

# **ASSOCIATION OF TEXAS SMALL SCHOOL BANDS**



## **Prescribed Audition List**

### **ATSSB All-State Band Auditions**

Newly Revised, Updated and Edited May 1, 2025

**Effective for the school year 2025-26**

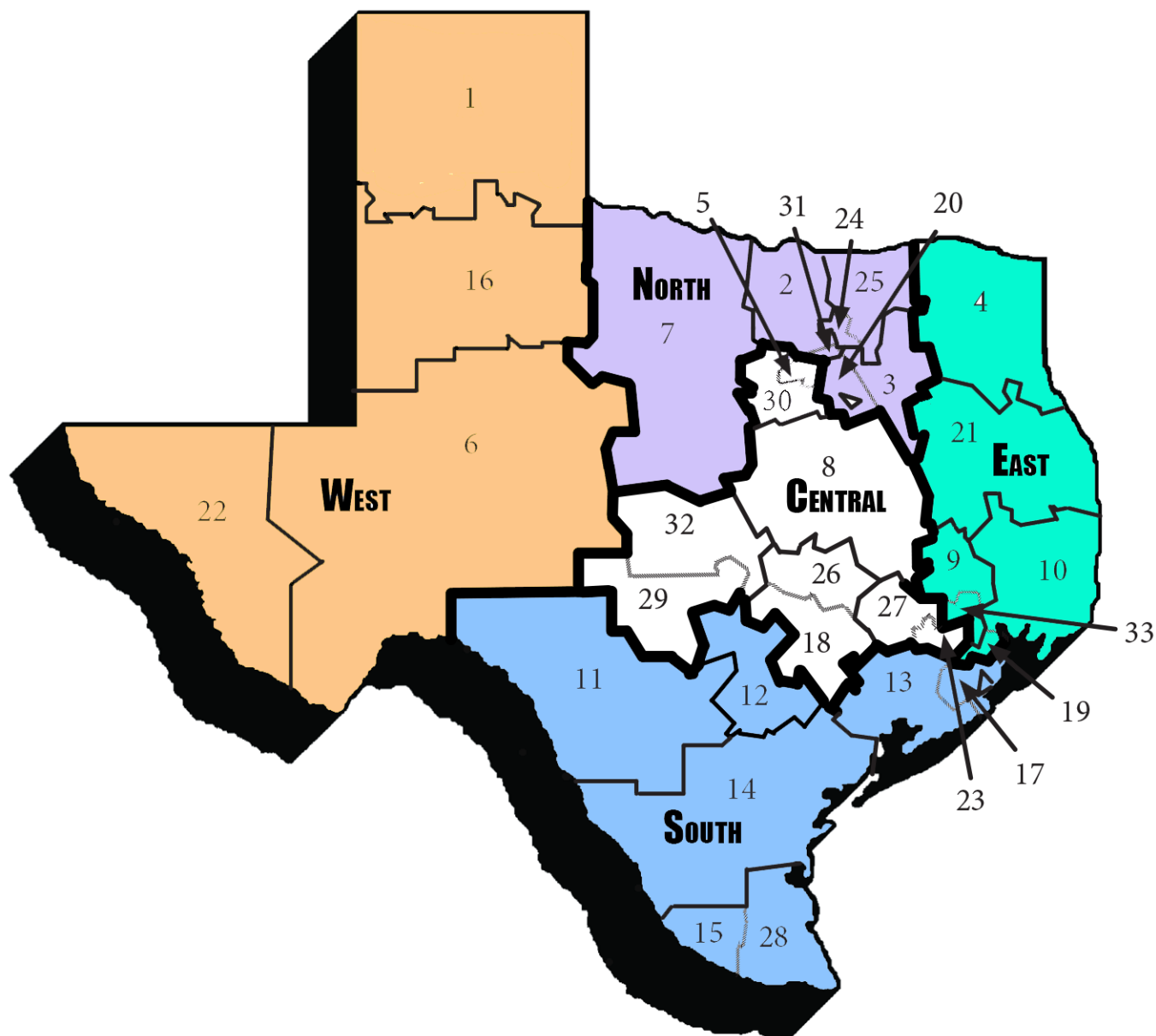
**NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE**

