

ASSOCIATION OF TEXAS SMALL SCHOOL BANDS



Prescribed Audition List

ATSSB All-State Band Auditions

Newly Revised, Updated and Edited July 24, 2025

Effective for the school year 2025-26

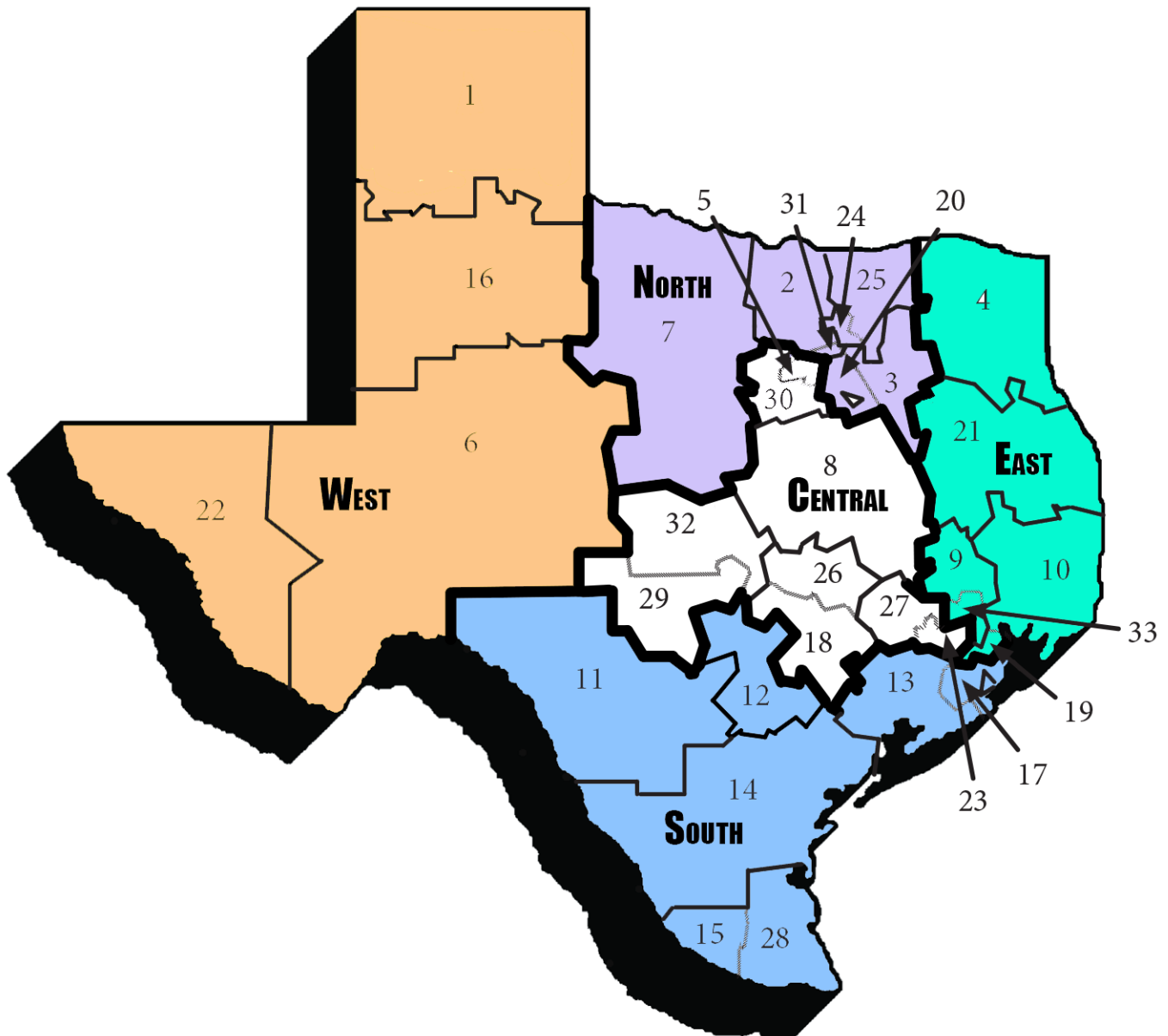
NOTE: NO REPEATS ARE TO BE TAKEN IN ANY EXERCISE

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 7-30-25

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	July 2025	French Horn	May 2025
Officers	July 2025	Trumpet	May 2025
Region/Area Auditions	July 2025	Trombone	May 2025
State Chair Auditions	July 2025	Bass Trombone	March 2016
Jazz Ensemble Region Auditions	July 2025	Baritone TC	May 2025
Jazz Ensemble Area Certification	July 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	July 2025
ATSSB Eligibility	March 2023	Unified Percussion	May 2025
Flute	May 2025		
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 Director
Kristi Flusche, Groesbeck (2025-2027)	Class 1C Representative
Christina Smith, Center (2024-2026)	Class 2C/3C Representative
Jesus Perez, Cross Plains (2025-2027)	Class 1A Representative
Justin Mauldin, Sundown (appointed 2025-2026)	Class 2A Representative
Jim Best, Mineola (2025-2027)	Class 3A Representative
Jay Sutton, Pleasant Grove (appointed 2025-2026)	Class 4A Representative

