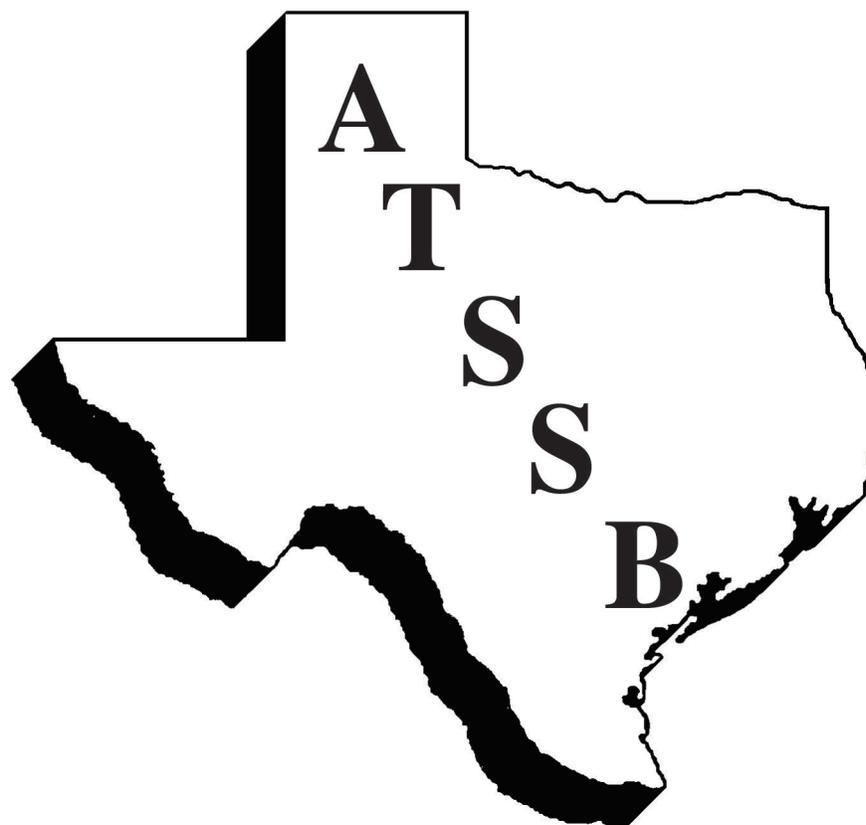


ASSOCIATION OF TEXAS SMALL SCHOOL BANDS



Prescribed Audition List

ATSSB All-State Band Auditions

Newly Revised, Updated and Edited July 22, 2022

Effective for the school year 2022-2023

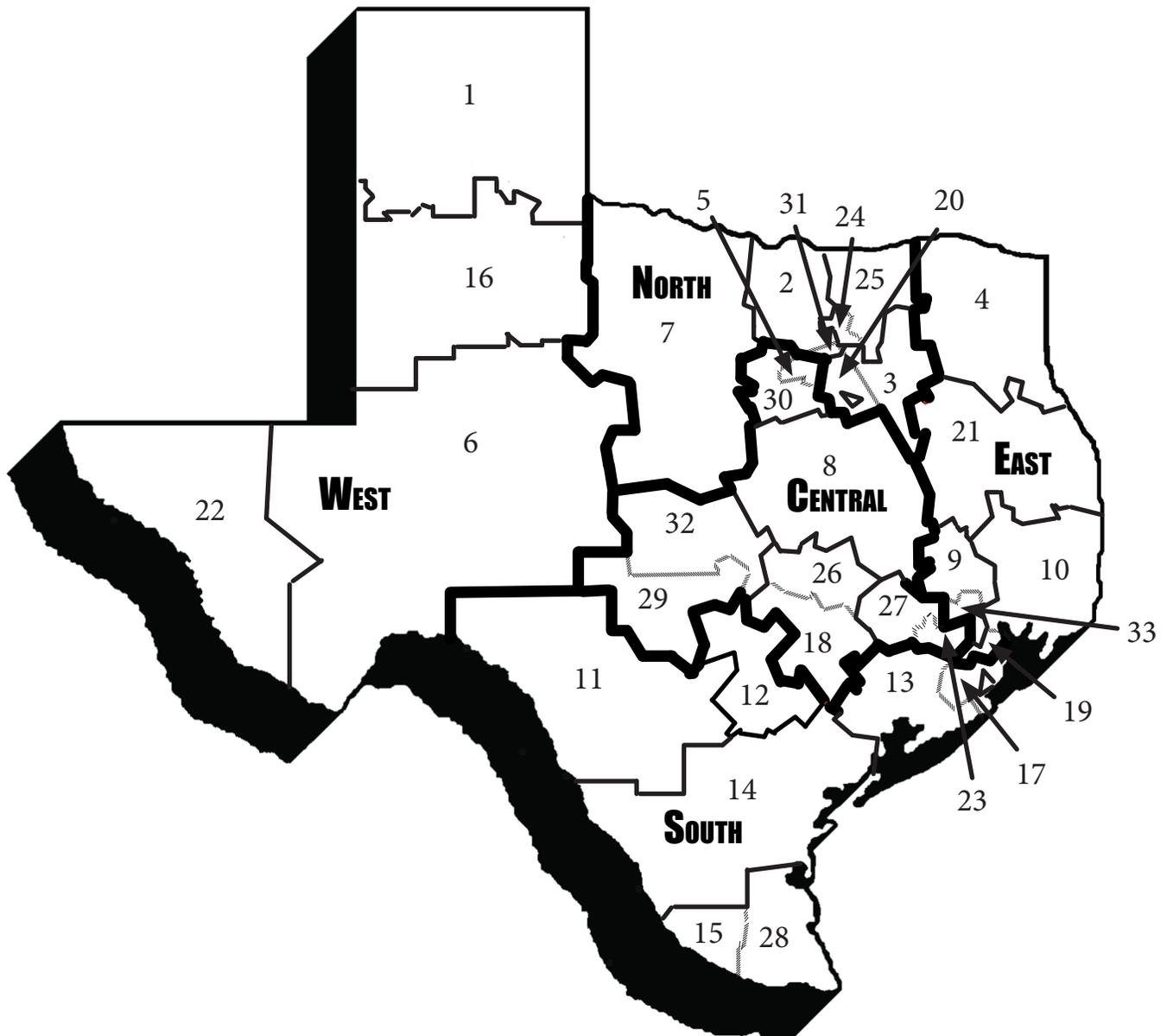
NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE

ATSSB 5-Area Alignment 2022-24 (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

2022-2023 UPDATE: USE YEAR “B”

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 5-5-2022

The following sheets are current for 2022-2023 (your PAL should be in the following order):

PAL COVER	May 2022	E♭ Alto & Baritone Saxophone	February 2016
ATSSB Area Alignment	May 2022	B♭ Tenor Saxophone	February 2016
Year B Update	May 2022	French Horn	February 2016
Officers	May 2022	Trumpet	February 2016
Region/Area Auditions	April 2022	Trombone	February 2016
State Chair Auditions	April 2021	Bass Trombone	February 2016
Jazz Ensemble Region Auditions	February 2019	Baritone TC	February 2016
Jazz Ensemble Area Certification	February 2019	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	February 2016	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 B Errata

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.

2022-2023 ATSSB Officers and Organizers

Matt Knight, Abernathy (2021-2023)	President
Rodney Bennett, Olney (2021-2023)	President-Elect
Eric Gray, Gilmer (2021-2023)	Immediate Past-President
*Kenneth L. Griffin, Houston (appointed 2021-2023)	Executive Secretary
Gina Muela, Littlefield (2021-2023)	Class 1C Representative
Christina Smith, Center (2022-2024)	Class 2C/3C Representative
Brian Tillman (appointed until 2023)	Class 1A Representative
Brian Sours, Tenaha (2022-2024)	Class 2A Representative
Bonnie Anderson, Littlefield (2021-2023)	Class 3A Representative
Marc Nichelson, China Spring (2022-2024)	Class 4A Representative

Region Coordinators

1 Kevin Kuehler, Borger	8 Marc Nichelson, 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, Warren	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 Dr. Jennifer Voges, Yoakum	22 Anthony Alvarado, Clint
6 Josh Bailey, San Angelo	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 Mike Bartley, John Young, Brandon Brewer, Robert Vetter, Rob Toups, Jim Jones, Steven Moore, Gary Robbins, George Strickland, Ronnie Page, and Don Stockton.

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

Area West Coordinator:	Don Summersgill, Levelland HS (1,6,16,22) - 806-789-3551 (cell)
Area North Coordinator:	Mike Bartley, Ranchview HS (2,3,7,24) - 972-989-0363 (cell)
Area East Coordinator:	Joe Hewitt, Tyler Chapel Hill HS (4,9,10,21) - 903-330-6548 (cell)
Area Central Coordinator:	Marc Nichelson, Robinson HS (5,8,18,23,29) - 903-780-7971 (cell)
Area South Coordinator:	Emerico Perez III, Orange Grove HS (11,12,13,14,15) - 361-661-0303

All-State Symphonic Band Organizer	Jay Sutton, Pleasant Grove
All-State Symphonic Band Apprentice	Dago Gonzalez, Mineola
All-State Symphonic Band Percussion Organizer	Donald Myers, Redwater
All-State Symphonic Band Percussion Apprentice	Hunter Hale, Atlanta
All-State Concert Band Organizer	Don Summersgill, Shallowater
All-State Concert Band Apprentice	David Rogers, Hale Center
All-State Concert Band Percussion Organizer	David Speer, Wink
All-State Concert Band Percussion Apprentice	Anthony Aguilar, Slaton
All-State Jazz Ensemble Organizer	Steven Rash, Odem
All-State Jazz Ensemble Apprentice	Adam Bodine, Shallowater
All-State Band Seating Tryout Organizer	Will Burks, Brownfield
All-State Band Seating Tryout 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 first Saturday in September and the first Saturday in October.

