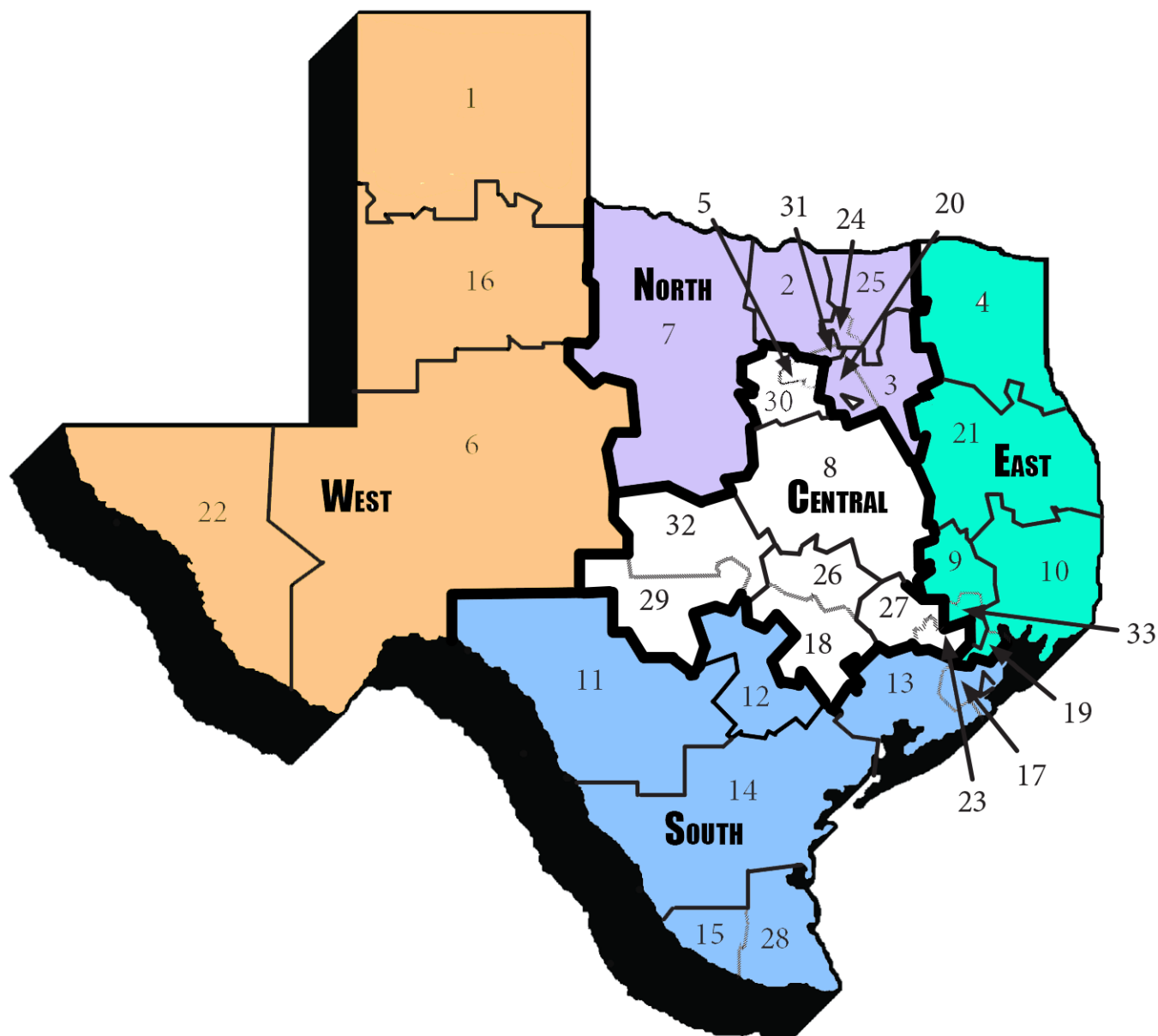
NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE

## ATSSB 5-Area Alignment 2024-26 (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

## 2024-2025 UPDATE: USE YEAR “D”

**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 2-10-24

The following sheets are current for 2024-2025 (your PAL should be in the following order):

PAL COVER .....	March 2023	E♭ Alto & Baritone Saxophone .....	May 2023
ATSSB Area Alignment .....	May 2022	B♭ Tenor Saxophone .....	February 2016
Year D Update .....	March 2023	French Horn .....	February 2016
Officers .....	March 2023	Trumpet .....	February 2016
Region/Area Auditions .....	March 2023	Trombone .....	April 2023
State Chair Auditions .....	April 2021	Bass Trombone .....	February 2016
Jazz Ensemble Region Auditions .....	February 2019	Baritone TC .....	February 2016
Jazz Ensemble Area Certification .....	March 2023	Baritone BC .....	February 2016
Code of Ethics .....	July 2019	Tuba .....	February 2016
ATSSB Penalties and Infractions .....	February 2016	Double Bass .....	August 2018
ATSSB Appeals Process .....	February 2016	ATSSB Percussion Audition Guide .....	February 2018
ATSSB Eligibility .....	March 2023	Unified Percussion .....	February 2019
Flute .....	April 2018		
Oboe .....	May 2021		
Bassoon .....	April 2021		
B♭ Clarinet .....	April 2020		
E♭ Alto & Contra Clarinet .....	April 2021		
B♭ Bass & Contra Clarinet .....	April 2021		

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.

### ATSSB PAL Year D Errata

None that have not been posted on the individual instrument pages.

### JAZZ AUDITIONS

No mutes are to be used for the Jazz improv on any audition.

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.

# 2024-2025 ATSSB Officers and Organizers

Rodney Bennett, Olney (2023-2025) .....	President
Angie Cavender Liss, Howe (2023-2025) .....	President-Elect
Matt Knight, Abernathy (2023-2025) .....	Immediate Past-President
*Kenneth L. Griffin, Houston (appointed 2023-2025) .....	Executive Secretary
Jenny Bartley, Grand Saline (2023-2025) .....	Class 1C Representative
Christina Smith, Center (2024-2026) .....	Class 2C/3C Representative
Brian Tillman, Irion County (2023-2025) .....	Class 1A Representative
Brian Sours, Tenaha (2024-2026) .....	Class 2A Representative
Bonnie Anderson, Littlefield (2023-2025) .....	Class 3A Representative
Marc Nicholson, China Spring (2024-2026) .....	Class 4A Representative

## Region Coordinators

1 James Carter, Dumas	8 Marc Nicholson, China Spring	15/28 Benjamin Keltner, Raymondville
2/31 Daniel Balkema, Pilot Point	9/33 Trent Graves, Coldspring-Oakhurst	16 Matt Knight, Abernathy
3/20 Mike Bartley, Canton	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 McCulloch, 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), \*Michael Marsh, \*Fred Pankratz, and \*Elmer Schenk. Serving as ex-officio members of the SBOD are Past-Presidents Eric Gray, Mike Bartley, John Young, Brandon Brewer, Robert Vetter, Rob Touns, Jim Jones, Steven Moore, Gary Robbins, George Strickland, Ronnie Page, and Don Stockton.

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

Area <b>West</b> Coordinator:	Don Summersgill, Levelland HS (1,6,16,22) - 806-789-3551 (cell)
Area <b>North</b> Coordinator:	Mike Bartley, Ranchview HS (2,3,7,24) - 972-989-0363 (cell)
Area <b>East</b> Coordinator:	Joe Hewitt, Tyler Chapel Hill HS (4,9,10,21) - 903-330-6548 (cell)
Area <b>Central</b> Coordinator:	Marc Nicholson, Robinson HS (5,8,18,23,29) - 903-780-7971 (cell)
Area <b>South</b> Coordinator:	Steven Rash, Calallen HS (11,12,13,14,15) - 361-537-6191 (cell)

All-State Band Organizer Consultant .....	Justin Ketner, Winona
All-State Symphonic Band Organizer .....	Zachary Sims, Shiner
All-State Symphonic Band Apprentice .....	Justin Mauldin, Sundown
All-State Symphonic Band Percussion Organizer .....	Bana Estes, Thorndale
All-State Symphonic Band Percussion Apprentice .....	Hugh Grubbs, Graham
All-State Concert Band Organizer .....	Elliot Ayo, Rivercrest
All-State Concert Band Apprentice .....	John Bratton, Panhandle
All-State Concert Band Percussion Organizer .....	Chace LeBlanc, Queen City
All-State Concert Band Percussion Apprentice .....	Robert Cheek, Lone Oak
All-State Jazz Ensemble Organizer .....	Michael Childs, Stephenville
All-State Jazz Ensemble Organizer Apprentice .....	Devin Sipes, Pleasant Grove
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. Note: Students will be recording directly into the website. No recording and then uploading this year.

JAZZ ENSEMBLE DESIGNATED SET ADJUDICATIONS are to take place on Saturday, November 9, 2024.

AREA CERTIFICATION DEADLINE December 13, 2024; Dual certification selection deadline December 15, 2024.

AREA: Saturday, January 11, 2025.

ALL-STATE CLINIC: February 12-15, 2025.

Dustin Seifert (Eastern New Mexico University) – CONCERT BAND

Dr. J. Eric Wilson (Baylor University) – SYMPHONIC BAND

XXXX by Julie Giroux (Commissioned by ATSSB)

Ronald Wilkins (Shires Trombone Artist and New York Musician) - JAZZ ENSEMBLE

XXXX by Ronald Wilkins (Commissioned by ATSSB)

ALL-STATE CONCERT Saturday, February 15, 2025: Concert Band at 8:30 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

February 2024

## I. STUDENT ENTRY AND REGISTRATION PROCEDURES

- A. The Official registration for ATSSB all-region auditions is [www.tmea.org](http://www.tmea.org). Charms is an aid to assist in registration but directors must check their uploads for proper registration and classification assignment. A mistake with a Charms-based entry is not a valid basis for appeal.
- B. Each Region shall be responsible for establishing instrumentation of its All-Region Band.
- C. Each Region shall select alternates for the Area Auditions if sufficient numbers are available.
- D. Any audition that is 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.
- E. Any student entered in any level of the audition process must meet all eligibility requirements. It is assumed 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); 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.
- F. All contest deadlines will be 14 days prior to the day of auditions.
- G. The late and final online entry deadline will be seven days prior to the day of auditions. Corrections to an existing student entry may be made between 13 and 7 days prior to auditions without penalty, but a student entry added less than 14 but more than 7 days prior to the contest will result in an additional 100% student late fee. A campus entry begun less than 14, but more than seven days prior to the contest, will be assessed a 50% additional campus fee charge and 100% student fee charge. A campus entry created less than fourteen days prior to the contest will be subject to the TMEA Grievance Process. Directors will be allowed to add or change student entries the day of the audition. The 50% additional campus and 100% additional student late fees will be assessed. All fees must be paid or supported by a school purchase order prior to the start of auditions.
- H. 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.***
- I. In the event students require accommodations, directors must provide written notice to region/area/state coordinators seven days prior to the audition. 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. Any questions or concerns about allowing/denying accommodations should be remedied in consultation with the Executive Secretary. In the event there are still questions or concerns, these should be remedied in accordance with the ATSSB Constitution and By-Laws.
- J. Region Audition Hosts may exclude visitors and spectators from the halls adjacent to the adjudication rooms to maintain privacy and control noise levels.
- K. Each student's director (or a qualified proxy) MUST attend and be available to adjudicate the auditions. Directors who are found to be in violation of judging, student entry, or fee payment requirements will receive one warning from the Region/Area Coordinator. After this warning, the issue will be escalated resulting in contacting district administration and potential removal/probation of that director's student entry ability (a district appointed administrator other than the director in question will be allowed to enter students and ensure judging requirements are met).

## II. DUAL CERTIFICATION

Students may qualify for Area auditions in both Wind/Percussion and Vocal, and then choose the one in which to audition. Each director/member sponsor documents 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. 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. The form must then be submitted by fax to the TMEA Region President by December 15 in order that an alternate may be notified. 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.

### III. OPTIONAL USE OF RECORDED AUDITION

A live audition is preferred, but if a football playoff game should cause a student to miss auditions completely, regions may allow the student to audition via a recorded audition. 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. 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. The use of recordings must be specifically approved by each region prior to the audition year and must be so noted in the region rules on file with the state office. The following procedures shall be followed:

1. Plans shall be made to make the recordings during the school week prior to auditions (no more than five calendar days prior to the scheduled live auditions). WAV files uploaded to a digital storage space are preferred. The Region Coordinator will be responsible for collecting, cataloging, organizing, and providing access to the recorded files to the host school for playback.
2. The etude cuts and scales shall be selected and announced to the student(s) immediately before the recording is to begin. 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.
3. Recording shall be done under the supervision of the Region Coordinator or his/her designee (it is preferable that the person serves as a region officer).
4. 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.
5. The recording shall be delivered to the Region Coordinator prior to region auditions who would make arrangements for playback equipment to be available in the audition room.
6. The same scales and etude cuts shall be announced to the students prior to the beginning of auditions as usual.
7. When the student's audition number comes up, the monitor shall play the recording.

### IV. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS

- A. 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. Any cancellations or other changes shall be handled through the Region Coordinator. It is the canceling director's responsibility to provide the Region Coordinator with a competent proxy for the judging assignment.
- B. Each Region Coordinator (or proxy) must be available during the time of Region adjudications. In the event of a dispute over procedures, etc., the Region Coordinator shall attempt to resolve the dispute. If a Region Coordinator or proxy is not available, the Region Audition Host shall have the authority to attempt to resolve disputes. Any dispute not resolved to the satisfaction of all parties must go through the ATSSB appeals process.
- C. Each adjudication panel at the Region level shall have five members. A variance may be requested for less 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.
- D. The Region Coordinator or the designated Audition Host shall finalize each adjudication panel. The ATSSB Judges' Instructions shall be made available to each panel member and they will utilize the judging forms provided by the ATSSB Executive Secretary or the ones produced by the adjudication software.
- E. Every effort should be made to balance panels. 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. It is also suggested that, if at all possible, no two directors from the same school should be on the same panel. If at all possible, 3A-down judges should be on the 4A panels and 4A judges should be on the 3A panels.
- F. 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, then complete auditions.

### V. AUDITION PROCEDURES

- A. Each student shall have been given a registration or audition number. The TMEA audition website will be used at all levels for entries and auditions to insure speed and accuracy in randomly assigning audition letters and processing results.
- B. The audition process shall be as follows. Students may take their own copy of the audition music into the audition room or use the books provided. At Area, all students will be placed in a holding room with immediate access to the audition room. When auditions are ready to begin, students in the holding room must stop playing, the first student scheduled to audition (with the exception of percussion; see IVB2 below) will enter the audition room and the next student to audition will sit in a chair or stand (the On Deck Station) outside the audition room. After the first student has auditioned, they will return to the holding room, the second student will enter the audition room, and the third student will occupy the On Deck Station. After a

certain number of students have auditioned, all students in the holding room will be allowed a 30-second warm-up. The 30-second warm-up is to be based on the number auditioning in each section: with ten or more students, the warm-up is allowed every five students; with nine or fewer students, the warm-up is allowed halfway through the round. After the first round, the holding room will be given another 30-second warm-up, then the first student scheduled to audition (beginning  $\frac{1}{2}$  down the audition list to the next even number) will enter the audition room and the next student to audition will occupy the On Deck Station outside the audition room. After the students finish the second round, they are to leave the audition area and go to the Posting Area (not return to the holding room) and the student in the On Deck Station will enter the audition room and the next student will occupy the On Deck Station. After a certain number of students have auditioned (determined by the total number of auditioning students as described above), all students in the holding room will be allowed a 30-second warm-up.

1. Wind instrument students will enter the room one at a time and will perform the required scales as written and etude excerpts (a form on the music stand should have instructions for the allowed warm-up and list the scales in concert and written pitch). The only warm-up allowed is a one-breath warm-up before the first scale is played (double bass may bow the first note of the first scale no longer than approximately five seconds). Any perceived egregious delays outside of the one breath warmup and performance during the audition may results in a points deduction from the judges. Scales should be performed in order without delay between scales. At Area, all scales shall be performed in the following order: (concert pitch) G, C, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , and chromatic. Any additional notes played before any other scale may result in loss of points. After each student has performed the scales and the slow etude (before which they may once again play a warm-up), they will again enter the room one at a time beginning  $\frac{1}{2}$  down the audition list to the next even number to perform the fast etude. A one-breath warm-up is also allowed before the playing of the fast etude (double bass may bow the first note of the etude no longer than approximately five seconds). Should a student fail to appear to play the final etude and all others have completed the audition, the student not appearing shall be given a total point value of 0 for the round missed.
2. Percussion students must place all of their percussion audition equipment in the audition room prior to the start of auditions. The first round will be snare drum, the second mallets, and the third timpani. Students may take their sticks and mallets with them to the holding room.
  - a. The first round will be snare drum.
    - i. The first 5 students will be allowed in the audition room for a 30-second warm-up timed by the Monitor.
    - ii. After the warm-up, all but the first performer will exit the room, then auditions begin.
    - iii. If the individual student wishes to warm up, they may play a long roll for approximately five seconds.
    - iv. After the warm-up (if any) and the judges indicate they are ready, the student will play the snare drum etude (the student may use the provided book or use their own music), then leave the room.
    - v. After five students have auditioned, the next five will be allowed in to warm up (see section VB2ai above).
    - vi. This continues until all students have performed the first round (snare drum).
  - b. The second round will be mallets beginning  $\frac{1}{3}$  down the audition letters.
    - i. The first 5 students will be allowed in the audition room for a 30-second warm-up (timed by the Monitor).
    - ii. After the warm-up, all but the first performer will exit the room, then auditions begin.
    - iii. If the individual student wishes to warm up, they may play a long roll on the first note of the etude for approximately five seconds.
    - iv. After the warm-up (if any) and the judges indicate they are ready, the student will play the mallet etude (the student may use the provided book or use their own music), then leave the room.
    - v. After five students have auditioned, the next five will be allowed in to warm up (see IVB2bi above).
    - vi. This continues until all students have performed the second round (mallets).
  - c. The third round will be timpani beginning  $\frac{2}{3}$  down the audition letters.
    - i. The first 5 students will be allowed in the audition room for a 30-second warm-up (timed by the Monitor).
    - ii. After the warm-up, all but the first performer will exit the room, then auditions begin.
    - iii. Each student will be given 30 seconds to tune the timpani with timing done by the percussion monitor.

- iv. No audible or electronic tuning device may be used to re-tune timpani during the performance of an etude.
  - v. Judges will be instructed to adjudicate tuning as a part of the audition as they see fit.
  - vi. If the individual student wishes to warm up, they may play a long roll on the first note of the etude for approximately five seconds.
  - vii. After the individual warm-up (if any) and the judges indicate they are ready, the student will play the timpani etude (the student may use the provided book or use their own music), then leave the room.
  - viii. After five students have auditioned, the next five will be allowed in to warm up (see section VB2ci above).
  - ix. This continues until all students have performed the third round (timpani).
- C. Should the student experience an instrument malfunction during the playing of the warm-up (or scales for winds), the student will have up to ten minutes after the last audition of that round to return and play in that round. The audition room monitor will be responsible for timing and placing the student back into the audition rotation. Once a student sounds the first note of the etude, the student must continue to play and be scored.
- D. No one except the monitor and the judges may be in the room while each student auditions. Screens must be used to assure that anonymity is maintained. Metronome markings should be closely observed so as to maintain the intent of the music. Inaudible metronomes are allowed in the audition rooms to set tempos, but may not be used while the etudes or scales are being performed. Should a student fail to appear for the second round (or third round for percussion) and all others have completed the audition, the student not appearing shall be given a point value of 0 for the round missed.
- E. Students may not talk, text, record, or communicate electronically in any way in the audition room, although students may use electronic media in lieu of printed music if they bring their own equipment (a book is provided on the stand for students).
- F. Judges may only use any electronic device for tabulation purposes. Under no circumstances should a judge use an electronic device for any other purpose such as checking email, texting, a metronome, or surfing the internet except during a declared break. Student warm up shall not be defined as a “break”. Also, under no circumstance should a judge use an electronic device to record any part of the audition. Any violations of the stated policy should be reported to the contest chair and a grievance may be filed.