Region Coordinators

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

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

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:	Joe Walker, Robinson HS (5,8,18,23,29) - 903-780-7971 (cell)
Area South 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	Joshua Leslie, Amarillo
All-State Concert Band Organizer	John Bratton, Panhandle
All-State Concert Band Apprentice	Mandy Keene, Ganado
All-State Concert Band Percussion Organizer	Darshan Jhaveri, Rivercrest
All-State Concert Band Percussion Apprentice	Jeff Johnson, Millsap
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.

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

I. REGION GUIDELINES

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

II. REGION STUDENT ENTRY AND REGISTRATION PROCEDURES

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

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

III. DUAL CERTIFICATION

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

IV. OPTIONAL USE OF RECORDED AUDITION (REGION)

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

V. SELECTION AND ASSIGNMENT OF REGION ADJUDICATION PANELS

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

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

VI. REGION AUDITION PROCEDURES

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

VII. ADJUDICATION AND RANKING THE STUDENTS (REGION)

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

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

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

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

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

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

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

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

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

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

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

Procedures and Rules for AREA AUDITIONS

I. STUDENT ENTRY PROCEDURES

1. Each Region Coordinator shall have certified the following maximum number of students to the Area Auditions. For specifics, see next section (**II. AREA/ALL-STATE ADVANCEMENT**).
2. Regions are required to pay the \$25 Area fee for each student certified to Area based on the number selected at region auditions.
3. No one may audition on an electronic synthesized wind, percussion, or stringed instrument.
4. Only students in grades 9-12 may be certified to advance to the Area auditions.
5. If an originally certified student becomes unable to attend the auditions (because of illness, academic ineligibility, etc.), it shall be the responsibility of the Region Coordinator of the student who is a DNA to certify a new candidate from the same region to the Area Coordinator.
6. Each student's director (or a qualified proxy) MUST be available to participate in the adjudications.
7. A student may be certified and audition on only one instrument at Area.
8. No audition will be heard at the Area level unless the \$25 Area fee has been paid.

II. AREA/ALL-STATE ADVANCEMENT

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

- 4 FLUTES (only 2 shall be certified to State from Area) must audition on flute, not piccolo
- 7 Bb CLARINETS (only 5 shall be certified to State from Area)
- 3 Bb BASS CLARINET (only 1 shall be certified to State from Area)
- 3 Eb ALTO SAXOPHONES (only 1 shall be certified to State from each Area, plus 3 from 2nd chairs recorded at 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 2nd chairs recorded at 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, 3A who submitted a Track Selection Form for this track prior to auditions)

- 6 FLUTES (only 4 shall be certified to State from Area) must audition on flute, not piccolo
- 9 Bb CLARINETS (only 7 shall be certified to State from Area)
- 3 Bb BASS CLARINETS (only 1 shall be certified to State from Area)
- 3 Eb ALTO SAXOPHONES (only 1 shall be certified to State from each Area, plus 3 from 2nd chairs recorded at 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 2nd chairs recorded at 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)

COLOR TRACK

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

- 2 Eb ALTO CLARINETS (only 1 shall be certified to record for State from each Area, and only 2 shall be selected for State) **NOTE: Eb Alto Clarinet auditions for Area and State will cease beginning in 2029-2030**
- 2 Eb or Bb 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 Bb TENOR SAXOPHONES (only 1 shall be certified to State from Area)
- 2 Eb 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 (only 1 shall be certified to record for State from each Area and only 2 shall be selected for State)

II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS (AREA)

1. Region Coordinators shall provide a list of directors from all schools with students who advanced from Region to Area to the Area Coordinator within one week of the Region Audition.
2. Each Region Coordinator (or proxy) must be available for Area auditions.
 - a. In the event of a dispute over procedures, etc., the Region Coordinators in attendance shall constitute a committee (with the Area Coordinator having the ultimate authority) and all shall vote or otherwise agree on the resolution of the dispute.
 - b. If a Region Coordinator or proxy is not in attendance, the remaining Region Coordinators and the Area Coordinator shall have the authority to resolve disputes.
 - c. Any dispute not resolved to the satisfaction of all parties must go through the ATSSB appeals process.
3. Each adjudication panel at the Area level shall have five members who shall not include Region Coordinators (Region Coordinators are required to remain available for a conference until auditions are completed and results considered final).
4. If at all possible, 3A-down judges should be on the 4A panels and 4A judges should be on the 3A panels.
5. The Area Coordinator shall finalize each adjudication panel and shall make sure the panel members have read the [ATSSB Judges' Instructions Winds and String Bass](#) or [ATSSB Judges' Instructions for Percussion](#).
6. Every effort should be made by the Area Coordinator to balance panels. Each panel should be as geographically balanced as possible.
7. It is not necessary that each judge be a specialist on the instrument being judged, but it is suggested that each judge be comfortable judging that family of instruments: woodwind, brass, or percussion.
8. If two or more judges are from the same region, no two can be from the same school.
9. Area Coordinators shall submit the name, cell number, and email address of one judge for alto clarinet, one for Eb Alto Saxophone, one for double bass, and one for euphoniums.
10. The panel of 5 judges for each instrument shall listen to the 5 files from each Track on Sunday after Area.
11. Each respective panel will select 2 Alto Clarinets, 3 Alto Saxophones, 2 String Basses, and 3 Euphoniums who will be included in the All-State Band.