## 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

## 2025-2026 UPDATE: USE YEAR “E”

**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 5-11-25

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

PAL COVER .....	May 2025	E♭ Alto & Baritone Saxophone .....	May 2025
ATSSB Area Alignment .....	May 2025	B♭ Tenor Saxophone .....	May 2025
Year E Update .....	May 2025	French Horn .....	May 2025
Officers .....	May 2025	Trumpet .....	May 2025
Region/Area Auditions .....	May 2025	Trombone .....	May 2025
State Chair Auditions .....	May 2025	Bass Trombone .....	March 2016
Jazz Ensemble Region Auditions .....	May 2025	Baritone TC .....	May 2025
Jazz Ensemble Area Certification .....	May 2025	Baritone BC .....	May 2025
Code of Ethics .....	July 2019	Tuba .....	March 2016
ATSSB Penalties and Infractions .....	February 2016	Double Bass .....	May 2025
ATSSB Appeals Process .....	February 2016	ATSSB Percussion Audition Guide .....	May 2025
ATSSB Eligibility .....	March 2023	Unified Percussion .....	May 2025
Flute .....	February 2024		
Oboe .....	May 2025		
Bassoon .....	May 2025		
B♭ Clarinet .....	May 2025		
E♭ Alto & Contra Clarinet .....	May 2025		
B♭ Bass & Contra Clarinet .....	May 2025		

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

### ATSSB PAL Year E Errata

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

Please note that the number of alto clarinets and string basses has been reduced to 2 - one for each band. Also, the number of alto saxophones has been increased to 8 in each band. One alto clarinet and 1 string bass from each Area will record for the final selection the day after Area. Also, in addition to one alto saxophone and one euphonium from each Area selected for State, the second chair of each section will record for final selection of an additional 3 in each band the day after Area.

### 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.

# 2025-2026 ATSSB Officers and Organizers

Angie Cavender Liss, Howe (2025-2027) .....	President
Brian Sours, Tenaha (2025-2027) .....	President-Elect
Rodney Bennett, Olney (2025-2027) .....	Immediate Past-President
*Kenneth L. Griffin, Houston (appointed 2023-2025) .....	Executive Secretary
Kristi Flusche, Groesbeck (2023-2025) .....	Class 1C Representative
Christina Smith, Center (2024-2026) .....	Class 2C/3C Representative
Jesus Perez, Cross Plains (2025-2026) .....	Class 1A Representative
Justin Mauldin, Sundown (appointed 2025-2026) .....	Class 2A Representative
Jim Best, Mineola (2025-2027) .....	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 Marty Filip, Quinlan	10/19 Russell Hopkins, Jasper	18/26 Ann Lowes Mueller, La Grange
4 Jay Sutton, Pleasant Grove	11 Leo Garza, Carrizo Springs	21 Craig Haynie, Henderson
5/30 Joe Walker, Godley	12 Nichele Gonzales, Danville	22 Anthony Alvarado, Clint
6 Brittany 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), \*R. Michael Hardy, \*Michael Marsh, \*Fred Pankratz, and \*Elmer Schenk. Serving as ex-officio members of the SBOD are Past-Presidents Mike Bartley, Brandon Brewer, Eric Gray, Jim Jones, Matt Knight, Steven Moore, Ronnie Page, Gary Robbins, Don Stockton, George Strickland, Rob Touns, Robert Vetter, and John Young.

## 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 .....	Justin Mauldin, Sundown
All-State Symphonic Band Apprentice .....	Mark Belding, Santo
All-State Symphonic Band Percussion Organizer .....	Hugh Grubbs, Graham
All-State Symphonic Band Percussion Apprentice .....	
All-State Concert Band Organizer .....	John Bratton, Panhandle
All-State Concert Band Apprentice .....	Many Keene, Ganado
All-State Concert Band Percussion Organizer .....	Darshan Jhaveri, Rivercrest
All-State Concert Band Percussion Apprentice .....	
All-State Jazz Ensemble Organizer .....	Devin Sipes, Pleasant Grove
All-State Jazz Ensemble Organizer Apprentice .....	Chris Partridge, Boyd
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.

JAZZ ENSEMBLE DESIGNATED SET ADJUDICATIONS are to take place on Saturday, November 8, 2025.

AREA CERTIFICATION DEADLINE December 13, 2025; Dual certification selection deadline December 15, 2025.

AREA: Saturday, January 10, 2026.

ALL-STATE CLINIC: February 11-14, 2026.

Randall D. Standridge (composer and clinician – CONCERT BAND

**UNTITLED** by Randall D. Standridge (Commissioned by ATSSB)

Dr. Richard M. Heidel (University of Iowa) – SYMPHONIC BAND

Tito Carrillo (Texas State University) - JAZZ ENSEMBLE

**UNTITLED** by Tito Carrillo (Commissioned by ATSSB)

ALL-STATE CONCERT Saturday, February 14, 2026: 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

May 2025

## 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 each Area plus 3 from recorded auditions after 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 each Area plus 3 from recorded auditions after 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 record for State from each Area and only 2 shall be selected for State)
  - 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 record for State from each Area and only 2 shall be selected for State) - 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.