## VI. RANKING THE STUDENTS

- A. The five-member panels shall use the forms provided by the ATSSB Executive Secretary or generated by the software for tabulating raw scores. Care should be taken to avoid mathematical errors.
- B. Interpretations and discrepancies in the music often occur and judges should be open-minded about possible printing and editing errors. However, metronome markings should be closely observed so as 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 should reduce the score of a student who chooses to perform outside the range of tempos so as to maintain the integrity of the selection.
- C. 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.
- D. The Olympic scoring system shall be used in the software whereby the high and low ranking among the five judges for each audition letter shall be discarded and the remaining three rankings combined so that the audition letter 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.
- E. If there is a tie in the low total for any number of audition letters, 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:

LETTER	JUDGE #1	JUDGE #2	JUDGE #3	JUDGE #4	JUDGE #5	SUM
A	1	2	5	3	7	10
B	2	4	2	5	4	10

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

LETTER	JUDGE #1	JUDGE #2	JUDGE #3	JUDGE #4	JUDGE #5	SUM
A	1	1	2	1	2	4
B	2	2	1	2	1	5



The winner of the “judge’s preference” (letter A) being placed above letter B at the point of the tie in the overall rankings of the entire section.

- F. 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.
- G. 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 E):

LETTER	JUDGE #1	JUDGE #2	JUDGE #3	JUDGE #4	JUDGE #5	SUM
A	9	<del>10</del>	5	9	6	24
B	7	7	<del>10</del>	5	10	24
C	5	9	8	<del>10</del>	7	24

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

LETTER	JUDGE #1	JUDGE #2	JUDGE #3	JUDGE #4	JUDGE #5
A	3	3	1	2	1
B	2	1	3	1	3
C	1	2	2	3	2

In this example, Letter C 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 (letter B winning over letter A). The three chairs tied in this instance would be ranked B-A-C.

- H. 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).
- I. If regions are granted a variance to have separate panels hear scales and etudes, scoring shall be as follows: Scale rankings shall be weighted as one-third and etude rankings shall be weighted as two-thirds. 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. If there is a tie in the rank points that results in a loop, preference shall be given the student who scores higher in the etude room(s). 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 the student with a higher ranking in the etude room(s).
- J. Since the computer program is being utilized, Form 2, Form 3 and Form 4 are all that judges need to complete because the computer will throw out high and low, break ties and complete the rankings. If the computer program is not used for some reason, the chair must complete Form 5, Form 6 and Form 7.
- K. 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 3 hours following the posting of the last section of the audition. At the end of this period, tabulated results are final. This 3-hour period should serve as a final period for directors to investigate any problems that might arise concerning results.”
- M. 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. At Area, posted results shall list all students who auditioned in final chair order with the chairs selected for All-State Band so noted. The posted rankings (not including judges’ scores) may be duplicated and distributed to participating directors and may be published on the region website as results so long as individual judges’ rankings or scores are not posted. Individual judges’ rankings shall be available by request for directors only. No copies of the judges’ ranking or scores shall be made available to directors, students, parents, or administrators, including posts on web pages, social media or in print. Only students in grades 9-12 may be certified to advance to the Area auditions.
- N. Any variance in the above procedures for Region auditions only must be submitted to the Executive Secretary prior to 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 the Region Coordinator prior to August 1 of the year preceding auditions. Each Region Coordinator must have a copy of the region audition rules and procedures in their personal files and on file with the Executive Secretary. Once a region receives approval for a variance, no further request need be made unless a change is requested.

## Additional Procedures and Rules for AREA AUDITIONS

### I. STUDENT ENTRY PROCEDURES

- A. Each Region Coordinator shall have certified the following maximum number of students to the Area Auditions. Regions are required to pay the \$25 Area fee for each student certified to Area based on the number selected at region auditions. No one may audition on an electronic synthesized wind, percussion or stringed instrument. Only students in grades 9-12 may be certified to advance to the Area auditions.

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

- 4 FLUTES (only 2 shall be certified to State from Area) must audition on flute, not piccolo
- 7 B♭ CLARINETS (only 5 shall be certified to State from Area)
- 3 B♭ BASS CLARINET (only 1 shall be certified to State from Area)
- 3 E♭ ALTO SAXOPHONES (only 1 shall be certified to State from Area)
- 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
- 4 BARITONE-EUPHONIUM (only 1 shall be certified to State from each Area plus 3 from recorded auditions after Area)
- 4 TUBAS (only 2 shall be certified to State from Area) - must audition on a concert tuba or sousaphone
- 4 UNIFIED PERCUSSION (snare drum/mallets/timpani) (only 2 shall be certified to State from Area)

**4A TRACK** (includes 1A, 2A and 3A that have submitted a Track Selection Form indicating this Track prior to auditions)

- 6 FLUTES (only 4 shall be certified to State from Area) must audition on flute, not piccolo
- 9 B♭ CLARINETS (only 7 shall be certified to State from Area)
- 3 B♭ BASS CLARINETS (only 1 shall be certified to State from Area)
- 3 E♭ ALTO SAXOPHONES (only 1 shall be certified to State from Area)
- 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
- 4 BARITONE-EUPHONIUM (only 1 shall be certified to State from each Area plus 3 from recorded auditions after Area)
- 4 TUBAS (only 2 shall be certified to State from Area) - must audition on a concert tuba or sousaphone
- 4 UNIFIED PERCUSSION (snare drum/mallets/timpani) (only 2 shall be certified to State from Area)

**OPEN TRACK** (1A, 2A, 3A and 4A - adjudicated on the **4A Track**):

- 2 E♭ ALTO CLARINETS (only 1 shall be certified to State from Area)
- 2 E♭ or B♭ CONTRABASS CLARINETS (only 1 shall be certified to State from Area)
- 2 OBOES (only 1 shall be certified to State from Area)
- 2 BASSOONS (only 1 shall be certified to State from Area)
- 2 B♭ TENOR SAXOPHONES (only 1 shall be certified to State from Area)
- 2 E♭ BARITONE SAXOPHONES (only 1 shall be certified to State from Area)
- 2 BASS TROMBONES (only 1 shall be certified to State from Area) - must audition on a bass trombone, not a tenor trombone with an F attachment or a valve trombone or a baritone
- 2 DOUBLE BASSES (STRINGED BASSES) (only 1 shall be certified to State from Area) - must audition on an acoustic double bass (stringed bass), not an electronic equivalent

- B. 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 that is a DNA to certify a new candidate from the same region to the Area Coordinator.
- C. Each student's director (or a qualified proxy) **MUST** be available to participate in the adjudications.
- D. A student may be certified and audition on only one instrument at Area.
- E. No audition will be heard at the Area level unless the \$25 Area fee has been paid. If a student is certified for membership in the ATSSB All-State Band and he/she desires accommodations at State, the director involved must complete the housing reservations by the published deadline. Student forms must also be downloaded for completion and signatures, then brought to State (students will not be seated in the All-State Band without forms properly signed and notarized).
- F. 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

- A. The Region Coordinator shall be responsible for securing judging commitments from each director with students involved in the Area auditions. This should be done at the Region level. Any cancellations or other changes shall be handled through the Region Coordinator, who must provide the Area Coordinator with the number of judges/monitors that shall constitute that Region's fair share of judges.

- B. Each Region Coordinator (or proxy) must be available for Area auditions. 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. 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. Any dispute not resolved to the satisfaction of all parties must go through the ATSSB appeals process.
- C. Each adjudication panel at the Area level shall have five members which shall not include Region Coordinators (Region Coordinators are required to remain available for a conference until auditions are completed and results considered final). If at all possible, 3A-down judges should be on the 4A panels and 4A judges should be on the 3A panels.
- D. The Area Coordinator shall finalize each adjudication panel and shall make sure the panel members have read the ATSSB Judges' Instructions, utilizing the judging forms provided by the ATSSB Executive Secretary or printed from the software so as to remain consistent with other Area audition procedures.
- E. Every effort should be made by the Area Coordinator to balance panels. Each panel should be as geographically balanced as possible. 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. If two or more judges are from the same region, no two can be from the same school.

### **III. AUDITION PROCEDURES**

- A. See the Region Audition Procedures. Auditions in the 3A Track will be heard first; after a short break, the same panel will hear the 4A Track. Flutes, clarinets, trumpets and percussion will have a separate 3A Track panel and a separate 4A Track panel.

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

- See the Region Audition Procedures.

# ALL-STATE BAND CHAIR AUDITIONS

(subject to revision by the ATSSB Executive Committee)

## I. REGISTRATION

- A. Students must be in attendance at the time of chair auditions and must have completed registration with the State Chair Audition Coordinator or his designee before being allowed to audition for chairs. Students not be able to complete registration in time to audition will be placed at the end of the section.
- B. Students unavoidably delayed to chair auditions but who come in time for the organizational rehearsal will be placed at the end of the section.

## II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS

- A. The State Chair Audition Coordinator shall assemble five-person panels to place All-State students in chair order.
- B. Every effort shall be made to balance panels, with each panel as geographically balanced as possible.
- C. Each audition room shall have an adult Monitor to help maintain decorum in the room and to serve as a way of communication between the students and the judges.
- D. Students in the 3A Track will audition first; after a short break, the same panel will hear the 4A Track. Flutes, clarinets, 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

- A. Screens shall be used to maintain anonymity.
- B. Each student shall have been given a registration or audition letter.
- C. Students will all be in the room at the same time.
- D. No school letter jackets or any other identifying item may be worn while the student is in the audition room.
- E. Audition music (including cuts) will be posted online after Area.
- F. Auditions will be held in two rounds (three for percussion).
  - 1. Round one will begin with letter A and will be on cuts announced at the start of the round (or snare drum cuts).
  - 2. Round two will begin halfway through the total count of letters on the next even letter (a third of the way for percussion) and will be on cuts announced at the start of the round (or mallet cuts).
  - 3. Round three for percussion will begin two-thirds through the total count of letters on the next even letter and will use timpani cuts announced at the start of the round. Timpani will have a maximum of 30 seconds allowed for tuning. Tuning will be a consideration during the adjudication of the timpani etudes.
- G. All students will be given a 30-second warmup before the first student auditions and then again after every five players (see timpani audition instructions for differences). Individuals may not warm up before they audition individually.
- H. 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.
- I. 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. Once a student sounds the first note of the etude, the student must continue to play and be scored.
- J. Students may not talk, text, record, or communicate electronically in any way in the audition room, although students may use electronic media in lieu of printed music if they bring their own equipment (a book is provided on the stand for students).
- K. ATSSB will fill any needed "extra" instrumentation on-site with ATSSB All-State students when possible. In case this is not possible, the band organizer should have a qualified and willing ATSSB director ready to cover the needed instrumentation.
- L. Color instruments (oboe, bassoon, alto clarinet, contrabass clarinet, tenor saxophone, baritone saxophone, bass trombone, and string bass) will audition for chairs with the first three chairs assigned to the Symphonic Band and the next two chairs assigned to the Concert Band).

## IV. RANKING THE STUDENTS

- A. Care should be taken to avoid mathematical errors. The monitor and the panel chair have the primary responsibility of insuring accuracy.
- B. 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.
- C. The Olympic scoring system shall be used whereby the high and low ranking among the five judges for each audition letter shall be discarded and the remaining three rankings combined so that the audition letter with the lowest total rank points will be awarded first chair.
- D. If there is a tie in the low total for any number of audition letters, the tie shall be broken using the methods prescribed in the Region and Area Audition instructions.
- E. 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 REGION AUDITIONS

### I. STUDENT ENTRY AND REGISTRATION PROCEDURES

- A. Each student must be entered using the online entry process through TMEA ([www.tmea.org](http://www.tmea.org)).
- B. 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. 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. 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.). 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. If the performance is not recorded with CD accompaniment, the performer will be disqualified and the entry fee will not be refunded.

### II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS

- A. Policies concerning judging panels will remain consistent with Association of Texas Small School Bands All-State Ensemble Tryout Procedures and Guidelines.
- B. 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. The Region Coordinator or Region Audition Chair shall go over the Monitors' Instructions with Monitors before auditions begin.

### III. AUDITION PROCEDURES

- A. Audition music for the ATSSB All-State Jazz Ensemble will come from the *ATSSB All-State Jazz Ensemble Music* and the *ATSSB All-State Jazz Ensemble CD*. This music is available exclusively from Mattei Music Services, 202 Covey Lane, McKinney, Texas 75071. 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.).
- B. 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.
- C. 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 warmup). Students auditioning must perform along with the appropriate accompaniment track. The winds are allowed a one-breath warm-up. The rhythm section is allowed 15 seconds (to be timed by the Monitor) of the student playing anything they wish. Warmups must be completed prior to playing Selection 1 of the Jazz Audition Music; any additional notes played after the warmup may result in the loss of points.
- D. 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. Once a student sounds the first note of the etude, the student must continue to play and be scored.
- E. No one except the monitor and the judges may be in the room while each student auditions. Screens must be used to assure that anonymity is maintained. Metronome markings should be closely observed so as to maintain the intent of the music. Inaudible metronomes are allowed in the audition rooms to set tempos, but may not be used while the etudes are being performed.
- F. No audible electronic communication devices shall be allowed in the audition room. However, electronic media may be used in lieu of printed music during the audition.
- G. No mutes may be used with any instrument. Guitar may use an electronic or acoustic guitar but must not use effects pedals. Piano may use an acoustic, digital or electronic piano. If digital/electronic, the patch setting must be grand piano/piano.
- H. Region Jazz Ensemble auditions must take place between and including the first Saturday in September and the first Saturday in October.

### IV. RANKING THE STUDENTS

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

- A. No one may audition on an electronic synthesized wind instrument. Each Region Coordinator shall have certified the following maximum number of students to the Area level (MP3 files to be uploaded per instructions):
  - 2 Alto Saxophones
  - 2 Tenor Saxophones
  - 1 Baritone Saxophone
  - 3 Trumpets - must audition on cornet or trumpet, not flugelhorn
  - 3 Tenor Trombones - must audition on slide trombone, not valve trombone or baritone
  - 2 Bass Trombones - must audition on a large-bore slide bass trombone, not a tenor trombone, valve trombone or baritone
  - 1 Guitar
  - 1 Bass - may use an electric bass guitar, an acoustic bass or a string bass (also known as double bass or upright bass)
  - 1 Piano - may use an acoustic, digital or electronic piano - if digital or electronic, the patch setting must be "piano."
  - 2 Drum Sets
- B. 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. Jazz Ensemble 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. The All-State Jazz Ensemble Audition should be recorded in one take with pauses between tracks. Students auditioning must perform along with the appropriate accompaniment track from the Audition CD which has no demo recordings on it (only accompaniment). If the performer is not recorded with CD accompaniment, that entry will be disqualified and the entry fee will not be refunded.
  1. 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 CD. PAUSE

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**):

    - (1). 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 CD*."
    - (2). 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 CD*."
  2. In any year's designated Set that includes a ballad, all instruments shall play the solo melodic part only; Drum Set shall play rhythm with brushes.
  3. Selections should be played in the above order (See IB1).
  4. 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. Any infraction will be noted and sent to the student's director and region coordinator, giving them the reasons for the scoring penalty.
  5. While recording each student, the recording technician should pause at the end of each recorded selection. It is also recommended that each student have up to one minute between selections to prepare for the recording of the next selection. *This preparation time should not be included in the recording.*
  6. All recordings should be made under the supervision of the Region Coordinator or his designee. All recordings shall be done at one Region recording session. All Regions are urged to follow the All-State Jazz Ensemble Recording Recommendations. BE SURE TO PREVIEW EACH FILE BEFORE SUBMITTING THEM.
  7. All recordings are to be submitted to the TMEA server as instructed by TMEA.
- C. Area certification materials should be addressed to the State Jazz Coordinator as listed in the instructions. Materials must be postmarked by the second Saturday of October. Each Region's Area certification materials should include:
  1. A Certification Form 9 (produced by the tabulation software) and the ATSSB Jazz Form 9.
  2. A single check from each Region covering the total cost of all certified applicants (\$40.00 per applicant) made payable to "ATSSB."
  3. These items and uploaded recordings must be completed for arrival by the second Saturday of October deadline. It is recommended that directors contact the State Jazz Coordinator by telephone or email several days after shipping to ensure recordings were uploaded properly and entry materials and fees were received.
  5. Designated Regions are encouraged to submit names of those directors willing to judge the Designated Region Jazz Adjudication recordings.
- D. 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.

## II. ALL-STATE JAZZ ENSEMBLE Recording Adjudication Procedure

- A. All Jazz entries recorded at the region level are to be uploaded and fees sent *by the second Saturday in October*.
- B. When the Designated Region Coordinators is notified that all recordings are ready, the Designated Region 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. Class consciousness shall be encouraged on each panel. Each Designated Region adjudication room shall have an adult Monitor to help the audition stay on schedule.
- C. Only ATSSB-member directors may serve as judges. Exception: After all attempts to secure ATSSB members as judges has been exhausted, that Region Coordinator may use non-ATSSB members as judges provided those non-ATSSB members are active TMEA members. Judges may be paid a \$75 honorarium (no meal or mileage allowance).
- D. All Designated Region Coordinators may be paid a \$100 honorarium for their services.
- E. The recordings will be divided into seven Sets as follows: SET 1 - Alto Saxophone (Designated Region Coordinators will certify 2 Alto Saxophones to the All-State Jazz Ensemble); SET 2 - Tenor and Baritone Saxophone (Designated Region Coordinators will certify 2 Tenor Saxophones and 1 Baritone Saxophone to the All-State Jazz Ensemble); SET 3 - Trumpet (Designated Region Coordinators will certify 5 trumpets to the All-State Jazz Ensemble); SET 4 - Tenor Trombone (Designated Region Coordinators will certify 3 Tenor Trombones to the All-State Jazz Ensemble); SET 5 - Bass Trombone (Designated Region Coordinators will certify 2 Bass Trombones to the All-State Jazz Ensemble); SET 6 - Piano, Guitar, Bass Guitar (Designated Region Coordinators will certify 1 piano, 1 guitar and 1 bass guitar to the All-State Jazz Ensemble); and SET 7 - Drums (Designated Region Coordinators will certify 2 Drums to the All-State Jazz Ensemble).
- F. Each All-State Jazz Ensemble Audition recording shall be given a randomly assigned audition letter by the audition software.
- G. Auditions will be held in one round beginning with the first randomly assigned audition letter. The panel members will listen to each recording in its entirety.
- H. No identifying marks on the All-State Jazz Ensemble Audition recording shall be made visible in the adjudication room if the panel is meeting in one location.
- I. Visitors may be allowed to attend the adjudication session at the discretion of the Area host (depending on room size and availability of spectator space). Should the presence of visitors distract judges from their task, the audition shall be suspended until everyone except adjudicators, monitor and/or technician has been cleared from the area.
- J. The date for the Designated Region Jazz Ensemble Adjudication shall be reported at the ATSSB State Board Meeting held during TBA and shall be published on the ATSSB website.
- K. The Designated Region Jazz Ensemble Adjudication shall take place on the 2nd Saturday of November, on the same date as TMEA Mariachi and TMEA Orchestra Area auditions..
- L. Results will be available on the TMEA website after the completed files have been submitted. 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.

## III. ALL-STATE JAZZ ENSEMBLE RECORDING RECOMMENDATIONS

A quality audio recorder should be used to create each recording. A studio grade stereo condenser or pair of condenser microphones should be used to record (Shure KSM32 or comparable). A quality, professional line microphone preamp should be used with minimal signal to noise ratio and distortion (dbx 386 or comparable). Microphones should be placed at approximately player's eye level and 3 to 4 feet away from the instrument. Microphone levels should be run at the maximum db level without distortion. The level should remain constant from player to player. Files shall be exported as .mp3 files only.

## IV. RANKING THE STUDENTS

- A. 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.
- B. The maximum number of students assigned 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
- C. Individual judges' rankings shall be available for review by the ATSSB Executive Committee and Jazz Coordinator only during the time period for appeals. 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. Tabulated results will be final Tuesday at 9 am after the auditions conclude on Saturday.
- D. All students certified by their Region to the Designated Region Coordinator will be ranked in the Designated Region Adjudication.
- E. 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.



# 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.



## **Penalties for Rules and Policies Infractions**

To maintain the important role of music in the education of children, Texas music educators must clearly understand their duties and obligations and must perpetuate the dignity and honor of the profession. To ensure that members do establish and maintain their duties, obligations, dignity and honor with respect and equity for all, this Penalties for Rules & Policies Infractions is established.

Any member who by any act or omission causes a representative of or a participating organization to be in violation of published documents of TMEA and/or ATSSB may be subject to private or public reprimand. Situations involving repeated or severe infractions may result in loss of TMEA membership (see TMEA Constitution, Article II, Section 2b). Examples of published documents include, but are not limited to, rules, guidelines, policies and procedures for audition activities, the ATSSB OPS selection process and eligibility requirements.