III. AUDITION PROCEDURES (JUDGES)

1. The TMEA audition website will be used at all levels for entries and auditions to ensure speed and accuracy in randomly assigning audition numbers and processing results.
2. Judges will be provided a document titled "[ATSSB Judges' Instructions Winds & String Bass](#) (Area Version)" if judging on one of these panels from the Area Coordinator. If you are judging percussion, you should receive "[Unified Percussion Audition Instructions](#)" if judging percussion from the Area Coordinator. If you do not receive this document, please ask for one from your Area Coordinator.
3. Judges should verify they have the correct links for the judge number and panel assigned for the Area Contest. If you do not, immediately contact your Area Coordinator.
4. Judges should verify that links work properly. If they do not, immediately contact your Area Coordinator.
5. Judges should be prepared to bring a fully charged device to auditions, unless otherwise instructed by the Contest Chair.
6. Should a question arise that is NOT addressed in your documents, **STOP** and contact your Contest Chair for further instructions.
7. All judges' instructions pertain to each panel of adjudicators (all tracks and classifications).
8. During the auditions and while any student is in the audition room, there is to be no contact between judges, including but not limited to: looking at each other, talking to each other, etc.
9. After auditions are over and judges leave the audition room, **please remember you are not to discuss the**

auditions with anyone, especially auditioning students or their directors. See [Penalties for Rules and Policies Infractions](#) for more information.

10. Judges should not take a break longer than 15 minutes. Students will return to their holding room if judges leave the audition room. Students will be told by the monitor that auditions will resume shortly.
11. There will be no break for lunch between rounds.
12. Please ensure your electronic communication devices are silent during auditions.
13. Each student will enter the room one at a time. The monitor will say the students' audition number and then the student will begin their audition.-
14. Scales should be performed as written on the ATSSB Scale Sheets and may or may not be performed connected. If a student forgets to play a scale, they will not be reminded, and judges are instructed to penalize the scale portion of the audition proportionately.
15. Before scales, students are allowed to play the first note of the first scale for no more than 5 seconds.
16. Before each etude, students are allowed to play the first note of the etude for no more than 5 seconds.
17. Students are to receive up to a total of 100 points for scales and 100 points for each excerpt.
18. Interpretations and discrepancies in the music often occur, and judges should be open-minded about possible printing and editing errors.
19. Should the student experience an instrument malfunction during the playing of the warm-up or scales, the student may have the instrument checked for mechanical problems and return to the audition room. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of the etude, the student must continue to play and be scored.
20. After all students in that section have performed scales and the slow etude, they will return in the same order, if at all possible, to play the fast excerpt, starting at the halfway point of the numbers competing in the audition on the next even letter.
21. Should a student fail to appear to play the final etude and all the others have completed the audition, the student not appearing shall be given a total point value of "0" for the fast etude on Form 2.
22. Judges should remain available for consultation until results are verified and posted.
23. Each director of a student certified to State must go to the designated area and help with housing reservations and designating chaperones.
24. If you have concerns or you would like to contest the results, you should communicate with your Region/Area Coordinator within 72 hours. If you have further concerns, you should follow the [ATSSB Appeals Process](#), which can be found at [ATSSB.org](#)

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

1. Monitors will be provided a document titled "[Monitors' Instructions](#)" from the Area Coordinator. If you do not receive this document, please ask for one from your Area Coordinator. You will need it for auditions.
2. Do not, at any time, announce judges are taking a break. Should judges need a break (and need to leave the room), students should be sent to the holding room before judges exit and told that auditions will resume shortly.
3. There will be no lunch breaks between rounds.
4. Students are permitted to use a non-audible metronome, and it must be turned off before playing.
5. No electronic tuners are allowed in any audition room. It is the monitor's responsibility to ensure an electronic tuner is not used during the audition.
6. For winds/String Bass:
 - a. Students may take their own hard copy/digital copy of the audition music into the audition room or use the music provided on the stand.
 - b. All students will be placed in a holding room with access to the audition room.
 - c. When auditions begin, students in the holding room must stop playing. The first student scheduled to audition will enter the audition room, while the next student will stand outside the audition room (the "on deck" station). When the first student finishes their audition, they will return to the holding room, student 2 will enter the audition room, and student 3 will stand outside the audition room. This will continue until round 1 is complete.
 - d. During Round 1 AND Round 2: If 10 or more students are auditioning, students are allowed a 30-second warm-up every 5 students. If there are 9 or fewer students, students will be given a 30-second warm-up halfway through the round.
 - e. At the end of round 1, students are allowed a 30-second warm-up.
 - f. For round 2, begin halfway down the list to the next even number.
 - g. Once students have finished the 2nd round, they are to leave the audition area and go to the posting area. They DO NOT return to the holding room.
7. Should a student forget a scale at Area, **DO NOT** remind them.