AREA JAZZ recordings are to be uploaded to the TMEA server immediately after region jazz auditions.

JAZZ ENSEMBLE DESIGNATED SET ADJUDICATIONS are to take place on Saturday, November 12, 2022.

AREA CERTIFICATION DEADLINE: December 10, 2022.

AREA: Saturday, January 7, 2023

CHAIR AUDITIONS: Students selected to ATSSB All-State Band will record and upload their Area audition January 9-12, 2023.

CHAIR ADJUDICATIONS: Adjudication panels will access the recordings and place students in chair order January 14, 2023.

CHAIR RESULTS: January 15, ATSSB All-State Band chair order published on the ATSSB website. ATSSB All-State students will receive online access to their parts in their respective bands.

ALL-STATE CLINIC: February 8-11, 2023.

Dr. BJ Brooks, West Texas A&M University – CONCERT BAND

Dr. David Allen Waybright, University of Florida – SYMPHONIC BAND

UNTITLED by Carol Brittin Chambers (Commissioned by ATSSB for this premier performance)

Steve Owen, University of Oregon - JAZZ ENSEMBLE

UNTITLED by Steve Owen (Commissioned by ATSSB for this premier performance)

ALL-STATE CONCERT Saturday, February 11, 2023: 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

April 2022

I. STUDENT ENTRY AND REGISTRATION PROCEDURES

- A. The Official registration for ATSSB all-region auditions is 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 be available to adjudicate the auditions.

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 letter. 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 additional notes played before any other scale may result in loss of points. 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. 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 IVB2ai 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. The Monitor will lower all tuning pedals to the floor.
 - iv. Each student will be given 30 seconds to tune the timpani from at least one pitch audible to the judges, with timing done by the percussion monitor.
 - v. After the tuning process, the student shall touch each drum from lowest pitch to highest pitch to demonstrate to the judges the resulting pitches before beginning the etude.
 - vi. No audible or electronic tuning device may be used to re-tune timpani during the performance of an etude.
 - vii. Judges will be instructed to adjudicate tuning as a part of the audition as they see fit.

- viii. 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.
 - ix. 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. The Monitor will lower all pedals to the floor again for the next student.
 - x. After five students have auditioned, the next five will be allowed in to warm up (see section VB2ci above).
 - xi. 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).

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	10	5	9	6	24
B	7	7	10	5	10	24
C	5	9	8	10	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 \flat CLARINETS (only 5 shall be certified to State from Area)
- 3 B \flat BASS CLARINET (only 1 shall be certified to State from Area)
- 3 E \flat 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 trombone, not a valve

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 \flat CLARINETS (only 7 shall be certified to State from Area)
- 3 B \flat BASS CLARINETS (only 1 shall be certified to State from Area)
- 3 E \flat 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 trombone, not a valve 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 \flat ALTO CLARINETS (only 1 shall be certified to State from Area)
 - 2 E \flat or B \flat 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 \flat TENOR SAXOPHONES (only 1 shall be certified to State from Area)
 - 2 E \flat 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, notarized, then brought to State (students will not be seated in the All-State Band without forms properly signed and notarized).

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 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 after sounding at least one note from a non-electronic source that is audible to the judges. 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).
- 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. 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
 - 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. Recordings with spoken words, recorded out of order or recorded without the accompaniment track may be disqualified from participation in the All-State Jazz Ensemble Audition and, if disqualified, the entry fee will not be returned.
 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 six 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 and Bass Trombone (Designated Region Coordinators will certify 3 Tenor Trombones and 2 Bass Trombones to the All-State Jazz Ensemble); SET 5 - 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 6 - 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 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.
- 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 between the Sunday prior to the UIL State Marching Contest and the Saturday following the UIL State Marching Contest each year.
- L. Results will be available on the ATSSB website within twelve hours following the completion of the last section of the Designated Region Adjudication after the completed file has been submitted. Tabulated results will be final at 5 PM on the Wednesday following the Designated Region Adjudication final deadline, 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. The Designated Region Adjudication panels shall place the All-State Jazz Ensemble Audition recordings 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. Results shall be posted with the following statement on the ATSSB website: "Tabulated results were made available for inspection by directors on *MM-DD-YYYY* following the Designated Region Adjudication on *MM-DD-YYYY*. 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 at 5 PM on *MM-DD-YYYY*."
- 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.