### **I. Submitting a Grievance**

- A. Any student, parent, director, member, school official or concerned party may submit a grievance.
- B. Grievances must be submitted to an ATSSB Region Coordinator, ATSSB State Officer, TMEA State Band Division Vice-President or the TMEA Executive Director.
- C. The TMEA Executive Director shall immediately inform, in writing, the member(s) who is (are) the subject of the grievance. TMEA will not furnish a copy of the grievance to the accused. Any action taken would be as a result of an independent TMEA investigation.
- D. The ATSSB Region Coordinator, ATSSB State Officer, State Band Division Vice-President and the Executive Director shall investigate and report to the TMEA Presidents' Committee.

### **II. Jurisdictions**

- A. The Presidents' Committee shall have decision jurisdiction to determine the merit of a grievance and instruct the Executive Director to proceed with action deemed appropriate.
- B. The TMEA Executive Board shall have appellate jurisdiction. Appeals of a Presidents' Committee decision will be considered during a regularly scheduled meeting.
- C. The TMEA State Board shall have final jurisdiction. Appeals of an Executive Board decision will be considered by the State Board during a regularly scheduled meeting.
- D. Cases with a decision recommending loss of membership shall be submitted directly to the State Board for consideration and final decision.
- E. The Executive Director has no jurisdiction authority in this process.

### **III. Penalties**

- A. Private Reprimand - At the direction of the Presidents' Committee and subject to the appeals process, a letter of reprimand shall be sent to the member only and a copy kept in a confidential file at the TMEA office in the custodial care of the Executive Director. It shall not be published in the Southwestern Musician.
- B. Public Reprimand - At the direction of the Presidents' Committee and subject to the appeals process, a letter of reprimand shall be sent to the member, campus level administrator, and district level superintendent, and the reprimand shall be published in the Southwestern Musician stating the violation found. A public reprimand may include a probationary period of up to three years and may include any reasonable conditions, which, if not fulfilled, may result in a more stringent penalty.
- C. Loss of Membership - The Presidents' Committee may choose to recommend loss of membership as a penalty for a period not to exceed three years. The State Board, by constitutional provision, is the only body which has decision-making authority over loss of membership. Consequently, the Presidents' Committee must submit all recommendations for loss of membership to the State Board for action.

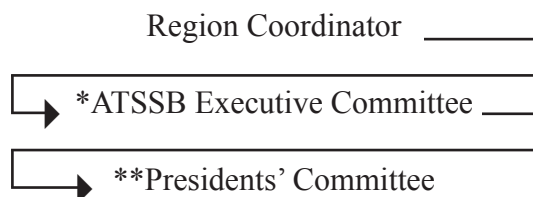
# ATSSB Appeals Process

In affiliation with TMEA

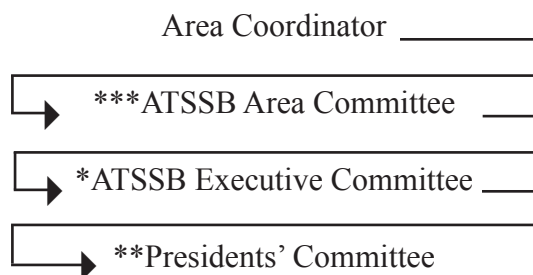
Any student, parent, director, school official, or concerned party may submit an appeal.

Appeals must be submitted in writing to or by the Region or Area Coordinator within 72 hours following the conclusion of the audition or the infraction. Appeals shall be heard in the following orders:

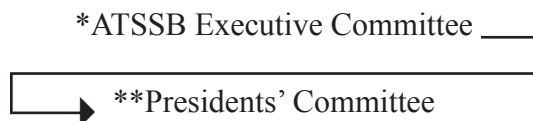
## Matters concerning region level auditions:



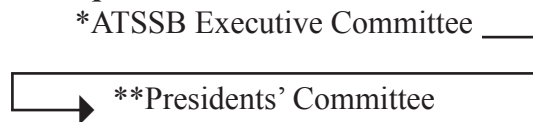
## Matters concerning area level auditions:



## Matters concerning State Chair auditions:



## Matters concerning a region request to remove a student from the All-State process:



\*ATSSB President, ATSSB President-Elect, ATSSB Immediate Past-President, ATSSB Executive Secretary, Class 1C Representative, Class 2C/3C Representative, Class 1A Representative, 2A Representative, Class 3A Representative, and Class 4A Representative to the ATSSB State Board of Directors. The TMEA Band Division Vice-President shall be an ex-officio member of this committee when it meets to consider an appeal.

\*\*TMEA President, TMEA President-Elect, and TMEA Past-President. The ATSSB President shall be an ex-officio member in initial discussions regarding an appeal of an ATSSB Executive Committee decision.

\*\*\*Area Committee - Area Coordinator and Region Coordinators involved in the audition.

**ASSOCIATION OF TEXAS SMALL SCHOOL BANDS**  
Eligibility Requirements for ATSSB Activities in Affiliation With TMEA

These rules will apply to students in public and private schools in Texas. Students in grades 9-12 in class 1A, 2A, 3A, or 4A high schools who are auditioning for a place in the ATSSB All-State Band must abide by the rules listed in all three sections of this document.

## **SECTION I**

**Article 1: Full-time Student.** A student must be enrolled as a full-time student (as defined by rule of the State Board of Education) in a Texas school classified by the University Interscholastic League according to enrollment grades 9-12 as a class 1A, 2A, 3A, or 4A high school or is a ninth grader in a junior high school that feeds a class 1A, 2A, 3A, or 4A high school during the semester in which the ATSSB activity takes place. If an audition takes place in one semester and the resultant concert or clinic takes place in another, then the student must be enrolled as a full-time student in both semesters.

**Article 2: Membership in Parent Band.** Students must be certified by their ATSSB-member director as a participating member of the school's band during the semester in which the ATSSB activity is held. A student may only participate with the band affiliated with their full-time campus. If there is no organized band in the school, students must be certified by an ATSSB member sponsor who must hold an Active Membership in ATSSB and TMEA and this sponsor must be designated as such by the chief administrator at the school the student attends.

**Article 3: Extracurricular Activity.** All ATSSB activities are extracurricular. In order to participate in ATSSB activities, a student must be passing the number of courses required by state law and by rules of the State Board of Education.

**Article 4: Locality and Classification.** A student shall compete in the Region in which he is currently receiving the majority of his educational instruction to meet graduation requirements. A private school student shall compete in the comparable UIL classification according to the enrollment of the school and must be accredited by an agency listed with the Texas Private School Accreditation Commission and file their TPSAC school code when applying for ATSSB membership. A public charter or magnet school must be accredited by the Texas Education Agency and file their TEA code when applying for ATSSB membership and shall compete in the UIL classification according to the enrollment of the school so long as there is no evidence of practices that would give the school an unfair advantage over other schools in the region. Home school students are not allowed to participate.

**Article 5: Academic Standing Requirement.** In order to participate in ATSSB activities, a student must have been in attendance and have passed the number of courses required by state law and by rules of the State Board of Education and by the University Interscholastic League (if applicable) for extracurricular participation. The participant must also:

- have been promoted from the eighth grade to the ninth grade at the beginning of the current school year;
- have five credits toward graduation requirements at the beginning of the second year in high school or have earned five credits during the preceding twelve months;
- have at least ten credits graduation at the beginning of the third year in high school;
- have at least fifteen credits toward graduation at the beginning of the fourth year in high school.

**Article 6: Age Limits.** A student may not participate in ATSSB activities after the end of the eighth semester following first enrollment in the ninth grade. The eight semester, four-year rule may be waived under certain circumstances. Age restrictions shall conform to current University Interscholastic League regulations.

**Article 7: Change of Residence.** Changing schools within the state after acceptance to any level of the ATSSB All-State selection process will not affect eligibility for further competition so long as the new school is a class 1A, 2A, 3A, or 4A high school and the director is or becomes an Active Member of ATSSB and TMEA or the school to which the student is moving is a 5A or 6A school and their director is a current member of TMEA. A letter of approval from the student's former school administration, as well as from his/her new school, must be filed with the Executive Secretary of ATSSB. These letters must attest to the student's eligibility to continue in the selection procedure at the new residence. Some further clarifications of this policy are as follows:

- A. If the student moves to an ATSSB school in the same region (public or private), nothing changes regarding region band - he/she still plays where they were selected. They list the new school on the program (or not, depending on student preference that one time).
- B. If a student moves to a private school that is NOT an ATSSB member, or to a 5A or 6A school (all still in the same region), the student would not be eligible to participate in the region clinic-concert, but the advancement to Area and State will not be affected so long as the new school is a class 1A, 2A, 3A, or 4A high school and the director is or becomes an Active Member of ATSSB and TMEA or the school to which the student is moving is a 5A or 6A school and their director is a current member of TMEA.
- C. If the student moves out of the region, then the chair is lost and the alternate moves into the band (regardless of whether the student is moving to an ATSSB school or not).
- D. In a related case, if a student is certified to Area from one region then moves to another, he/she does not lose the privilege of advancing to Area. The rules state that once entered into the track for all-state band, they may only be removed by the audition process itself (or by signing Form 13 forfeiting the position or by losing academic eligibility). See Section III. Article 2 of this Eligibility Requirement document.

## SECTION II

These rules are to be followed in addition to the rules in SECTION I by those students who advance to the Area and State level of competition.

**Article 1: Certification to Area.** A student advancing beyond Region level auditions must be certified by his/her Region Coordinator.

**Article 2: Duplication of All-State Honors.** A student may audition for and participate in one or more region bands, choirs, orchestras, jazz bands, etc., but once he/she has selected a track (ATSSB, 5A or 6A) in his/her initial audition entry, he/she shall not be allowed to advance to any other Area audition.

**Article 3: Certification to State.** A student advancing beyond Area level must be certified by their Area Coordinator.

## SECTION III

**Article 1: Proxy.** Each student's director or proxy must be in attendance at all ATSSB auditions as directed by region rules. Each region should define guidelines determining the use of proxies.

**Article 2: Removal.** Once a student enters the ATSSB audition process, he/she may be eliminated only by either the audition process itself, eligibility or by the ATSSB Appeals Process.

**Article 3: Appeals Process.** The ATSSB Prescribed Audition List specifies an appeal process that shall be used in conjunction with protests arising from the ATSSB All-State Band selection procedures.

**Article 4: Penalties to be Imposed.** A student violating any of the rules in SECTION I or SECTION II above governing the ATSSB All-State Band selection procedure may forfeit the right to further participation in the audition process. This could include forfeiture of a place in the ATSSB All-State Band. In those events that are sanctioned by ATSSB, violation of any of the rules in SECTION I or II above may jeopardize the student's ability to advance to the next level of competition. Students who have not completed the rehearsal or performance obligations of the ATSSB All-State Band may not be eligible for a patch or other award provided by ATSSB.

# FLUTE

## SELECTED STUDIES FOR FLUTE

(Voxman/Rubank)

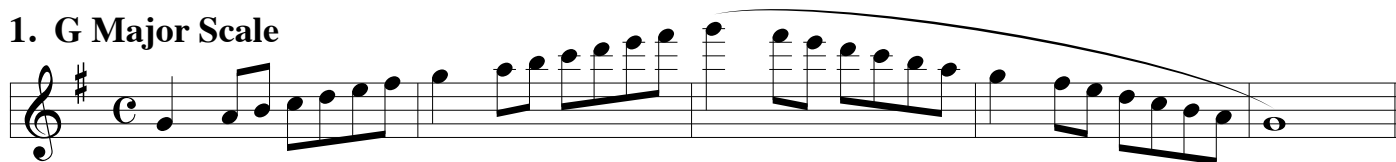
NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE.

<b>YEAR A</b>		
<b>Page 4</b>	<p style="text-align: center;"><i>A Minor. Sarabande by Bach</i></p> <p>Start in measure 4 of line 6 after the breath mark and play to the end.</p> <p style="text-align: center;"><b>Known Errata:</b></p> <ol style="list-style-type: none"> <li>Line 7, measure 4, fourth note should be D.</li> <li>Line 8, measure 2, first note should be C.</li> </ol>	<p>♩ = 60-76</p>
<b>Page 50</b>	<p style="text-align: center;"><i>Allegro by Heinze</i></p> <p>Start in measure 3 of line 6 and play to the end.</p>	<p>♩ = 76-92</p>
<b>YEAR B</b>		
<b>Page 12</b>	<p style="text-align: center;"><i>D Minor. Lento by Andersen</i></p> <p>Play through measure 24.</p>	<p>♩ = 54</p>
<b>Page 64</b>	<p style="text-align: center;"><i>Capriccio in D Major by Karg-Elert</i></p> <p>Play all.</p> <p style="text-align: center;"><b>Known Errata:</b></p> <p>Line 3, measure 2, the eighth sixteenth note B should be C#. Add a crescendo to the first 2 beats of line 10, measure 2 to the dynamic "forte" on beat 3. Add the dynamic "forte" on line 11, measure 2, beat 1. Also, the second to last note of measure 20 should be A#.</p>	<p>♩ = 120-126</p>
<b>YEAR C</b>		
<b>Page 8</b>	<p style="text-align: center;"><i>E Minor by Ferling</i></p> <p>Play from the beginning to the first note of measure 2 of line 7 (measure 24).</p>	<p>♩ = 48</p>
<b>Page 24</b>	<p style="text-align: center;"><i>A Major by Koehler</i></p> <p>Play from the beginning to the half note A in measure 2 of line 9 (measure 23).</p>	<p>♩ = 112</p>
<b>YEAR D</b>		
<b>Page 10</b>	<p style="text-align: center;"><i>F Major by Kohler</i></p> <p>Play from the beginning to the F in measure 4 at the end of line 4.</p>	<p>♩ = 52-60</p>
<b>Page 5</b>	<p style="text-align: center;"><i>Bouree Anglaise by Bach</i></p> <p>Start on the second note of measure 4 on line 4 and play to the end.</p> <p style="text-align: center;"><b>Known Errata:</b></p> <ol style="list-style-type: none"> <li>Line 8, first note should be A.</li> <li>Line 8, measure 4, second note should be F#.</li> </ol>	<p>♩ = 88-100</p>
<b>YEAR E</b>		
<b>Page 38</b>	<p style="text-align: center;"><i>A<sup>b</sup> Major by Soussmann</i></p> <p>Play through measure 2 of line 7.</p> <p style="text-align: center;"><b>Known Errata:</b></p> <p>Change articulation in measures 9-10 to match those in measures 11-12.</p>	<p>♩ = 69</p>
<b>Page 18-19</b>	<p style="text-align: center;"><i>Allegro Vivo by Gariboldi</i></p> <p>Play to the first note of measure 2 on line 8, then skip to measure 76 on page 19 and play to the downbeat of measure 83 (the first note of measure 2 on line 8 takes the place of the eighth rest on the downbeat of measure 76).</p> <p style="text-align: center;"><b>Known Errata:</b></p> <ol style="list-style-type: none"> <li>First note line 8, page 18 should be A#.</li> <li>The slur in measure 10 should extend to the high F# in measure 11.</li> </ol>	<p>♩ = 100-126</p>

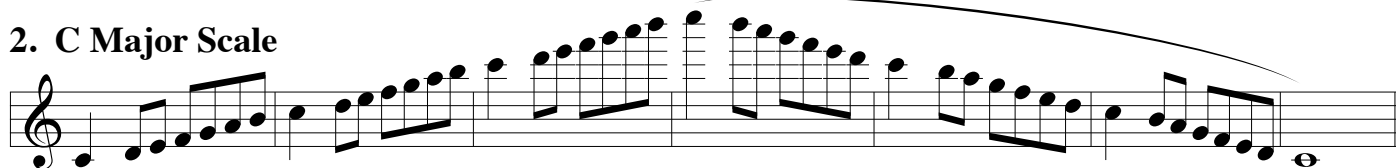
# ATSSB Flute Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

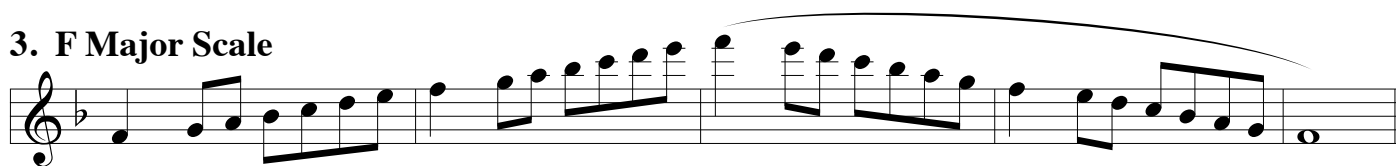
## 1. G Major Scale



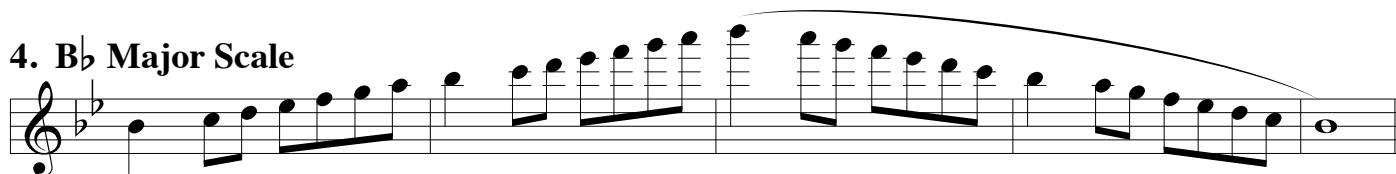
## 2. C Major Scale



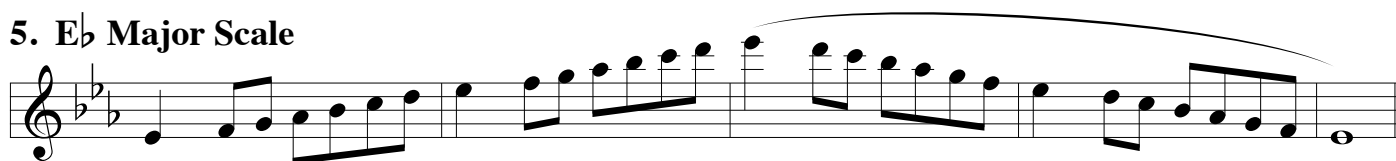
## 3. F Major Scale



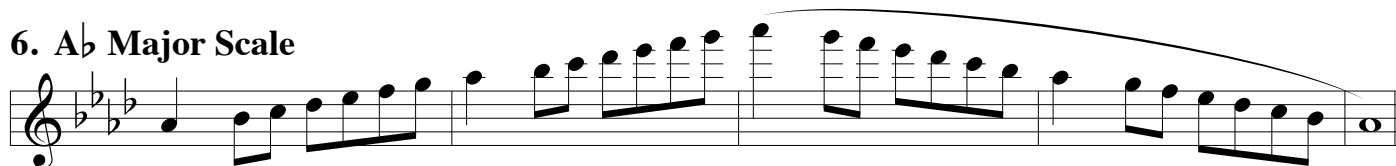
## 4. B♭ Major Scale



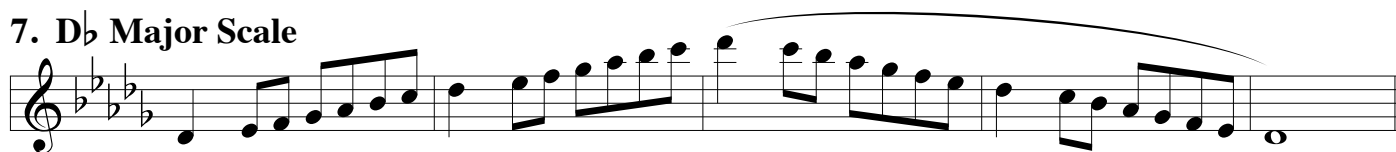
## 5. E♭ Major Scale



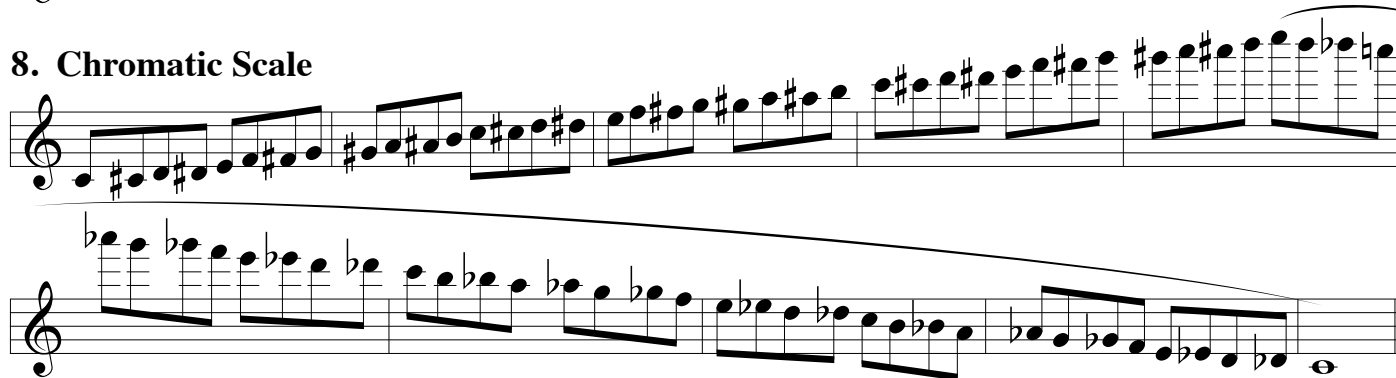
## 6. A♭ Major Scale



## 7. D♭ Major Scale




## 8. Chromatic Scale



## OBOE

**48 FAMOUS STUDIES FOR OBOE OR SAXOPHONE**


(W. Ferling, Rev. by Albert Andraud/Southern Music Co.)

**NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE.****YEAR A****Page 7, #13***Andante con gusto* = 54-60

Play from the beginning to measure 3 on line 6.

**Known Errata:**


There should be a dot on the quarter note on beat 2 of measure 3 of line 2. Remove the breath mark after the A on beat 3 of measure 20 and add a breath mark after the A on beat one of measure 21.

**Page 4, #8***Allegro Moderato con Fuccho* = 112-120


Play all.

**Known Errata:**


Next to last note in measure 2 of line 5 should be high B $\flat$ .

**YEAR B****Page 12, #23***Andante* = 72-88

Start on line 2 (measure 9) and play to the end.

**Page 9, #18***Vivace* = 60-74


Play from the beginning to the downbeat of line 7 (top line F).

**YEAR C****Page 6, #11***Larghetto* = 72-80


Play from the beginning to the downbeat quarter note in measure 18.

**Page 7, #14***Scherzo* = 104-112


Play all.

**YEAR D****Page 4, #7***Largo* = 42-56


Start in measure 4 of line 2 and play to the end.

**Page 10, #20***Allegretto* = 96-104

Play all.

**YEAR E****Page 3, #5***Andante Cantabile* = 72-80

Play from the beginning to the downbeat of measure 3 on line 5.

**Page 2, #4***Allegro Moderato* = 108-126

Play all.

# ATSSB Oboe Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

## 1. G Major Scale



## 2. C Major Scale



## 3. F Major Scale



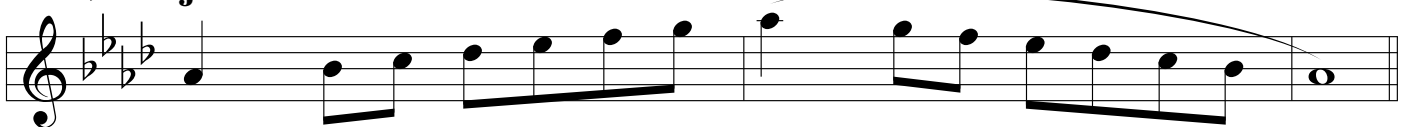
## 4. Bb Major Scale



## 5. Eb Major Scale



## 6. Ab Major Scale



## 7. Db Major Scale



## 8. Chromatic Scale





# BASSOON

## STUDIES FOR BASSOON – VOLUME II

(Weissenborn, edited by Kovar/International Music Co.)

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

### YEAR A

#15

*Lento/Andante*

Andante  = 72-80

Play the last 22 measures with the pickup note.

#3

*Allegro Moderato*


 = 112-120

Play all.

### YEAR B

#44

*Tema Con Variazioni*

 = 76-80

Play the first 36 measures to the low G.

#11

*Vivace*


 = 104-126

Play all.

### YEAR C

#4

*Andante sostenuto*

 = 66-76

Play all.

#5

*Allegro furioso*


 = 120-126

Play all.

### YEAR D

#23

*Poco adagio*

 = 42-56

Start in measure 28, play to the end then go back to the beginning (Da capo)  
and play to beat 2 of measure 12 (stop on low G).

#6

*Allegretto Grazioso*


 = 120-126

Play the first 42 measures.

### YEAR E

#21


*Andante sostenuto*

 = 76-82

Play the first 16 measures (to the key change).

#30

*Allegro Assai*

 = 120-132

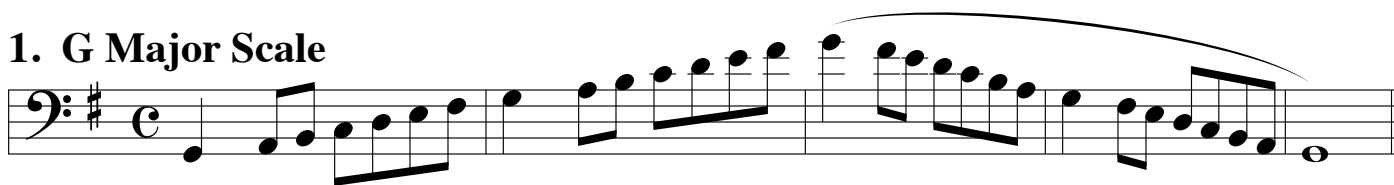
Play from the beginning to the first note of measure 32.

# ATSSB Bassoon Scales

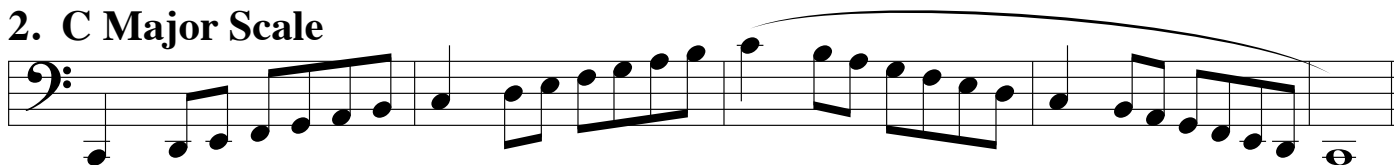
February 2024

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

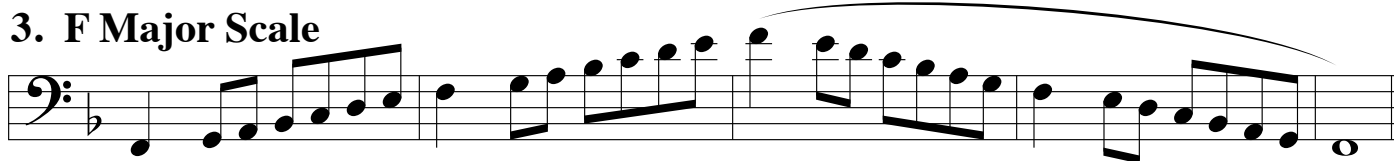
## 1. G Major Scale



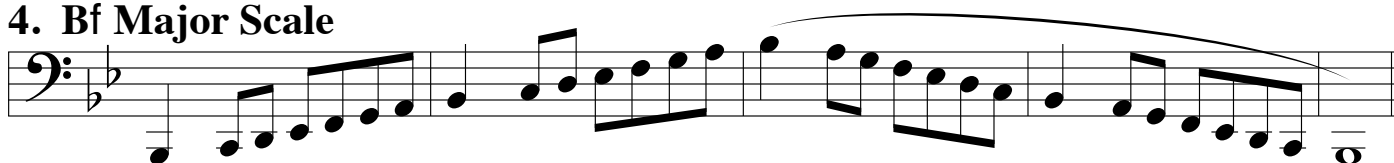
## 2. C Major Scale



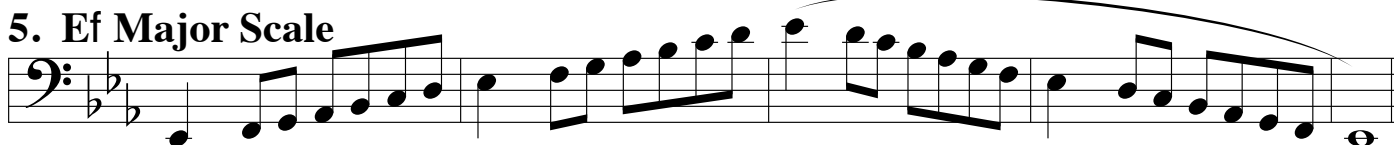
## 3. F Major Scale



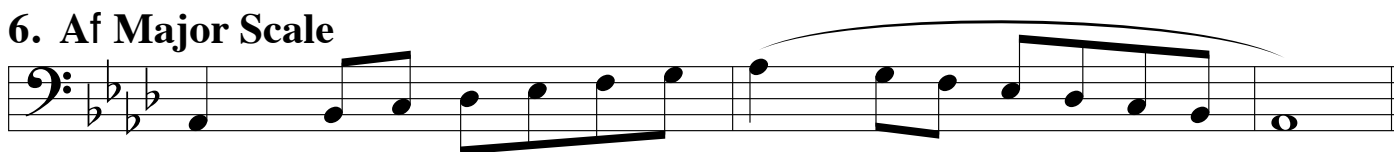
## 4. Bb Major Scale



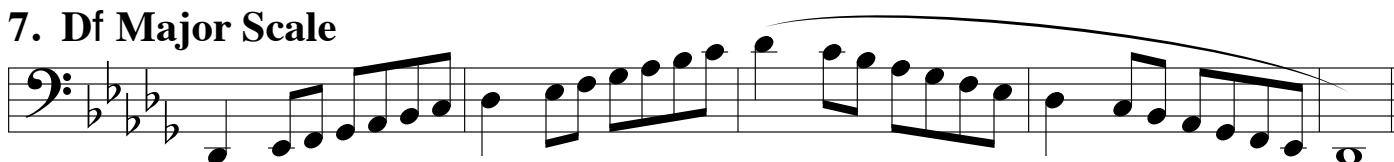
## 5. Eb Major Scale



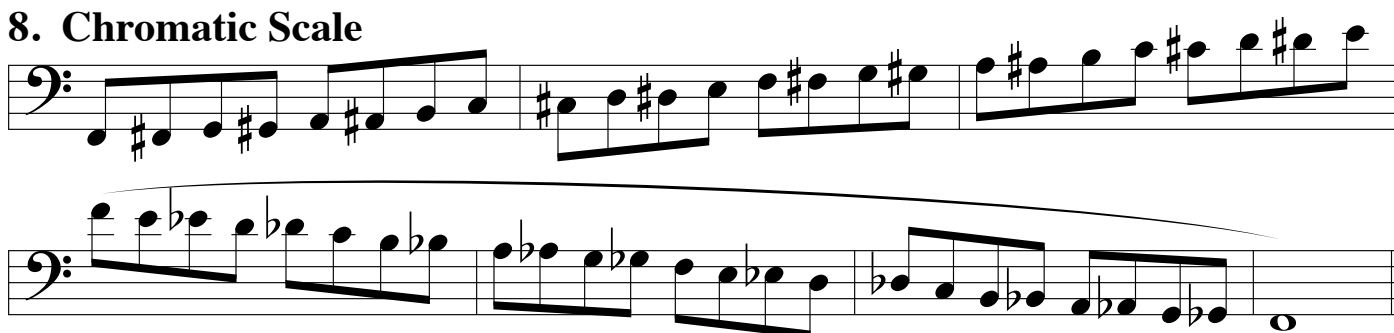
## 6. Ab Major Scale



## 7. Db Major Scale



## 8. Chromatic Scale



# B $\flat$ CLARINET

## ARTISTIC STUDIES BOOK 1 – FROM THE FRENCH SCHOOL

(Hite/Southern Music Co.)

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

### YEAR A

Page 26, #24

*Adagio by Fiorillo*

♩ = 54-60

Play from the beginning through measure 15.

#### Known Errata:

The last note of line 1 should be an A $\flat$ .

Page 25, #23

*Allegro Vivace by Schubert*

♩. = 60-72

Play from the beginning to the first note of measure 28.

### YEAR B

Page 51, #5

*Adagio*

♩ = 58

Start after the eighth rest in measure 16 and play to the first note of measure 28.

Page 54, #8

*Allegro*

♩ = 96

Play from measure 32 through measure 61.

### YEAR C

Page 59, #13

*Adagio non troppo*

♩ = 54-63

Play from the beginning through measure 24.

Page 58, #12

*Allegro Moderato*

♩ = 88

Play from the beginning to the downbeat of measure 25.

### YEAR D

Page 34, #32

*Adagio non troppo*

♩ = 52-60

Start on beat 3 of measure 7 and play to the first note of measure 25.

#### Known Errata:

The first note of the last group of 32nd notes in measure 12 should be C $\sharp$ .

Page 56, #10

*Allegro*

♩ = 80-92

Start after the eighth rest in measure 16 and play to the end.

#### Known Errata:

The 1st note in measure 21 should be an A $\flat$  (the flat is omitted in earlier editions).

### YEAR E

Page 20, #18

*Adagio by Fiorillo*

♩ = 60-69

Start after the eighth rests in measure 8 and play to the eighth rest in measure 16.

#### Known Errata:

Measure 14 is to be played as indicated below. In measure 15, the 13th 32nd note and the dotted eighth note should be A $\sharp$ . The 32nd notes after the dotted eighth note should be triplets. The grace note at the end of the measure should be D $\sharp$ :



Page 69, #24

*Allegro Moderato*

♩ = 92

Play the last 4 lines (start in measure 33 and play to the end).

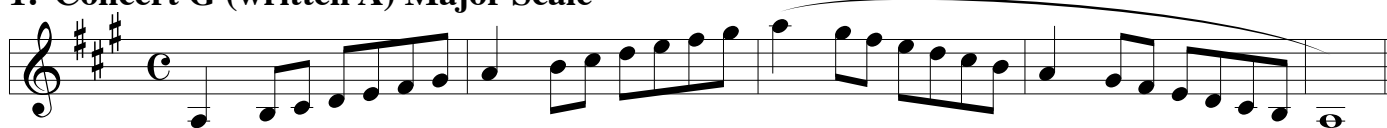
#### Known Errata:

In measure 38 the second sixteenth note should be an F $\sharp$ . Add a *ritard* through measure 40.

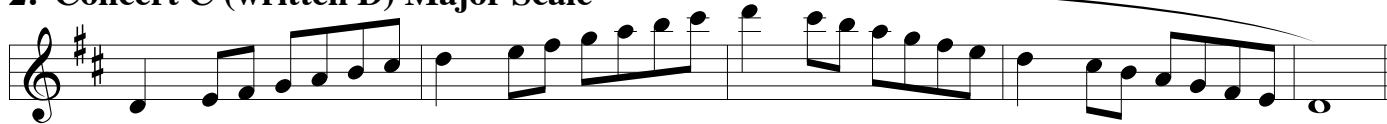
# ATSSB B $\flat$ Clarinet Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

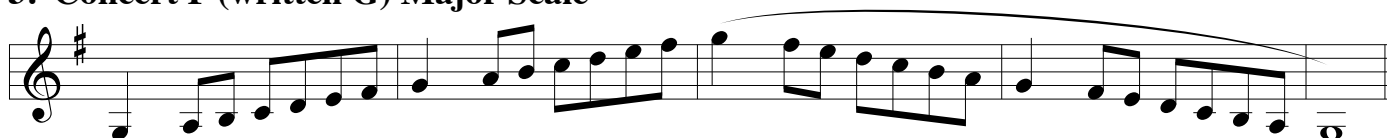
## 1. Concert G (written A) Major Scale



## 2. Concert C (written D) Major Scale



## 3. Concert F (written G) Major Scale



## 4. Concert B $\flat$ (written C) Major Scale



## 5. Concert E $\flat$ (written F) Major Scale



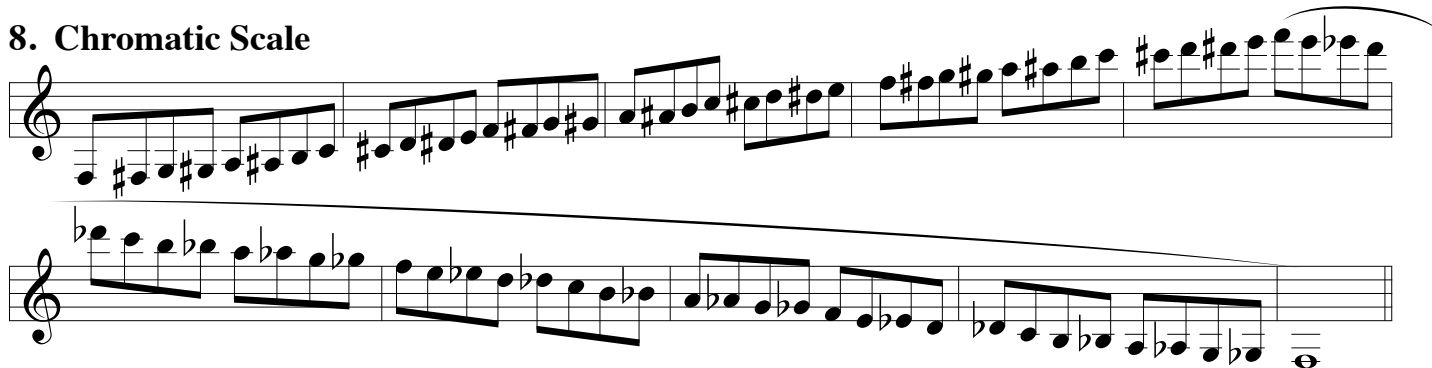
## 6. Concert A $\flat$ (written B $\flat$ ) Major Scale



## 7. Concert D $\flat$ (written E $\flat$ ) Major Scale



## 8. Chromatic Scale



**E $\flat$  ALTO & CONTRA CLARINETS**  
**ADVANCED STUDIES FROM THE WORKS OF JULIUS WEISSENBORN**  
 (Adapted by William E. Rhodes/Southern Music Co.)

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

**YEAR A**

**Page 7, #11**


*Andante*

*Andante*  = 72-80

Play the first four lines, taking the *Fine* ending.

**Page 2, #3**

*Allegro moderato*


 = 120

Play all.

**YEAR B**

**Page 26, #33**

*Intrada/Andante*

 = 76-80

Play from the beginning through measure 3 of line 6.

**Page 3, #5**

*Allegro assai*

 = 144-168

Play from the beginning to the fermata on line 9.


**Known Errata:**

The last two eighth notes of line 3 should be tongued.

**YEAR C**

**Page 16, #21**


*Allegretto*

 = 72

Play from the beginning through measure 4 on line 9.

**Page 2, #4**

*Allegro furioso*


 = 120

Play all.

**YEAR D**

**Page 5, #7**


*Scherzo*

 = 92-108

Play all.

**Page 6, #10**

*Allegro moderato*

 = 88-96

Play all.

**YEAR E**

**Page 5, #8**

*Marcia - risoluto*

 = 112-126

Play all.

**Page 1, #2**

*Allegro - risoluto*

 = 60

Play all.