8. Should the student experience an instrument malfunction during the warm-up or scales, the student may have the instrument checked for mechanical problems and return to the audition room. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of an etude, the student must continue to play and be scored.
9. After all students in that section have performed scales and the slow etude, winds will return in the same order (if at all possible), beginning halfway down the audition number to the next even number to play the fast excerpt (students are allowed to play the first note of the etude for no more than 5 seconds). Should a student fail to appear to play the Fast Etude and all others have completed the audition, the Monitor will inform the judges, and the student not appearing will receive a total point value of "0" on exercise 3. Auditions will then be considered complete.
10. After auditions are completed, the Monitor will return any necessary paperwork to the contest office, and then the Monitor is free to leave. (There will be no callbacks.)
11. After the auditions are over and you leave the audition room, **please remember you are not to discuss the auditions.** Including, but not limited to what was said or done in the audition room with anyone, **especially auditioning students or their directors.** See [Penalties for Rules and Policies Infractions](#).
12. If you have concerns or you would like to contest the results, you should communicate with your Region/Area Coordinator within 72 hours. If you have further concerns, you should follow the [ATSSB Appeals Process](#), which can be found at [ATSSB.org](#)

V. AREA AUDITION PROCEDURES (PERCUSSION MONITORS)

1. Monitors will be provided a document titled "[Monitors' Instructions](#)" from the Area Coordinator. If you do not receive this document, please ask for one from your Area Coordinator. You will need it for auditions.
2. Do not, at any time, announce judges are taking a break. Should judges need a break (and need to leave the room) students should be sent to the holding room before judges exit and told auditions will resume shortly.
3. There will be no lunch breaks between rounds.
4. Students are permitted to use a non-audible metronome, and must be turned off before playing.
5. No electronic tuners are allowed in any audition room. It is your responsibility to ensure an electronic tuner is not used during the audition.
6. Percussion Procedures:
 - a. Students may take their own hard copy/digital copy of the audition music into the audition room or use the music provided on the stand.
 - b. All students will be placed in a holding room with access to the audition room.
 - c. During Round 1, 2, AND 3: After 5 students have auditioned, the next 5 will be allowed in to warm up. Continue in this manner throughout each round.
 - d. Once students have finished the 3rd round, they are to leave the audition area and go to the posting area. They DO NOT return to the holding room.
7. Should the student experience an instrument malfunction during the warm-up or scales, the student may have the instrument checked for mechanical problems and return to the audition room. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of an etude, the student must continue to play and be scored.
8. Percussion auditions will be held in three rounds.
9. After all Percussion Students have performed Round 1, students will return in the same order (if at all possible) beginning a third of the way down the audition numbers to the next even number to play the Round 2 (students are allowed to play the first note of the etude for no more than 5 seconds).
10. Should a student fail to appear to play the Round and all others have completed the audition, the Monitor will inform the judges, and the student not appearing will receive a total point value of "0" on exercise 3. Auditions will then be considered complete.
11. After auditions are completed, please return any necessary paperwork to the contest office, and then the Monitor is free to leave (there will be no callbacks).
12. After the auditions are over and you leave the audition room, **please remember you are not to discuss the auditions.** Including, but not limited to, what was said or done in the audition room with anyone, **especially auditioning students or their directors.** See [Penalties for Rules and Policies Infractions](#).
13. If you have concerns or you would like to contest the results, you should communicate with your Region/Area Coordinator within 72 hours. If you have further concerns, you should follow the [ATSSB Appeals Process](#), which can be found at [ATSSB.org](#)

VI. RANKING THE STUDENTS

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

ALL-STATE BAND CHAIR AUDITIONS

(subject to revision by the ATSSB Executive Committee)

I. REGISTRATION

1. Students must be in attendance at the time of chair auditions and must have completed registration with the State Chair Audition Coordinator or their designee before being allowed to audition for chairs. Students who do not complete registration in time to audition will be placed at the end of the section.
2. Students unavoidably delayed to chair auditions, but those who come in time for the organizational rehearsal will be placed at the end of the section.
3. If a student is certified for membership in the ATSSB All-State Band and they desire accommodations at State, the director involved must complete the housing reservations by the published deadline.
4. Student forms must be downloaded for completion and signatures, then brought to State (students will not be seated in the All-State Band without forms properly completed).
5. If a student certified to All-State becomes ill or ineligible or chooses to decline All-State honors, a [Form 13](#) should be completed and signed by all parties, if time permits, and the next person in line from the Area auditions will be called to All-State. Afternoon on Tuesday of the All-State clinic, no alternate will be called up to fill a vacant chair.

II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS

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

III. AUDITION PROCEDURES

1. Screens shall be used to maintain anonymity.
2. Students will be assigned an audition number through the TMEA audition portal.
3. Students will all be in the room at the same time.
4. Audition music (including cuts) will be posted online after Area.
5. Auditions for Winds/String Bass will be held in two rounds:
 - a. Round one will begin with number 1 and will be on cuts announced at the start of the round.
 - b. Round two will begin halfway through the total count of numbers on the next even number and will be on cuts announced at the start of the round.
 - c. Before each excerpt, students are allowed to play the first note of the etude for no more than 5 seconds.
 - d. During Round 1 AND Round 2: If 10 or more students are auditioning, students are allowed a 30-second warm-up every 5 students. If there are 9 or fewer students, students will be given a 30-second warm-up halfway through the round.
6. Auditions for Percussion will be held in three rounds:
 - a. Round one will begin with number 1, and Snare Drum cuts will be announced at the start of the round.
 - b. Round two will begin a third of the way through the total count of numbers on the next even number and will be on the mallet cuts announced at the start of the round.
 - c. Round three will begin two-thirds through the total count of numbers on the next even number and will use timpani cuts announced at the start of the round.
 - i. Timpani will have a maximum of 30 seconds allowed for tuning.
 - ii. Tuning will be a consideration during the adjudication of the timpani etudes.
 - d. During Round 1, 2 AND 3: After 5 students have auditioned, the next 5 will be allowed in to warm up. Continue in this manner throughout each round.
 - e. Before each excerpt, students are allowed to play the first note of the etude for no more than 5 seconds.
7. All students will be given a 30-second warm-up before the first student auditions and then again after every five players (see [timpani audition instructions](#) for differences).
8. 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.
9. Should the student experience an instrument malfunction during the playing of the warmup, the student may

have the instrument checked for mechanical problems and return to the audition room before the end of that round. The deadline for returning to perform is 15 minutes after the last student auditions, in the round the malfunction occurred. Once a student sounds the first note of the etude, the student must continue to play and be scored.

10. Students may not talk, text, record, or communicate electronically in any way in the audition room, although students may use electronic media in place of printed music if they bring their own equipment. A copy of the audition excerpt will be provided on the stand.
11. Judges should verify they have the correct links for the judge number and panel they are assigned.
12. Judges should verify that the links work properly.
13. ATSSB will fill any needed “extra” instrumentation on-site with ATSSB All-State students when possible. In case this is not possible, ATSSB will have a qualified and willing ATSSB director ready to cover the needed instrumentation.
14. Color instruments (oboe, bassoon, contrabass clarinet, tenor saxophone, baritone saxophone, and bass trombone) will audition for chairs with the first three chairs assigned to the Symphonic Band and the next two chairs assigned to the Concert Band. Alto Clarinet and String Bass will have already been seated via recorded audition immediately following Area tryouts, with first chair assigned to the Symphonic Band and second chair assigned to the Concert Band.

IV. RANKING THE STUDENTS

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

Jazz Ensemble Audition Procedures and Guidelines

JAZZ ENSEMBLE REGION AUDITIONS

I. STUDENT ENTRY AND REGISTRATION PROCEDURES (REGION)

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

II. SELECTION AND ASSIGNMENT OF ADJUDICATION PANELS (REGION)

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

III. AUDITION PROCEDURES (REGION)

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

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

IV. RANKING THE STUDENTS (REGION)

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

JAZZ ENSEMBLE AREA CERTIFICATION

I. STUDENT ENTRY PROCEDURES (AREA)

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

II. AREA RECORDING INSTRUCTIONS

1. The All-State Jazz Ensemble Audition should be recorded in one take with pauses between tracks.
2. Students auditioning must perform along with the appropriate accompaniment track from the Audition accompaniment track, which has no demo recordings on it (only accompaniment).
3. If the performer is not recorded with the accompaniment track, that entry will be disqualified, and the entry fee will not be refunded.
4. Recordings shall contain:
 - a. Selection 1 in its entirety of the Jazz Audition Music from that year’s designated Set. PAUSE.
 - b. Selection 2 in its entirety of the Jazz Audition Music from that year’s designated Set. PAUSE.
 - c. Selection 3 in its entirety of the Jazz Audition Music from that year’s designated Set. PAUSE
 - d. Improvised Solo in the prescribed format along with the Improvised Solo Accompaniment track from that year’s Audition Accompaniment Track. PAUSE
5. Monitor’s Instructions for this Improvised Solo should be read aloud by the Monitor exactly as they appear below (Monitor’s instructions are NOT to be recorded):
 - a. **For all instruments EXCEPT DRUM SET: “The student auditioning will not be allowed to have any additional material (no written solos) to assist in the improvisation section. For the improvised solo, Wind Instruments, Piano, Guitar, and Bass will play the lead as written the first time, improvise on the remaining two choruses, then play to the end as provided on the Audition Accompaniment Track.”**
 - b. **For DRUM SET ONLY - “For the improvised solo, students should play time on the first chorus, solo on the second chorus, and play syncopated kicks and fills on the third chorus, provided on the Audition Accompaniment Track.”**
6. In any year’s designated Set that includes a ballad, all instruments shall play the solo melodic part only; Drum Set may play rhythm with brushes.
7. Selections should be played in the above order ([See Section II. AREA RECORDING INSTRUCTIONS](#))