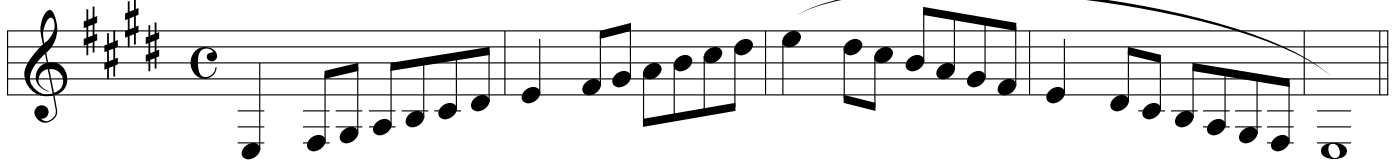
**Known Errata:**

1. Line 3, measure 4, 3rd note G should be A.
2. Line 3, measure 5, 3rd note F should be E.

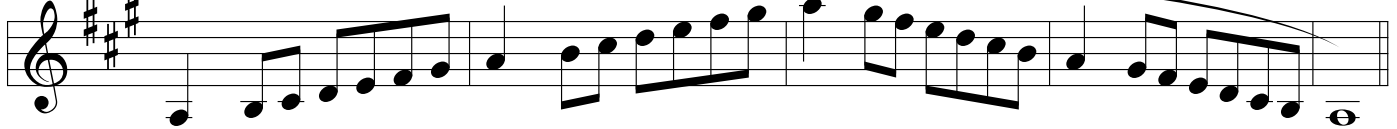
# ATSSB Eb Alto & Contra Clarinet Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

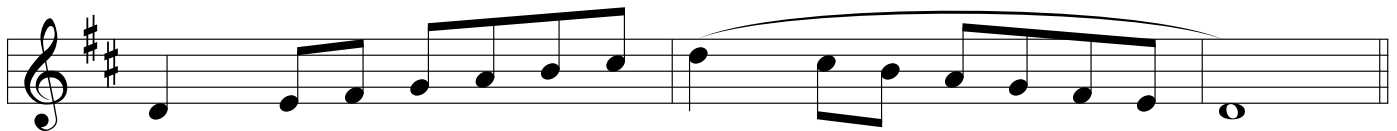
## 1. Concert G (written E) Major Scale



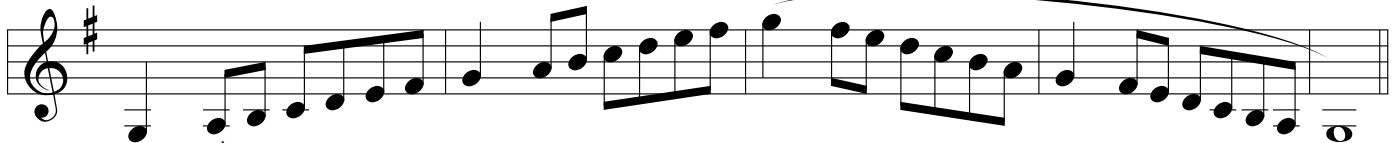
## 2. Concert C (written A) Major Scale



## 3. Concert F (written D) Major Scale



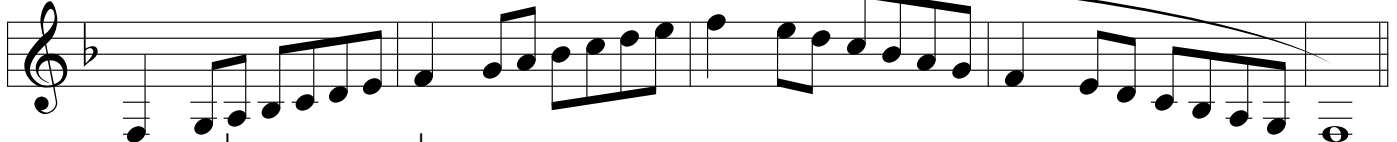
## 4. Concert Bb (written G) Major Scale



## 5. Concert Eb (written C) Major Scale



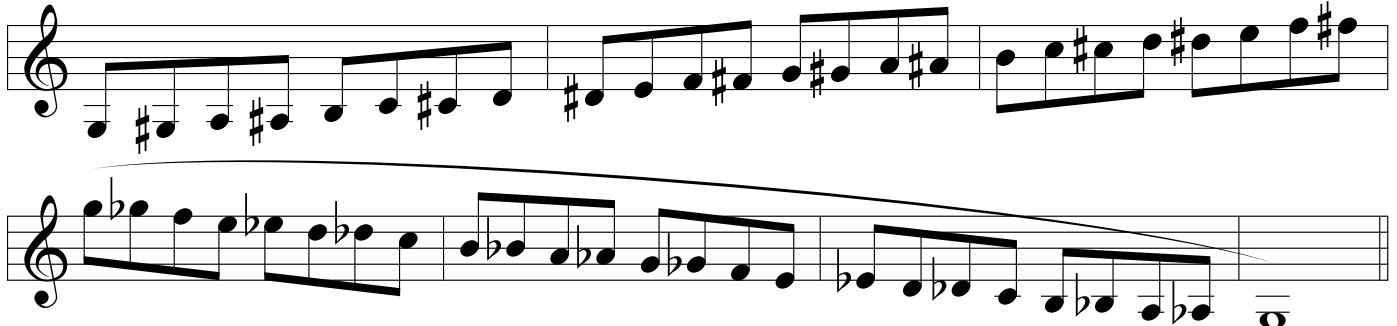
## 6. Concert Ab (written F) Major Scale



## 7. Concert Db (written Bb) Major Scale



## 8. Chromatic Scale



# B $\flat$ BASS & CONTRA CLARINETS

## ADVANCED STUDIES FROM THE WORKS OF JULIUS WEISSENBORN

(Adapted by William E. Rhodes/Southern Music Co.)

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

### YEAR A

**Page 7, #11**


*Andante*

*Andante*    = 72-80

Play the first four lines, taking the *Fine* ending.

**Page 2, #3**

*Allegro moderato*


 = 120

Play all.

### YEAR B

**Page 26, #33**

*Intrada/Andante*

 = 76-80

Play from the beginning through measure 3 of line 6.

**Page 3, #5**

*Allegro assai*

 = 144-168

Play from the beginning to the fermata on line 9.


#### Known Errata:

The last two eighth notes of line 3 should be tongued.

### YEAR C

**Page 16, #21**


*Allegretto*

 = 72

Play from the beginning through measure 4 on line 9.

**Page 2, #4**

*Allegro furioso*


 = 120

Play all.

### YEAR D

**Page 5, #7**


*Scherzo*

 = 92-108

Play all.

**Page 6, #10**

*Allegro moderato*

 = 88-96

Play all.

### YEAR E

**Page 5, #8**


*Marcia - risoluto*

 = 112-126

Play all.

**Page 1, #2**

*Allegro - risoluto*

 = 60

Play all.

#### Known Errata:

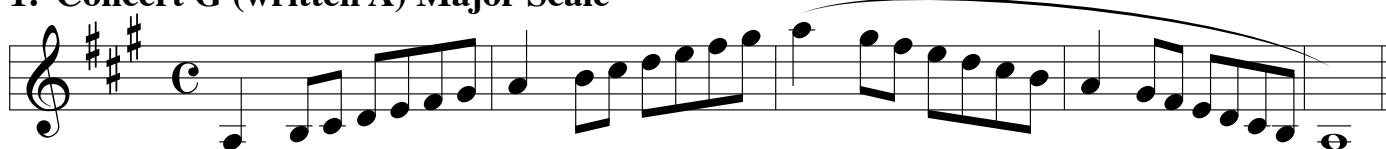
1. Line 3, measure 4, 3rd note G should be A.
2. Line 3, measure 5, 3rd note F should be E.

# ATSSB B $\flat$ Bass & Contra Clarinet Scales

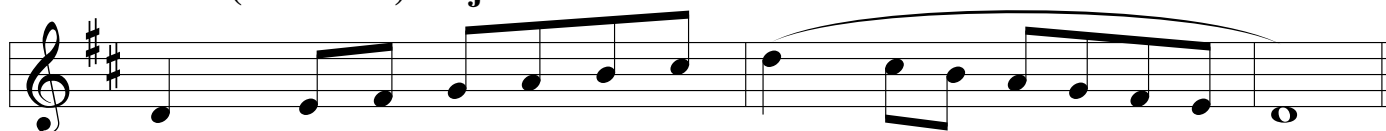
Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .

Scales should be performed in order without delay between scales.

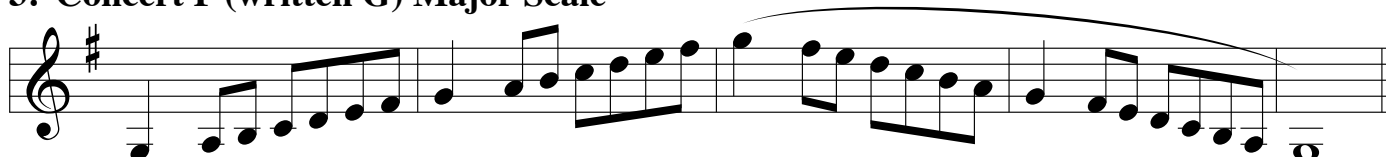
## 1. Concert G (written A) Major Scale



## 2. Concert C (written D) Major Scale



## 3. Concert F (written G) Major Scale



## 4. Concert B $\flat$ (written C) Major Scale



## 5. Concert E $\flat$ (written F) Major Scale



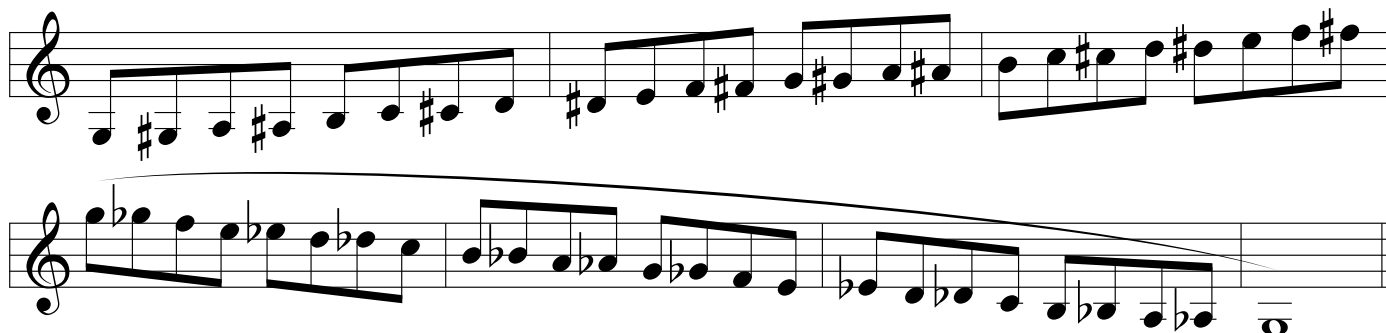
## 6. Concert A $\flat$ (written B $\flat$ ) Major Scale



## 7. Concert D $\flat$ (written E $\flat$ ) Major Scale



## 8. Chromatic Scale






**E $\flat$  ALTO & BARITONE SAXOPHONES**  
**48 FAMOUS STUDIES FOR OBOE OR SAXOPHONE**  
 (W. Ferling, Rev. by Albert Andraud/Southern Music Co.)

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

**YEAR A**

**Page 7, #13**

*Andante con Gusto*

 = 54


Play from the beginning through measure 26.

**Known Errata:**

Measure 3, line 2, there should be a dot on the beat 2 high A.

**Page 4, #8**

*Allegro moderato con fuoco*

 = 120

Play all.


**Known Errata:**

Next to last note in measure 2 of line 5 should be a high B $\flat$ .

**YEAR B**

**Page 10, #19**

*Andante*

 = 100


Play all.

**Known Errata:**

On beat 2 of measure 4, the first note should be a G, not an A.

**Page 15, #30**

*Allegro poco moderato*

 = 116

Play all.


**Known Errata:**

The F $\sharp$  in the 3rd group of 16th notes in measure 2 of line 7 should be an F $\sharp$ .

**YEAR C**

**Page 1, #1**


*Adagio con espressione*

 = 92

Play from the beginning to the downbeat of measure 16.

**Page 14, #28**

*Allegro spiritoso*


 = 126

Play all.

**YEAR D**

**Page 15, #29**


*Andante amabile*

 = 88

Play all.

**Page 13, #26**

*Allegro con brio*

 = 116

Play all.


**Known Errata:**

The C in measure 13 beat 3 should be an B $\flat$ .

**YEAR E**

**Page 3, #5**


*Andante cantabile*

 = 80

Play from the beginning to the first note of measure 32.

**Page 9, #18**

*Vivace*

 = 84

Play all.

# ATSSB E $\flat$ Alto & Baritone Saxophone Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

## 1. Concert G (written E) Major Scale



## 2. Concert C (written A) Major Scale



## 3. Concert F (written D) Major Scale



## 4. Concert B $\flat$ (written G) Major Scale



## 5. Concert E $\flat$ (written C) Major Scale



## 6. Concert A $\flat$ (written F) Major Scale



## 7. Concert D $\flat$ (written B $\flat$ ) Major Scale



## 8. Chromatic Scale




**B $\flat$  TENOR SAXOPHONES**  
**48 FAMOUS STUDIES FOR OBOE OR SAXOPHONE**  
 (W. Ferling, Rev. by Albert Andraud/Southern Music Co.)

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

**YEAR A**

**Page 7, #13**

*Andante con Gusto*

 = 54


Play from the beginning through measure 26.

**Known Errata:**

Measure 3, line 2, there should be a dot on the beat 2 high A.

**Page 4, #8**

*Allegro moderato con fuoco*

 = 120

Play all.


**Known Errata:**

Next to last note in measure 2 of line 5 should be a high B $\flat$ .

**YEAR B**

**Page 10, #19**

*Andante*

 = 100


Play all.

**Known Errata:**

On beat 2 of measure 4, the first note should be a G, not an A.

**Page 15, #30**

*Allegro poco moderato*

 = 116

Play all.


**Known Errata:**

The F $\sharp$  in the 3rd group of 16th notes in measure 2 of line 7 should be an F $\sharp$ .

**YEAR C**

**Page 1, #1**


*Adagio con espressione*

 = 92

Play from the beginning to the downbeat of measure 16.

**Page 14, #28**

*Allegro spiritoso*


 = 126

Play all.

**YEAR D**

**Page 15, #29**


*Andante amabile*

 = 88

Play all.

**Page 13, #26**

*Allegro con brio*

 = 116

Play all.


**Known Errata:**

The C in measure 13 beat 3 should be an B $\flat$ .

**YEAR E**

**Page 3, #5**


*Andante cantabile*

 = 80

Play from the beginning to the first note of measure 32.

**Page 9, #18**

*Vivace*

 = 84

Play all.

# ATSSB B $\flat$ Tenor Saxophone Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

## 1. Concert G (written A) Major Scale



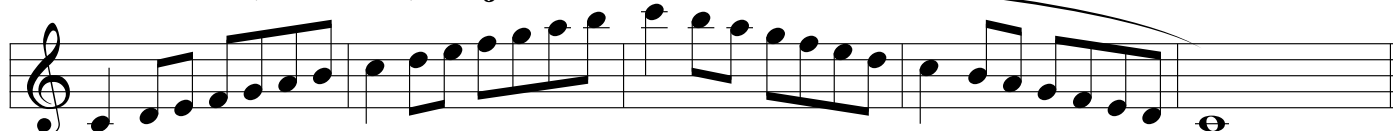
## 2. Concert C (written D) Major Scale



## 3. Concert F (written G) Major Scale



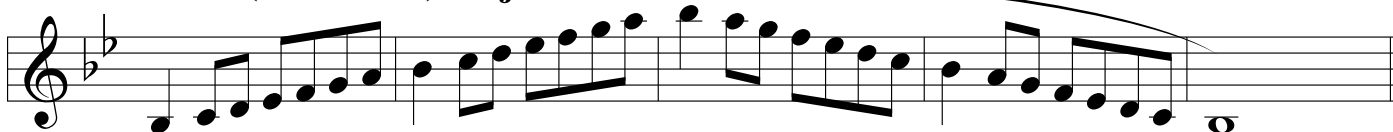
## 4. Concert B $\flat$ (written C) Major Scale



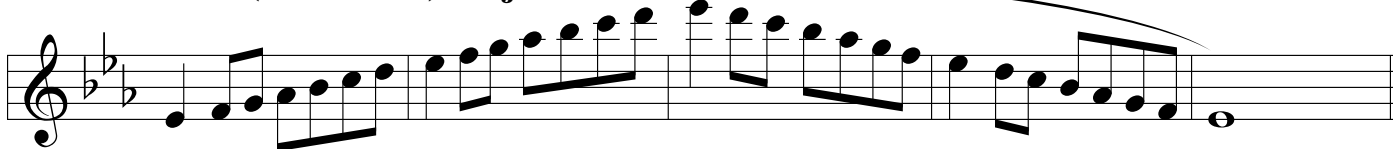
## 5. Concert E $\flat$ (written F) Major Scale



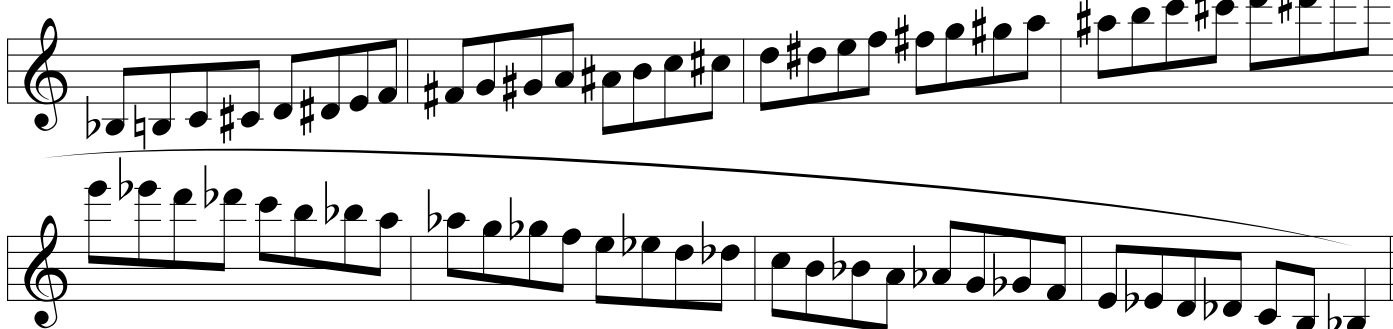
## 6. Concert A $\flat$ (written B $\flat$ ) Major Scale



## 7. Concert D $\flat$ (written E $\flat$ ) Major Scale



## 8. Chromatic Scale



# FRENCH HORN

## SIXTY SELECTED STUDIES


(Kopprasch/Kalmus)

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

### YEAR A

**Page 34, #46**

*Adagio*

 = 68-72


Play from the beginning to the middle C eighth note before the double bar on line 4.

**Known Errata:**

In measure 2 of line 4, each B should have a natural on it.

**Page 27, #37**

*Allegro*


 = 84-92

Start in measure 12 and play to the end.

### YEAR B

**Page 45, #59**


*Larghetto*

 = 60-72

Play first three lines.

**Page 37, #50**

*Presto*

 = 96-112

Start in measure 4 of line 4 and play to the end.


**Known Errata:**

1. Play B $\flat$  throughout measure 15 and 17.
2. Measure 25, the G $\flat$  on the 2nd triplet should be G $\sharp$ .
3. The F $\sharp$  in measure 19 on beat 3 should be an F double sharp.

### YEAR C

**Page 40, #53**


*Largo*

 = 80

Play first four lines.

**Pages 38-39, #52**

*Allegro vivace*

 = 92-104

Play from the beginning to the quarter rest in measure 23.


**Known Errata:**

1. Measure 13, second 16th note should be a C $\sharp$  (the remaining C's in the measure are C natural).

### YEAR D

**Page 15, #22**


*Adagio espressivo*

 = 80

Play from the beginning through measure 2 of line 4. Disregard the dotted eighth D and sixteenth note E on beat four of measure 12 and play the D trill with the slurred C and D Nachschlag instead.

**Page 32, #43**

*Allegretto*

 = 92-104

Play from the beginning to beat 1 of measure 5 on line 5.

### YEAR E

**Page 36, #49**


*Adagio*

 = 100-120

Play first three lines.

**Page 13, #19**

*Allegro*

 = 48-56

Play from the beginning through measure 2 of line 7.