8. Tracks with spoken words or recorded without the accompaniment track will be scored a 0 and may be disqualified from participation in the All-State Jazz Ensemble Audition, and if disqualified, the entry fee will not be returned.
9. Any infraction will be noted and sent to the student's director and region coordinator, giving them the reasons for the scoring penalty.
10. While recording each student:
 - a. The recording technician should pause at the end of each recorded selection.
 - b. It is also recommended that each student have up to one minute between selections to prepare for the recording of the next selection.
 - c. This preparation time should not be included in the recording.
11. All recordings should be made under the supervision of the Region Coordinator or their designee.
12. All recordings shall be done at one Region recording session.
13. All Regions are urged to follow the [All-State Jazz Ensemble Recording Recommendations](#). **BE SURE TO PREVIEW EACH FILE BEFORE SUBMITTING IT.**
14. All recordings are to be submitted to the TMEA server as instructed by TMEA.

III. AREA CERTIFICATION INSTRUCTIONS/MATERIALS

1. Area certification materials should be addressed to the State Jazz Coordinator as listed in the instructions.
2. Each Region's Area certification materials should include (ALL materials must be postmarked by the second Saturday of October):
 - a. A Certification Form 9 (produced by the tabulation software) and the [ATSSB Jazz Form 9](#). A copy MUST be sent to the State Jazz Coordinator.
 - b. A single check from each Region covering the total cost of all certified applicants (\$40.00 per applicant) must be sent to the State Jazz Coordinator and should be made payable to "ATSSB."
3. Designated Regions are encouraged to submit names of those directors willing to judge the Designated Region Jazz Adjudication recordings.
4. The identity of the State Jazz Coordinator shall be reported to the Region Band and Region Jazz Chairs at the ATSSB State Board Meeting held during TBA and shall be published on the ATSSB website.

ALL-STATE JAZZ ENSEMBLE

I. RECORDING ADJUDICATION PROCEDURE/SELECTION OF PANELS

1. All Jazz entries recorded at the region level are to be uploaded and fees sent by the second Saturday in October.
2. When the 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
3. Class consciousness shall be encouraged on each panel.
4. Each Designated Region adjudication room shall have an adult Monitor to help the audition stay on schedule.
5. Only ATSSB-member directors may serve as judges. Exception: After all attempts to secure ATSSB members as judges have been exhausted, the Region Coordinator may use non-ATSSB members as judges, provided those non-ATSSB members are active TMEA members. Judges may be paid a \$100 honorarium (no meal or mileage allowance).
6. All Designated Region Coordinators may be paid a \$100 honorarium for their services.
7. The recordings will be divided into seven Sets as follows:
 - a. SET 1 - Alto Saxophone
 - i. Designated Region Coordinators will certify 2 Alto Saxophones to the All-State Jazz Ensemble
 - b. SET 2 - Tenor and Baritone Saxophone
 - i. Designated Region Coordinators will certify 2 Tenor Saxophones and 1 Baritone Saxophone to the All-State Jazz Ensemble
 - c. SET 3 - Trumpet
 - i. Designated Region Coordinators will certify 5 trumpets to the All-State Jazz Ensemble
 - d. SET 4 - Tenor Trombone
 - i. Designated Region Coordinators will certify 3 Tenor Trombones to the All-State Jazz Ensemble
 - e. SET 5 - Bass Trombone
 - i. Designated Region Coordinators will certify 2 Bass Trombones to the All-State Jazz Ensemble

- f. SET 6 - Piano, Guitar, Bass Guitar
 - i. Designated Region Coordinators will certify 1 piano, 1 guitar and 1 bass guitar to the All-State Jazz Ensemble
- g. SET 7 - Drums
 - i. Designated Region Coordinators will certify 2 Drums to the All-State Jazz Ensemble
- 8. Each All-State Jazz Ensemble Audition recording shall be given a randomly assigned audition number by the audition software.
- 9. Auditions will be held in one round, beginning with the first randomly assigned audition number. The panel members will listen to each recording in its entirety.
- 10. 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.
- 11. 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).
 - a. Should the presence of visitors distract judges from their task, the audition shall be suspended until everyone except adjudicators, monitors, and/or technicians has been cleared from the area.
- 12. 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.
- 13. 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.
- 14. Results will be available on the TMEA website after the completed files have been submitted.
- 15. Tabulated results will be final on Tuesday at 9 am after the auditions conclude on Saturday, after which no appeal can be made regarding the published outcome.

II. ALL-STATE JAZZ ENSEMBLE RECORDING RECOMMENDATIONS

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

III. RANKING THE STUDENTS

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

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

Code of Ethics & Standard Practices

TMEA Revised 6/2021, ATSSB Adopted 4/2022

SECTION 1: RESPONSIBILITIES TO THE PROFESSION

An Ethical Teacher:

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

SECTION 2: RESPONSIBILITIES TO THE STUDENT

An Ethical Teacher:

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

SECTION 3: RESPONSIBILITIES TO THE COMMUNITY

An Ethical Teacher:

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

Penalties for Rules and Policies Infractions

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

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

I. Submitting a Grievance

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

II. Jurisdictions

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

III. Penalties

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

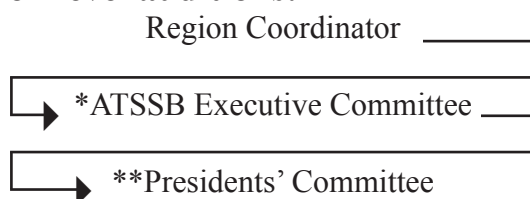
ATSSB Appeals Process

In affiliation with TMEA

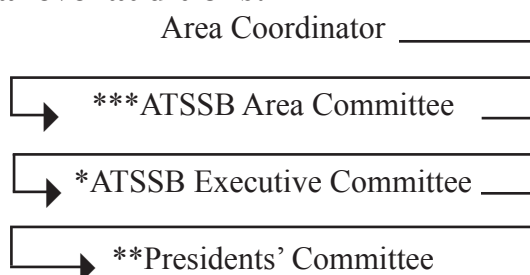
Any student, parent, director, school official, or concerned party may submit an appeal.

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

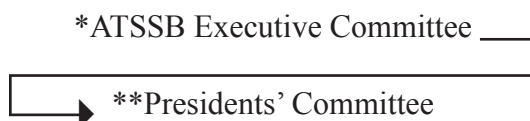
Matters concerning region level auditions:



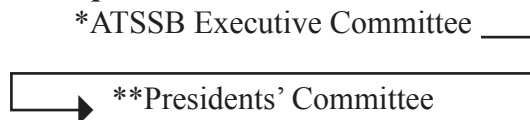
Matters concerning area level auditions:



Matters concerning State Chair auditions:



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



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

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

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

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

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

SECTION I

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

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

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

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

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

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

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

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

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

SECTION II

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

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

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

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

SECTION III

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

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

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

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

FLUTE

SELECTED STUDIES FOR FLUTE

(Voxman/Rubank)

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

YEAR A

Page 4*A Minor. Sarabande by Bach*

♩ = 60-76

Start in measure 4 of line 6 after the breath mark and play to the end.

Known Errata:

1. Line 7, measure 4, fourth note should be D.
2. Line 8, measure 2, first note should be C.

Page 50*Allegro by Heinze*

♩ = 76-92

Start in measure 3 of line 6 and play to the end.

YEAR B

Page 12*D Minor. Lento by Andersen*

♩ = 54

Play through measure 24.

Page 64*Capriccio in D Major by Karg-Elert*

♩ = 120-126

Play all.

Known Errata:

Line 3, measure 2, the eighth sixteenth note B should be C#. Add a crescendo to the first 2 beats of line 10, measure 2 to the dynamic "forte" on beat 3. Add the dynamic "forte" on line 11, measure 2, beat 1. Also, the second to last note of measure 20 should be A.

YEAR C

Page 8*E Minor by Ferling*

♩ = 48

Play from the beginning to the first note of measure 2 of line 7 (measure 24).

Page 24*A Major by Koehler*

♩ = 112

Play from the beginning to the half note A in measure 2 of line 9 (measure 23).

YEAR D

Page 10*F Major by Kohler*

♩ = 52-60

Play from the beginning to the F in measure 4 at the end of line 4.

Page 5*Bouree Anglaise by Bach*

♩ = 88-100

Start on the second note of measure 4 on line 4 and play to the end.

Known Errata:

1. Line 8, first note should be A.
2. Line 8, measure 4, second note should be F#.

YEAR E

Page 38*A^b Major by Soussmann*

♩ = 69

Play through measure 2 of line 7.

Known Errata:

Change articulation in measures 9-10 to match those in measures 11-12.

Page 18-19*Allegro Vivo by Gariboldi*

♩ = 100-126

Play to the first note of measure 2 on line 8, then skip to measure 76 on page 19 and play to the downbeat of measure 83 (the first note of measure 2 on line 8 takes the place of the eighth rest on the downbeat of measure 76).