**Known Errata:**

1. There should be no A $\sharp$  accidental in measure 8. It is an A $\flat$ .

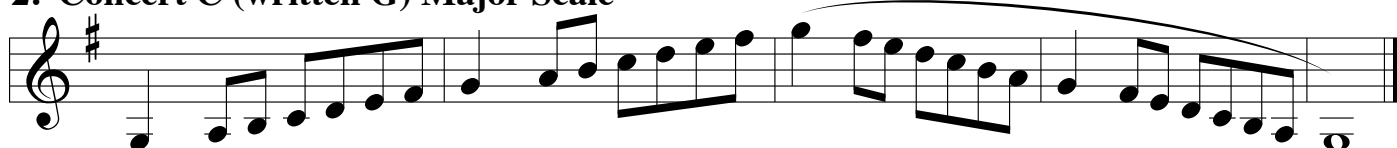
# ATSSB French Horn Scales in F

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

## 1. Concert G (written D) Major Scale



## 2. Concert C (written G) Major Scale



## 3. Concert F (written C) Major Scale



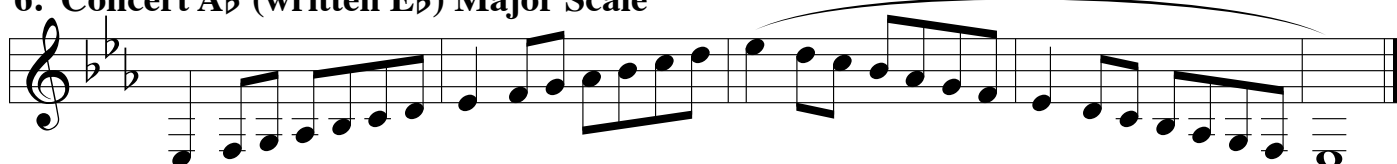
## 4. Concert B♭ (written F) Major Scale



## 5. Concert E♭ (written B♭) Major Scale



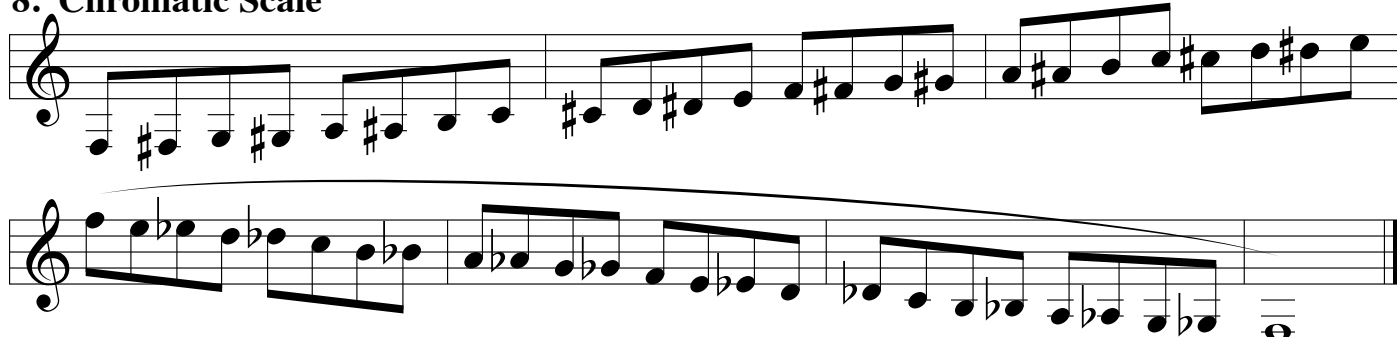
## 6. Concert A♭ (written E♭) Major Scale



## 7. Concert D♭ (written A♭) Major Scale



## 8. Chromatic Scale



# CORNET – TRUMPET

## SELECTED STUDIES FOR THE CORNET OR TRUMPET

(Voxman/Rubank)

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

### YEAR A

**Page 21**

*Largo cantabile by Gatti*

♩. = 56-66

Play from the beginning to the first note of line 8 (measure 21).

**Page 17**

*Vivace by Bohme*

♩. = 66-76

Play all.

#### Clarification:

In measure ten not counting the pickup note, all B's should be B $\flat$ .

### YEAR B

**Page 32**

*Adagio Cantabile by Duhem*

♩ = 60-72

Play from the beginning to the third beat of measure 3 on line 6.

#### Known Errata:

Measure 9, fourth note should be a 16th note.

**Page 3**

*Alla Breve by Bohme*

♩ = 96-104

Play all.

### YEAR C

**Page 8**

*Adagio Cantabile by Duhem*

♩. = 44-50

Play from the 4th measure of the 4th line to the first note of line 11.

#### Known Errata:

1. In the cadenza on line 10, the G in the second group of 32nd notes should be a G $\flat$  and the F after the low D fermata should be an F $\flat$ .
2. In the last measure of line 7 on beat 4, there should be a natural on the fifth note - D (the flat does NOT carry through the measure).

**Page 27**

*Allegretto by Bohme*

♩ = 88-96

Play all.

### YEAR D

**Page 2**

*Adagio cantabile by Gallay*

♩ = 60-72

Play from measure 3 of line 2 to the first note of measure 3 on line 8.

**Page 35**

*Allegro Mosso*

♩. = 72-92

Play all.

### YEAR E

**Page 14**

*Valse-Lentement by Bohme*

♩ = 70-80

Play the first five lines.

#### Known Errata:

Line 3, measure 3, third note is a B.

**Page 16**

*Allegro marziale by Gatti*

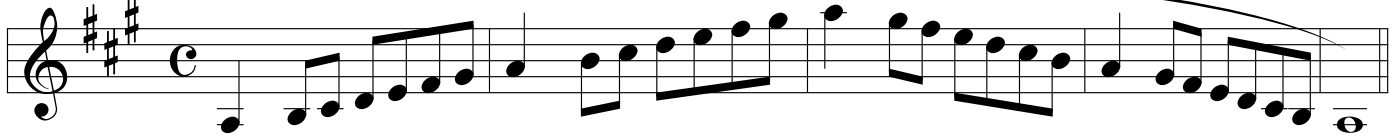
♩ = 112-120

Play to the first note of measure 3 on line 8 (dotted half D).

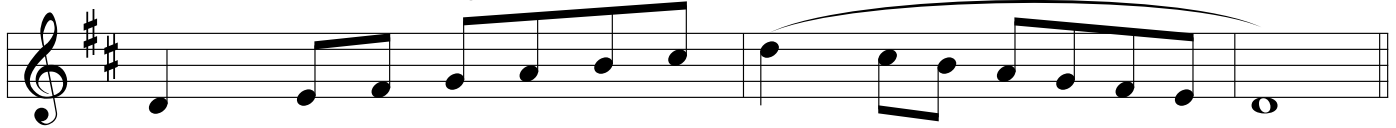
# ATSSB Cornet-Trumpet Scales

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.  
Scales should be performed in order without delay between scales.

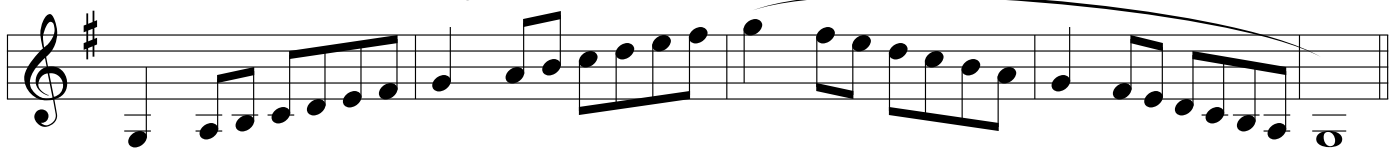
## 1. Concert G (written A) Major Scale



## 2. Concert C (written D) Major Scale



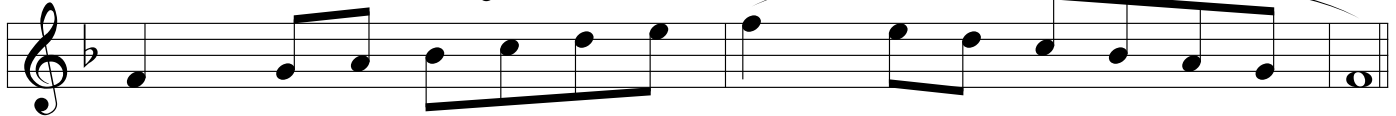
## 3. Concert F (written G) Major Scale



## 4. Concert B♭ (written C) Major Scale



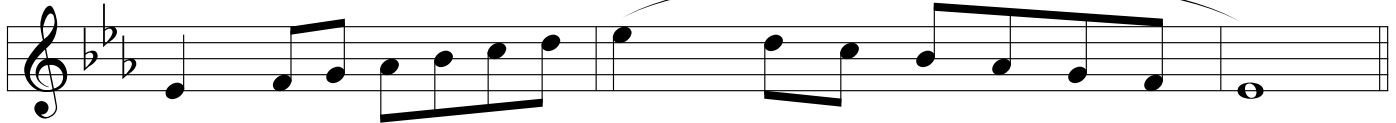
## 5. Concert E♭ (written F) Major Scale



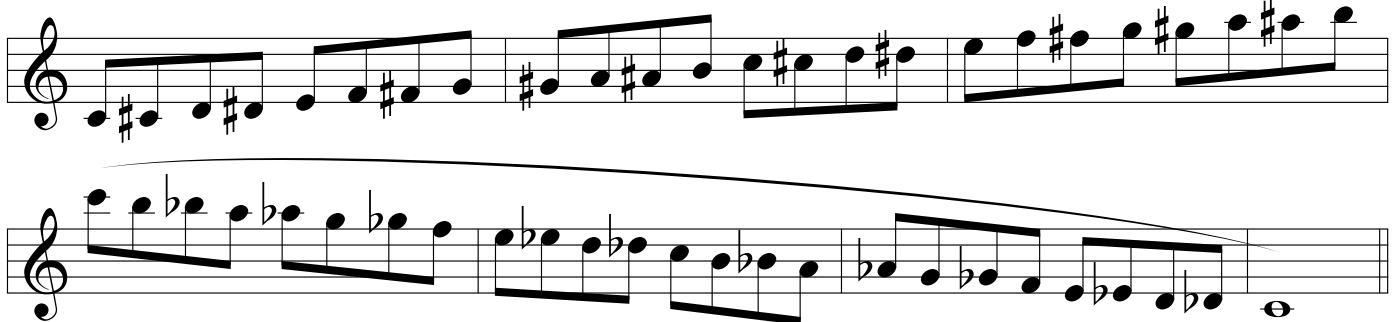
## 6. Concert A♭ (written B♭) Major Scale



## 7. Concert D♭ (written E♭) Major Scale



## 8. Chromatic Scale





# TROMBONE

## SELECTED STUDIES FOR TROMBONE

(Voxman/Rubank)

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

**All years: To be performed on a tenor slide trombone.** There are some etudes that do not match the trumpet, baritone, bass trombone and tuba etudes because of the differences in slide and valve techniques required.

### YEAR A

**Page 19**

*Largo cantabile by Gatti*

♩. = 56-66

Play from the beginning to the first note on line 7 (measure 21).

**Page 15**

*Vivace by Bohme*

♩. = 66-76

Play all.

#### Known Errata:

In measure ten not counting the pickup note, all A's should be A $\sharp$ .

### YEAR B

**Page 30**

*Adagio cantabile by Duhem*

♩ = 60-72

Play from the beginning to the third beat of measure 3 on line 6.

**Page 3**

*Alla Breve by Bohme*

♩ = 96-104

Play all.

### YEAR C

**Page 43**

*Andante affettuoso by Dieppo*

♩. = 48-56

Play from the beginning to the first note of line 6.

#### Known Errata:

4th measure of 4th line, 4th note should be D $\sharp$ .

**Page 25**

*Allegretto by Bohme*

♩ = 88-96

Play all.

### YEAR D

**Page 26**

*Andante con moto by Blazhevich*

♩ = 88-96

Play from the beginning to the double bar on line 6.

**Page 33**

*Allegro Mosso*

♩. = 72-92

Play all.

### YEAR E

**Page 13**

*Valse-Lentement by Bohme*

♩ = 70-80

Play the first five lines.

**Page 14**

*Allegro marziale by Gatti*

♩ = 112-120

Play to the first note of measure 3 on line 8 (dotted half C).

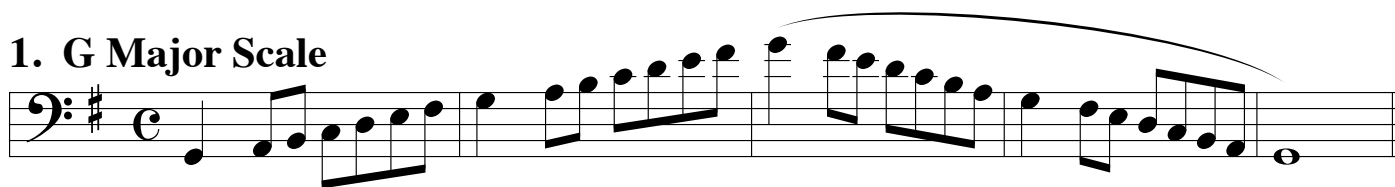
#### Known Errata:

The second note in measure 26 should be a Concert F.

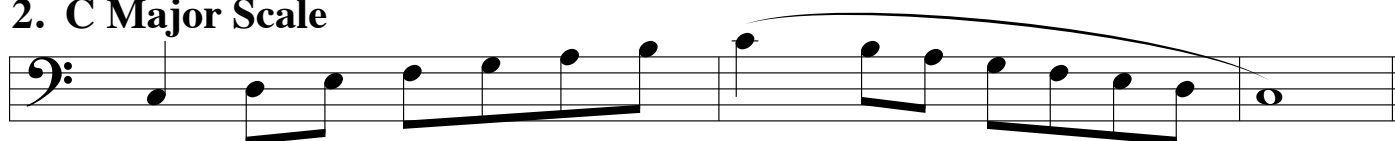
# ATSSB Trombone Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

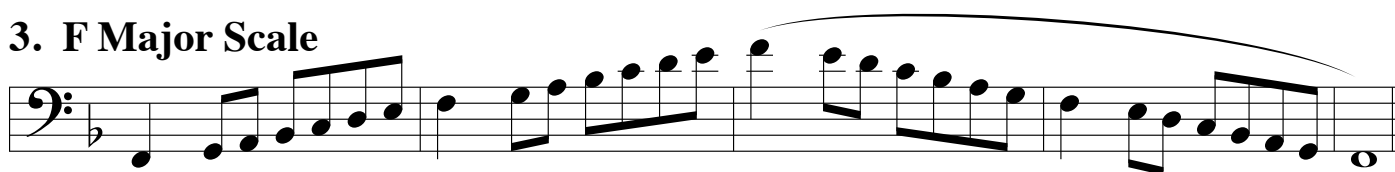
## 1. G Major Scale



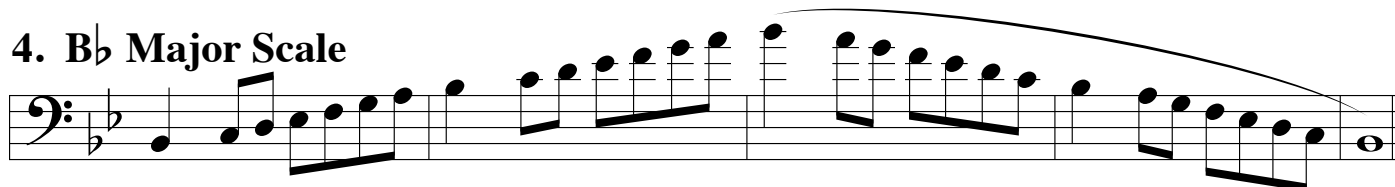
## 2. C Major Scale



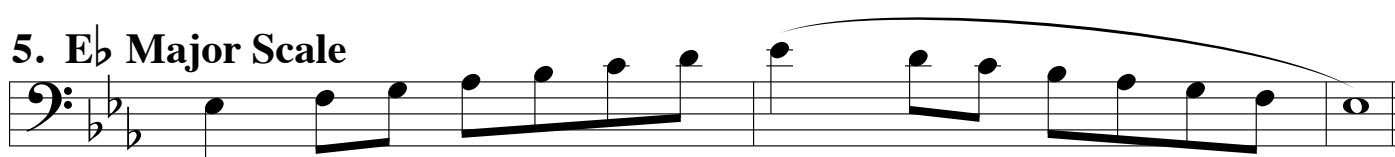
## 3. F Major Scale



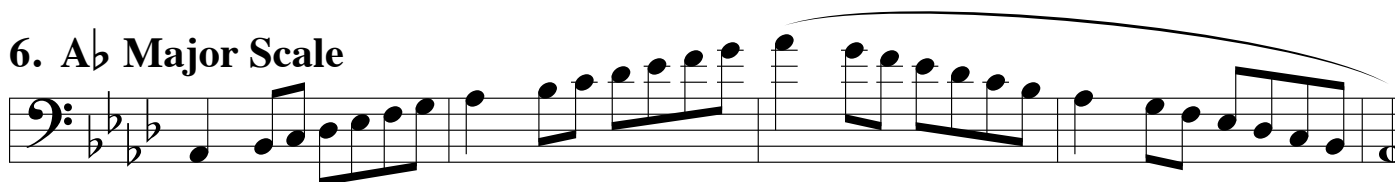
## 4. Bb Major Scale



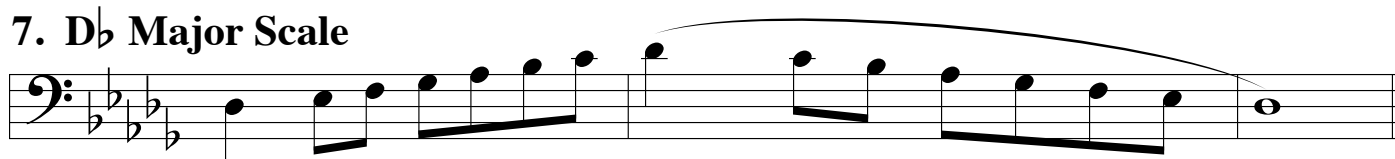
## 5. Eb Major Scale



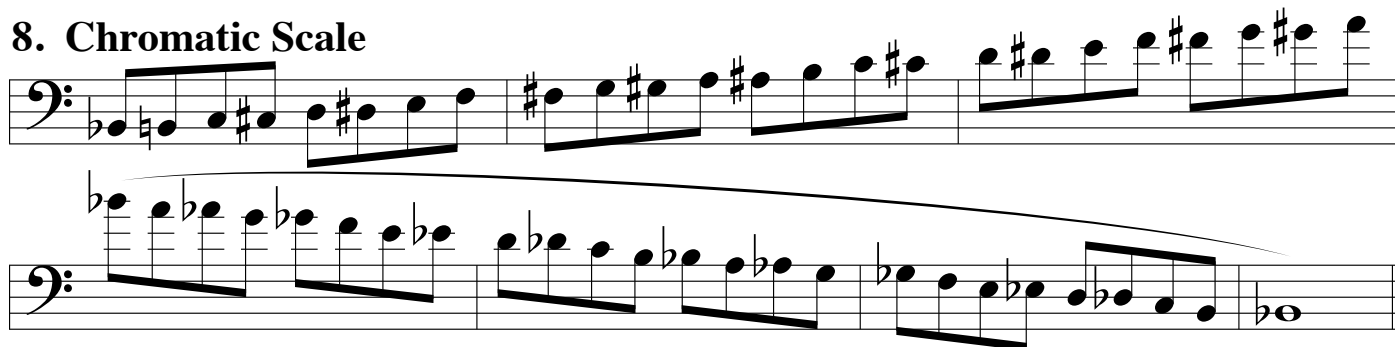
## 6. Ab Major Scale



## 7. Db Major Scale




## 8. Chromatic Scale



**BASS TROMBONE****Transcribed from SELECTED STUDIES FOR BARITONE**

(Only available from ATSSB by permission of Rubank)


(Voxman/Rubank)

**NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE.****YEAR A****Etude No. 1***Largo cantabile by Gatti* = 56-66

Start at the beginning and stop after the first note C on line 7.

**Known Errata:**


1. In measure eight, the marking "f lebile" should be "flebile" - meaning "mournfully".

**Etude No. 2***Vivace by Bohme* = 66-76


Play all.

**Known Errata:**


1. In measure ten not counting the pickup note, all A's should be A♭.

**YEAR B****Etude No. 1***Adagio Cantabile by Duhem* = 60-72


Play all.

**Etude No. 2***Alla Breve by Bohme* = 96-104


Play all.

**YEAR C****Etude No. 1***Adagio Cantabile by Duhem* = 44-50


Play from the last measure of the 3rd line to the end.

**Etude No. 2***Allegretto by Bohme* = 88-96


Play all.

**YEAR D****Etude No. 1***Adagio cantabile by Gallay* = 60-72

Start on measure 2 of line 2 and play to the end.

**Etude No. 2***Allegro Mosso* = 72-92

Play all.

**YEAR E****Etude No. 1***Valse-Lentement by Bohme* = 70-80

Play all.

**Etude No. 2***Allegro marziale by Gatti* = 112-120

Play all.

**Known Errata:**

- The second note in measure 26 should be a Concert F.

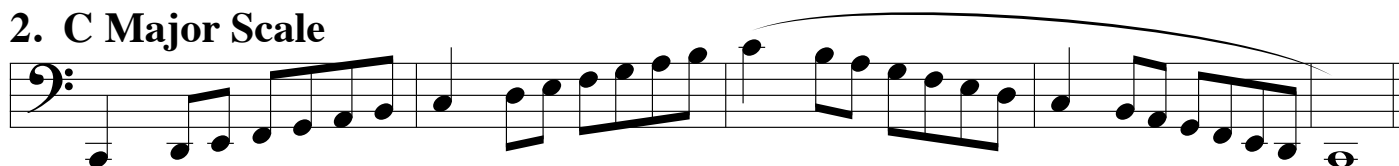
# ATSSB Bass Trombone Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

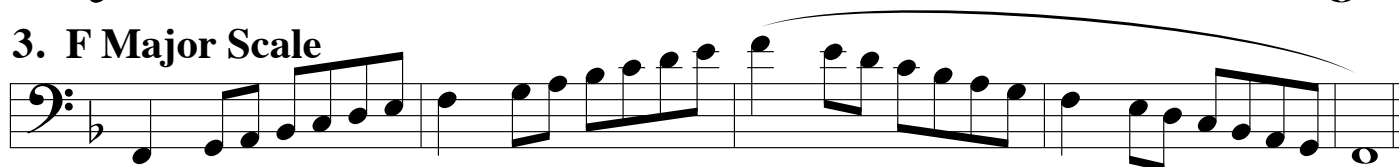
## 1. G Major Scale



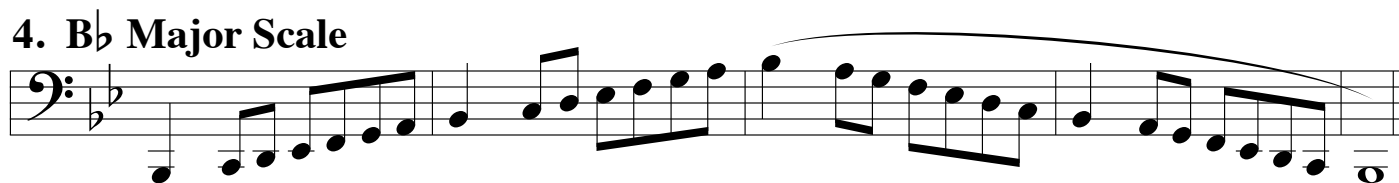
## 2. C Major Scale



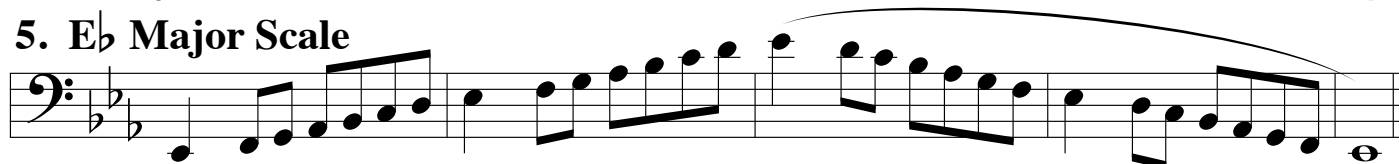
## 3. F Major Scale



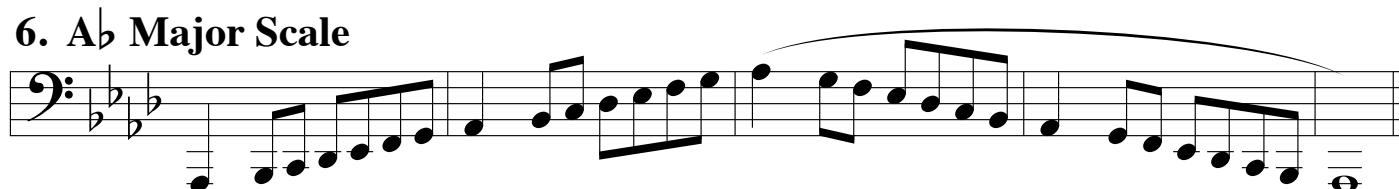
## 4. Bb Major Scale



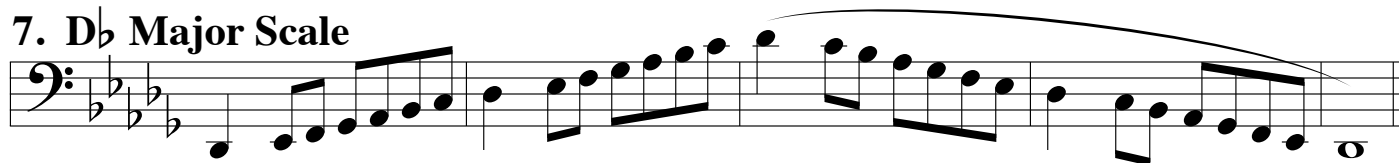
## 5. Eb Major Scale



## 6. Ab Major Scale



## 7. Db Major Scale



## 8. Chromatic Scale



Bass Trombone  
ATSSB etude No. 1  
Year A

# C Major

Excerpted from the Rubank  
Selected Studies for Baritone

GATTI

Largo cantabile  $\bullet = 56-66$

*pp*

*fletabile*  
[mournfully]

*afrett.* [accel.]

*a tempo*

*rinf.* *tratt.* *f* *ten.* *pp*

*cresc.* *f* *pp* *stent.*

*p* *a tempo* *smorz.*

*pp* *morendo*

Stop here

February 2016

Bass Trombone  
ATSSB etude No. 2  
Year A

# A $\flat$ Major

Excerpted from the Rubank  
Selected Studies for Baritone

BOHME

Vivace  $\text{♩} = 66-76$

*f*

*p*

*rit.* *f a tempo*

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Bass Trombone  
ATSSB etude No. 1  
Year B

# G<sup>b</sup> Major

Excerpted from the Rubank  
Selected Studies for Baritone

DUHEM

Adagio cantabile

♩ = 60-72

3

*p*

*f*

*p*

cresc.

*fz*

rall.

*a tempo*

*pp*

*p*

3

3

cresc.

rall.

Bass Trombone  
ATSSB etude No. 2  
Year B

# B $\flat$ Major

Excerpted from the Rubank  
Selected Studies for Baritone

BOHME

Alla breve  $\text{♩} = 96-104$

*p*

*mf*

*p*

*f*

*p* cresc.

*f*



# E<sup>b</sup> Major

# DUHEM

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Bass Trombone  
ATSSB etude No. 2  
Year C

# B<sup>b</sup> Minor

Excerpted from the Rubank  
Selected Studies for Baritone

BOHME

Allegretto ♩ = 88-96

*p legere*

*simile*

*mf*

*pp*

*p*

*p*

*mf*

Bass Trombone  
ATSSB etude No. 1  
Year D

**B<sup>b</sup> Major**  
Excerpted from the Rubank  
Selected Studies for Baritone

GALLAY

Adagio cantabile    ♩ = 60-72    (1)

*p* **Start here** *f* *p* *f* *p* *mf* *pp* poco a poco accel. *a tempo* *pp* *mf* *f* rall.

(1)



(2)



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Bass Trombone  
ATSSB etude No. 2  
Year D

# $E_b$ Minor

Excerpted from the Rubank  
Selected Studies for Baritone

GATTI

Allegro mosso (♩. = 72-92)

*ff* *vigoroso*

*f*

*p*

*cresc.*

*f* *p* *f*

*p* *cresc. poco a poco*

*f*

*p* *cresc. poco a poco*

*f* *p* *pp*

*cresc.* *f*

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# D Minor

Bass Trombone  
ATSSB etude No. 1  
Year E

Excerpted from the Rubank  
Selected Studies for Baritone

BOHME

Valse lentement ♩ = 70-80

*p* *mf* *p*

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Excerpted from the Rubank  
Selected Studies for Baritone

# GATTI

Allegro marziale ♩ = 112-120

*mf*

*f*

*ff* squillante [resonantly] *pp*

*ff* squillante *pp* *cresc.*

*f* *p* *pp*

*cresc.* *f* *pp* squillante *ff* *pp*

squillante *ff* *pp* *p*

*cresc.* *f*

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# TREBLE CLEF BARITONE

## SELECTED STUDIES FOR THE CORNET OR TRUMPET


(Voxman/Rubank)

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

### YEAR A

**Page 21**


*Largo cantabile by Gatti*

 = 56-66

Play from the beginning to the first note of line 8 (measure 21).

**Page 17**

*Vivace by Bohme*

 = 66-76

Play all.


#### Known Errata:

In measure ten not counting the pickup note, all B's should be B $\flat$ .

### YEAR B

**Page 32**

*Adagio Cantabile by Duhem*

 = 60-72


Play from the beginning to the third beat of measure 3 on line 6.

#### Known Errata:

Measure 9, fourth note should be a 16th note.

**Page 3**

*Alla Breve by Bohme*


 = 96-104

Play all.

### YEAR C

**Page 8**

*Adagio Cantabile by Duhem*

 = 44-50


Play from the 4th measure of the 4th line to the 1st note of line 11.

#### Known Errata:

1. In the cadenza on line 10, the G in the second group of 32nd notes should be a G $\flat$  and the F after the low D fermata should be an F $\flat$ .
2. In the last measure of line 7 on beat 4, there should be a natural on the fifth note - D (the flat does NOT carry through the measure).

**Page 27**

*Allegretto by Bohme*


 = 88-96

Play all

### YEAR D

**Page 2**


*Adagio cantabile by Gallay*

 = 60-72

Play from measure 3 of line 2 to the first note of measure 3 on line 8.

**Page 35**

*Allegro Mosso*


 = 72-92

Play all.

### YEAR E

**Page 14**

*Valse-Lentement by Bohme*

 = 70-80

Play the first five lines.

**Page 16**

*Allegro marziale by Gatti*

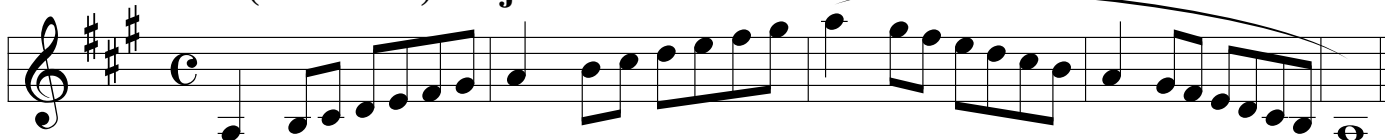
 = 112-120

Play to the first note of measure 3 on line 8 (dotted half D).

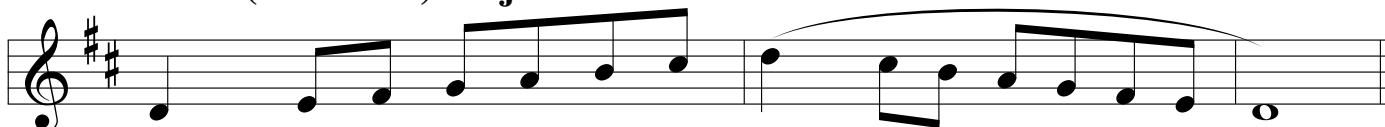
# ATSSB Baritone Treble Clef Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

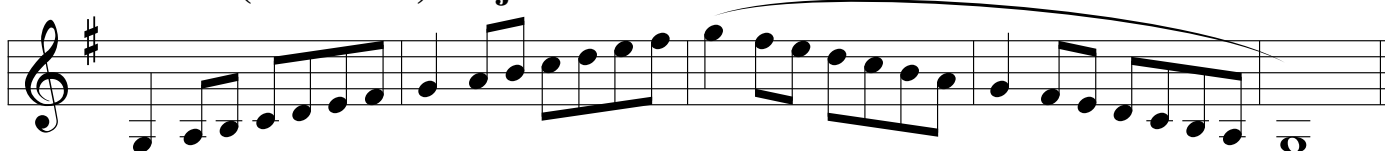
## 1. Concert G (written A) Major Scale



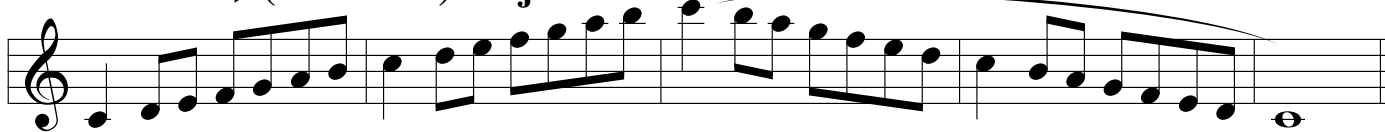
## 2. Concert C (written D) Major Scale



## 3. Concert F (written G) Major Scale



## 4. Concert B $\flat$ (written C) Major Scale



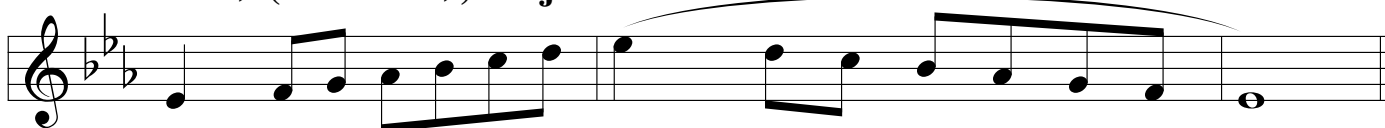
## 5. Concert E $\flat$ (written F) Major Scale



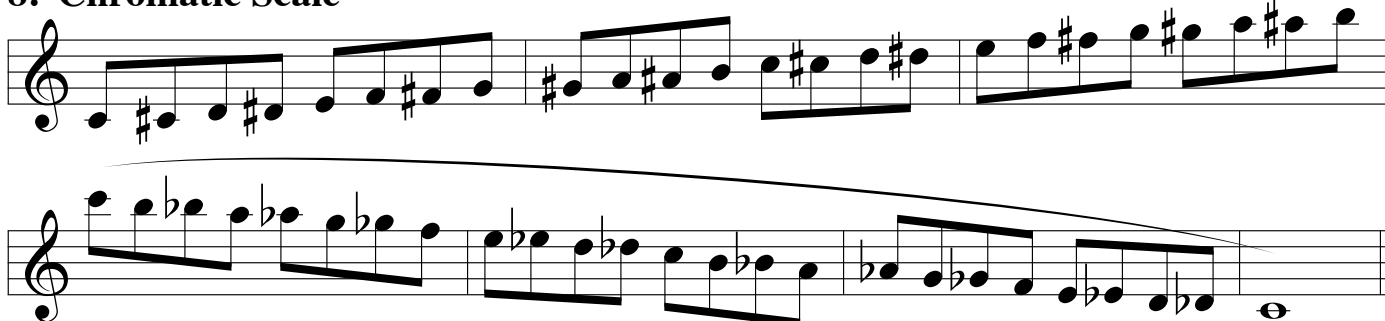
## 6. Concert A $\flat$ (written B $\flat$ ) Major Scale



## 7. Concert D $\flat$ (written E $\flat$ ) Major Scale



## 8. Chromatic Scale





# BASS CLEF BARITONE

## SELECTED STUDIES FOR BARITONE

(Voxman/Rubank)

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

### YEAR A

**Page 18**

*Largo cantabile by Gatti*

♩. = 56-66

Play from the beginning to the first note C on line 7 (measure 21).

**Page 15**

*Vivace by Bohme*

♩. = 66-76

Play all.

#### Known Errata:

In measure 10 not counting the pickup note, all A's should be A $\sharp$ .

### YEAR B

**Page 30**

*Adagio Cantabile by Duhem*

♩ = 60-72

Play from the beginning to the third beat of measure 3 on line 6.

**Page 3**

*Alla Breve by Bohme*

♩ = 96-104

Play all.

### YEAR C

**Page 6**

*Adagio Cantabile by Duhem*

♩. = 44-50

Play from the 2nd measure of the 4th line to the 1st note of the 2nd measure of line 10.

#### Known Errata:

1. In measure one of line 9, the last note B $\sharp$  should be a B $\flat$ .
2. In measure two of line 9, the F in the second group of 32nd notes should be an F $\sharp$ .
3. In measure one of line 10, the 7th and 9th notes should be E $\flat$ .
4. In the last measure of line 6 on beat 4, there should be a natural on the fifth note - C (the flat does NOT carry through the measure).

**Page 25**

*Allegretto by Bohme*

♩ = 88-96

Play all.

### YEAR D

**Page 2**

*Adagio cantabile by Gallay*

♩ = 60-72

Start in measure 2 of line 2 and play to the first note of measure 2 on line 8 (dotted quarter B $\flat$ ).

**Page 33**

*Allegro Mosso*

♩. = 72-92

Play all.

### YEAR E

**Page 12**

*Valse-Lentement by Bohme*

♩ = 70-80

Play the first five lines.

**Page 14**

*Allegro marziale by Gatti*

♩ = 112-120

Play to the first note of measure 3 on line 8 (dotted half C).

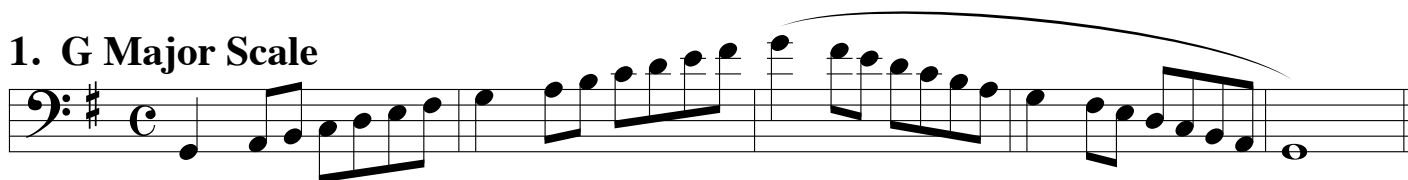
#### Known Errata:

The second note in measure 26 should be a Concert F.

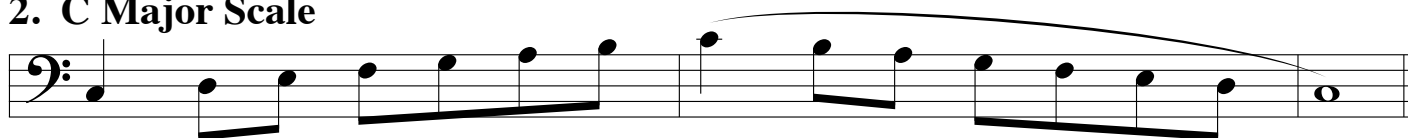
# ATSSB Baritone Bass Clef Scales

Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of  $\text{♩} = 120$ .  
Scales should be performed in order without delay between scales.

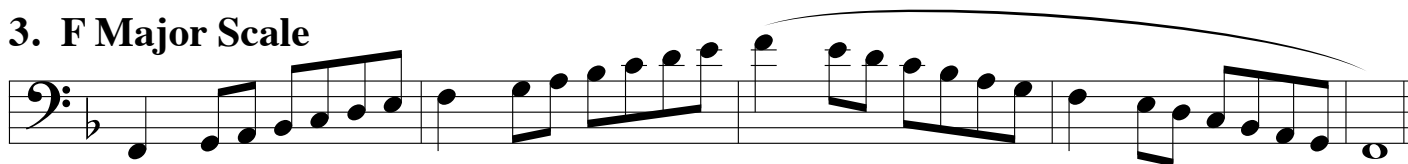
## 1. G Major Scale



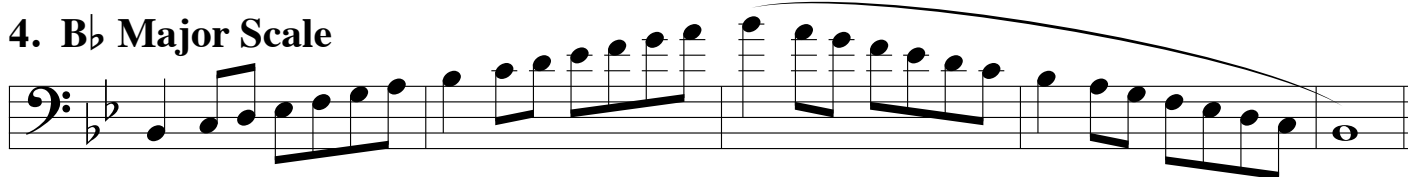
## 2. C Major Scale



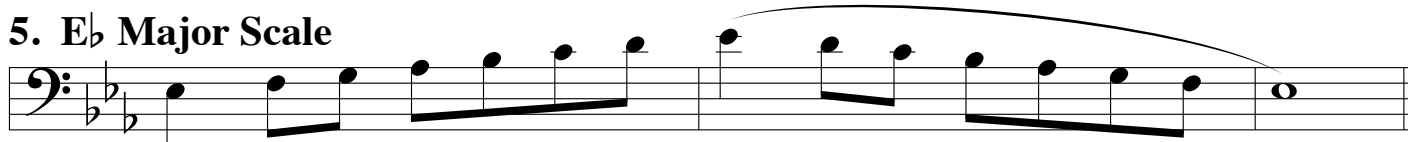
## 3. F Major Scale



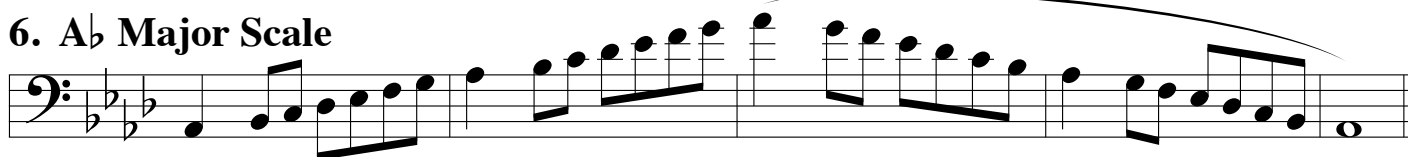
## 4. Bb Major Scale



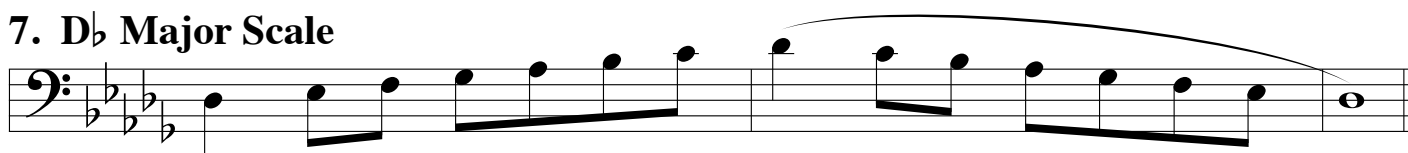
## 5. Eb Major Scale



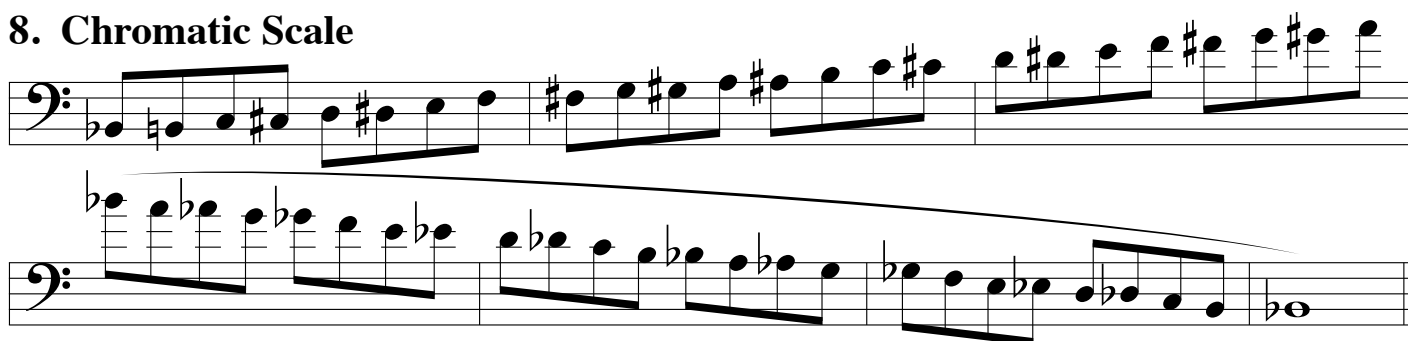
## 6. Ab Major Scale



## 7. Db Major Scale




## 8. Chromatic Scale



**TUBA****Transcribed from SELECTED STUDIES FOR BARITONE**

(Only available from ATSSB by permission of Rubank)


(Voxman/Rubank)

**NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE.****YEAR A****Etude No. 1***Largo cantabile by Gatti* = 56-66


Start at the beginning and stop after the first note C on line 7.

**Known Errata:**


1. In measure eight, the marking "f lebile" should be "f lebile" - meaning "mournfully".

**Etude No. 2***Vivace by Bohme* = 66-76


Play all.

**Known Errata:**In measure ten not counting the pickup note, all A's should be A $\flat$ .**YEAR B****Etude No. 1***Adagio Cantabile by Duhem* = 60-72


Play all.

**Etude No. 2***Alla Breve by Bohme* = 96-104


Play all.

**YEAR C****Etude No. 1***Adagio Cantabile by Duhem* = 44-50


Play from the last measure of the 3rd line to the end.

**Etude No. 2***Allegretto by Bohme* = 88-96


Play all.

**YEAR D****Etude No. 1***Adagio cantabile by Gallay* = 60-72

Start on measure 2 of line 2 and play to the end.

**Etude No. 2***Allegro Mosso* = 72-92

Play all.

**YEAR E****Etude No. 1***Valse-Lentement by Bohme* = 70-80

Play all.

**Etude No. 2***Allegro marziale by Gatti* = 112-120

Play all.

**Known Errata:**

The second note in measure 26 should be a Concert F.

## 1. G Major Scale



Tuba ATSSB etude No. 1  
Year A

# C Major

Excerpted from the Rubank  
Selected Studies for Baritone

GATTI

Excerpted from the Rubank  
Selected Studies for Baritone

# GATTI

*Largo cadente*

*pp*

*flectibile*  
[mournfully]

*afrett. [accel.]*

*a tempo*

*rinf.* *tratt.* *f* *ten.* *pp*

*cresc.* *f* *pp* *stent.*

*f*

*Stop here*

*p* *a tempo* *smorz.*

*pp* *morendo*

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February 2016

# A $\flat$ Major

Tuba ATSSB etude No. 2  
Year A

Excerpted from the Rubank  
Selected Studies for Baritone

BOHME

Vivace  $\text{♩} = 66-76$

*f*

*p*

*rit.* *f a tempo*

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Tuba ATSSB etude No. 1  
Year B

# G<sup>b</sup> Major

Excerpted from the Rubank  
Selected Studies for Baritone

DUHEM

Adagio cantabile

♩ = 60-72

3

*p*

*f*

*p*

cresc.

*fz*

rall.

*a tempo*

*pp*

*p*

3

3

cresc.

rall.

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# B $\flat$ Major

Tuba ATSSB etude No. 2  
Year B

Excerpted from the Rubank  
Selected Studies for Baritone

BOHME

Alla breve  $\text{♩} = 96-104$

*p*

*mf*

*p*

*f*

*p* *cresc.*

*f*



February 2016

# DUHEM

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Selected Studies for Baritone

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Play all.

February 2016

Tuba ATSSB etude No. 2  
Year C

**B $\flat$  Minor**  
Excerpted from the Rubank  
Selected Studies for Baritone

BOHME

Allegretto ♩ = 88-96

*p* légère

*simile* *mf*

*pp*

*p*

*p*

*mf*

*mf*

*mf*

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Tuba ATSSB etude No. 1  
Year D

# B<sup>b</sup> Major

Excerpted from the Rubank  
Selected Studies for Baritone

GALLAY

Adagio cantabile    ♩ = 60-72

*p* **Start here** *f* *p* *f* *p* *mf* *pp* *poco a poco accel.* *a tempo* *pp* *mf* *f* *rall.*

(1)



(2)



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# E $\flat$ Minor

Tuba ATSSB etude No. 2  
Year D

Excerpted from the Rubank  
Selected Studies for Baritone

GATTI

Allegro mosso (♩. = 72-92)

*ff* *vigoroso*

*f*

*p*

*cresc.*

*f* *p* *f*

*p* *cresc. poco a poco*

*f*

*p* *cresc. poco a poco*

*f* *p* *pp*

*cresc.* *f*

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# D Minor

Excerpted from the Rubank  
Selected Studies for Baritone

Tuba ATSSB etude No. 1  
Year E

BOHME

Valse lentement ♩ = 70-80

*p* *mf* *p*

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# A $\flat$ Major

Tuba ATSSB etude No. 2  
Year E

Excerpted from the Rubank  
Selected Studies for Baritone

GATTI

Allegro marziale ♩ = 112-120

*mf*

*f*

*ff* squillante [resonantly] *pp*

*ff* squillante *pp* *cresc.*

*f* *p* *pp*

*cresc.* *f* *ff* *pp*

*ff* *pp* *p*

*cresc.* *f*

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# DOUBLE BASS


## VARIOUS BOOKS (SEE EACH YEAR)

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

### YEAR A – 57 Studies in Two Volumes, Volume 1


**Storch-Hrabe (Fred Zimmerman), International Music Company**

**Page 27, #27**

 = 68

Play from the beginning through the first note of measure 16.

**Page 8, #7**


 = 86

Play from the beginning through measure 24, beat 3 first note.

### YEAR B – 30 Studies for String Bass


**Simandl (Fred Zimmerman), International Music Company**

**Page 19, #17**

 = 70

Play from the beginning to the key change.

**Page 19, #17**


 = 88

Begin at the Cantabile and stop at the Tempo I.

### YEAR C – 30 Studies for String Bass


**Simandl (Fred Zimmerman), International Music Company**

**Page 9, #7**

 = 72

Play from the beginning through measure 36.

**Page 10, #8**


 = 98

Play from the beginning through measure 32. Stop at the key change.

### YEAR D – 30 Studies for String Bass

**Simandl (Fred Zimmerman), International Music Company**

**Page 27, #25**


 = 80

Start on beat 3 of measure 8 and play through measure 32.

### 110 Studies, Opus 20

**Sturm (Fred Zimmerman), International Music Company**

**Page 2, #1**


 = 108

Play all.

### YEAR E – 30 Studies for String Bass

**Simandl (Fred Zimmerman), International Music Company**

**Page 4, #2**


 = 72

Play from the beginning through measure 33.

### 57 Studies in Two Volumes, Volume 1

**Storch-Hrabe (Fred Zimmerman), International Music Company**

**Page 2, #1**

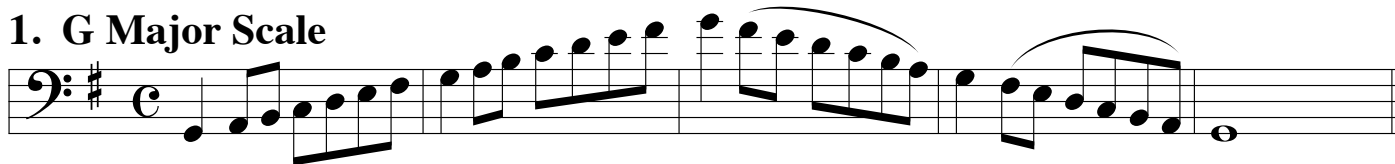
 = 72

Play from the beginning through measure 22 (fermata).

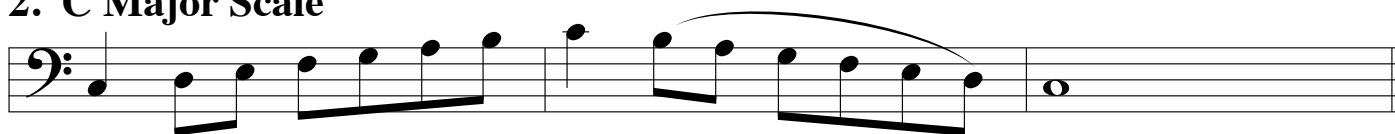
# ATSSB Double Bass Scales

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.  
Scales should be performed in order without delay between scales.

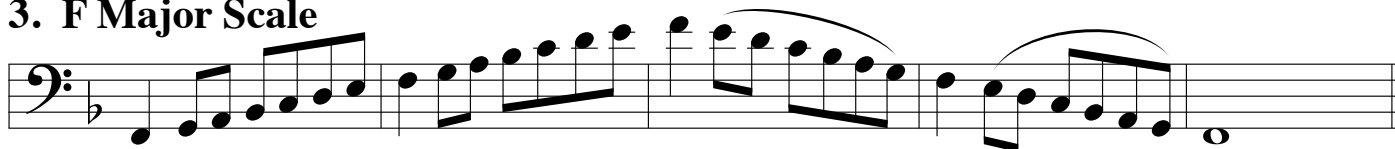
## 1. G Major Scale



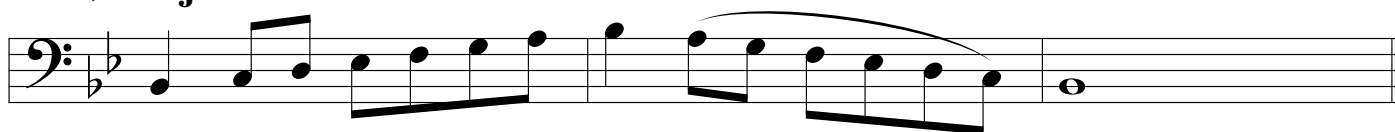
## 2. C Major Scale



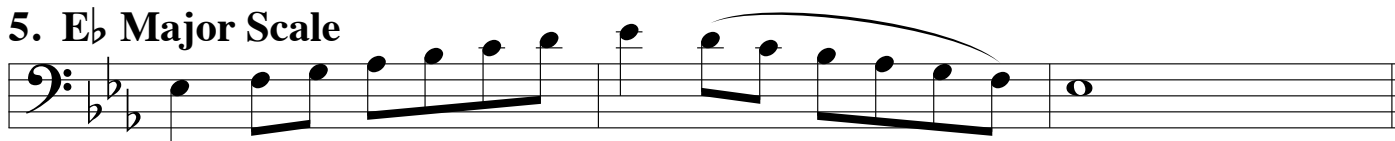
## 3. F Major Scale



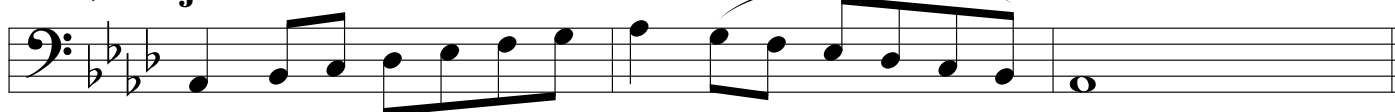
## 4. Bb Major Scale



## 5. Eb Major Scale



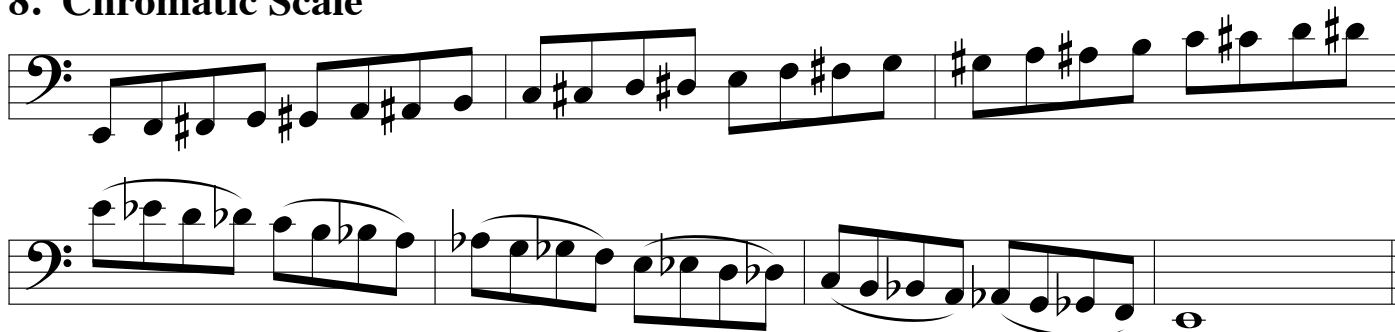
## 6. Ab Major Scale



## 7. Db Major Scale



## 8. Chromatic Scale





# ATSSB Percussion Audition Guidelines

All percussion equipment to be used must be in the audition area before auditions begin. Students may take their sticks and mallets with them to the holding area but must leave equipment in the audition area.

State level chair audition will be held on cuts from the music to be performed in the All-State Band and will be posted online after Area.

## ROUND ONE: SNARE DRUM

1. The first 5 students will be allowed in the audition room for a 30-second warmup timed by the Monitor.
2. After the warmup, all but the first performer will exit the room, then auditions begin.
3. If the individual student wishes to warm up, they may play a long roll for no more than five seconds (timed by the monitor), after which they will play the assigned etude.
4. After five students have auditioned, the next five will be allowed in to warm up (see No. 1 above).
5. This continues until all students have performed the first round (snare drum).

## ROUND TWO: MALLETS

1. Beginning a third of the way down the audition list, the first 5 students will be allowed in the audition room for a 30-second warmup timed by the Monitor.
2. After the warmup, all but the first performer will exit the room, then auditions begin.
3. If the individual student wishes to warm up, they may play a long roll for no more than five seconds (timed by the monitor), after which they will play the assigned etude.
4. After five students have auditioned, the next five will be allowed in to warm up (see No. 1 above).
5. This continues until all students have performed the second round (mallets).

Mallet recommendations are as follows (*this list should be used as a reference for the type of mallet that should be used for the student's performance*):

- bells - hard rubber mallets such as 06 Mike Balter, gray, or medium plastic mallets.
- marimba - any medium firm yarn wrapped marimba mallet such as Encore 32AY, Innovative 603H or Balter 222.
- xylophone - medium hard rubber mallets such as Encore 1038, Innovative ENS360, or Balter 5.

Students should refrain from using any plastic mallets, brass mallets, or acrylic mallets.

## ROUND THREE: TIMPANI

1. Beginning two-thirds of the way down the audition list, the first 5 students will be allowed in the audition room for a 30-second warmup timed by the Monitor.
2. After the warmup, all but the first performer will exit the room, then auditions begin.
3. The Monitor will lower all tuning pedals to the floor.
4. Each student will tune each timpani from any non-electronic source so long as it is audible to the judging panel. Each student will be given 30 seconds to tune the timpani. Timing will be done by the percussion monitor. After the tuning process, they must touch each drum from the lowest pitch to the highest pitch to demonstrate to the judges the resulting pitches before beginning the etude. They may play a long roll on the first note of the etude for no more than five seconds as a warmup, after which they will play the assigned etude. Judges will consider tuning in their adjudication of the etude.
5. After the student is done, the Monitor will lower the pedals to the floor again for the next student.
6. After five students have auditioned, the next five will be allowed in to warm up (see No. 1 above).
7. This continues until all students have performed the third round (timpani).

# UNIFIED PERCUSSION

August 2021

**SNARE DRUM: PORTRAITS IN RHYTHM** (Anthony J. Cirone/Warner Brothers Music)

**MALLETS: MODERN SCHOOL FOR XYLOPHONE, MARIMBA, VIBRAPHONE** (Morris Goldberg/musical interpretations and editing by Anthony J. Cirone, published by Alfred Music)

**TIMPANI: MODERN METHOD FOR TYMPANI** (Saul Goodman, edited by Kohloff, Werdesheim and Cirone/Alfred Music or Warner-Brothers)



## YEAR A

**SNARE DRUM: Page 13, #11**, Play to the downbeat of line 9 (measure 12). Tempo as marked

**Clarification:** All quarter notes with rolls are followed by a dot and tie.

The dot is slightly hidden in some ties, but they are all dotted quarter notes.

**MALLETS: Pages 92-93, #XXXVIII, Vivace**. Play all.

 = 120-132  
 = 96

**TIMPANI: Page 63, #62** (three drum), *Allegro*, Play all.

### Clarification:

The roll in measure 9 should be on beat 4. Some editions have the roll on other beats.

## YEAR B


**SNARE DRUM: Page 28, #26**, Play from measure 2 of line 6 (measure 17) to the end. Tempo as marked

### Known Errata:

Measure 25, beat 7 should have a tie into the release like beat 1.


Measure 29, add a tie connecting the flam on the 'te' of beat 5 to the downbeat of beat 6.

**MALLETS: Page 76, #XVIII**

 = 72

Play all.

**TIMPANI: Page 60, #57** (two drum), in F & C.

 = 92

Play through measure 6 of line 5 (measure 25). Stop on the rest at the beginning of measure 26.

## YEAR C

**SNARE DRUM: Page 26, #24**

Tempo as marked

Play from measure 1 of line 3 (measure 5) to the first note of measure 2 of line 11.

**MALLETS: Page 94**

*Bach's Violin Concerto in A Minor*


 = 110-116

Play from the beginning to the first note of beat 2 in measure 2 of line 12.

### Known Errata:

1. Measure 9, last note tied to the next measure (10) is rolled.
2. In measures 21, 22, 25, and 27, the tied eighth note on the upbeat of the first count is rolled.

**TIMPANI: Page 58, #53** (two drum), *Slow March*. Play all.

 = 66

## YEAR D


**SNARE DRUM: Page 52, #48**, Play the first 8 lines.

Tempo as marked

### Known Errata:

In older editions in measure 12, the last note should be an eighth note, not a sixteenth note.

**MALLETS: Page 90, #XXXV, Allegretto**, Play all.

 = 80

### Known Errata:

Measure 24 should have a flat on the D, not a natural as is found in the new edition.

**TIMPANI: Page 63, #60** (three drum), *Andante*, Play the first 4 lines. Stop on the rest at the beginning of measure 18.


 = 80

## YEAR E


**SNARE DRUM: Page 45, #42**, Play the last 6 lines.

Tempo as marked

**MALLETS: Page 69, #XI, Allegro assai**, Play all.

 = 132

**TIMPANI: Page 60, #58** (two drum), *In G & D*, Play from measure 4 of line 3 to the end.

 = 64