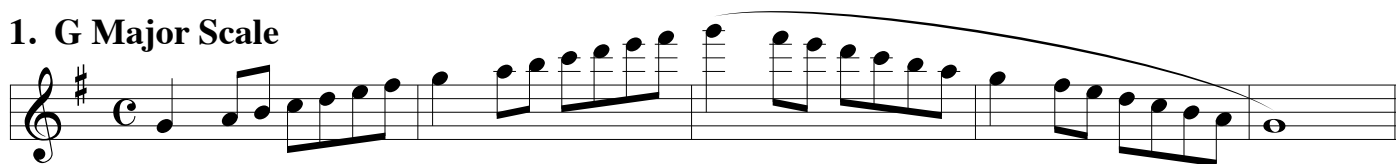
Known Errata:

1. First note line 8, page 18 should be A#.
2. The slur in measure 10 should extend to the high F# in measure 11.

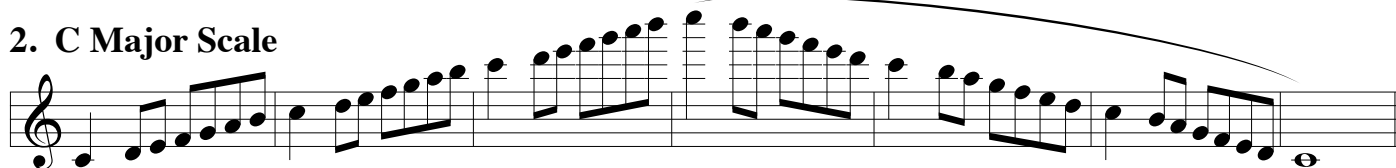
ATSSB Flute Scales

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

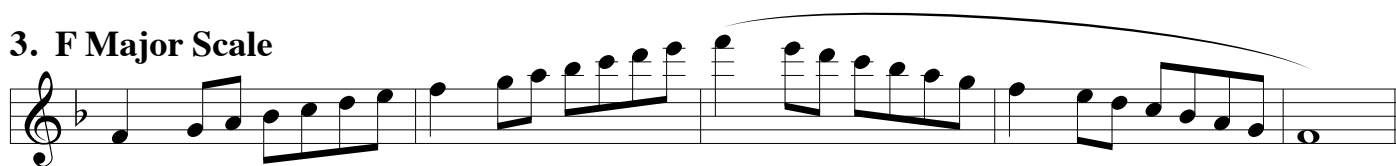
1. G Major Scale



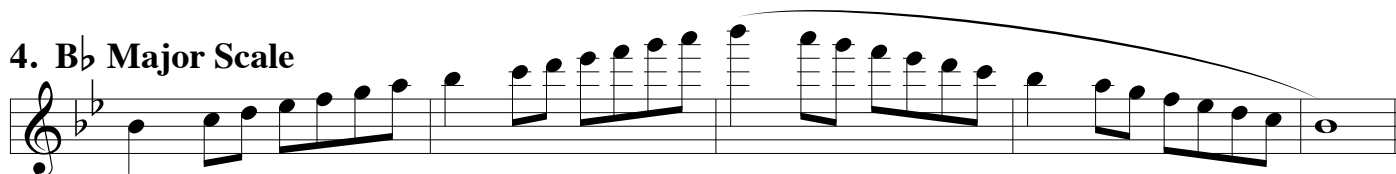
2. C Major Scale



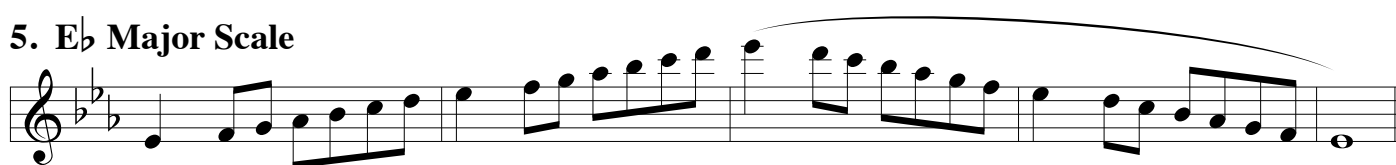
3. F Major Scale



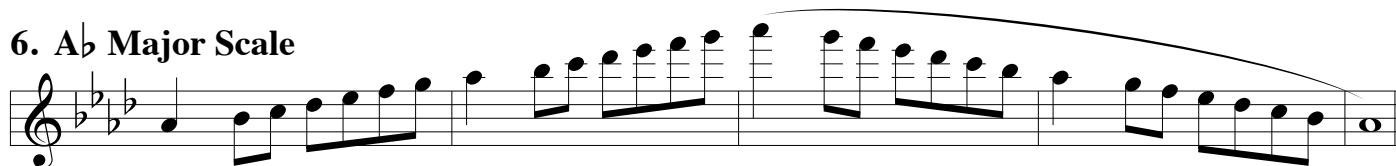
4. B♭ Major Scale



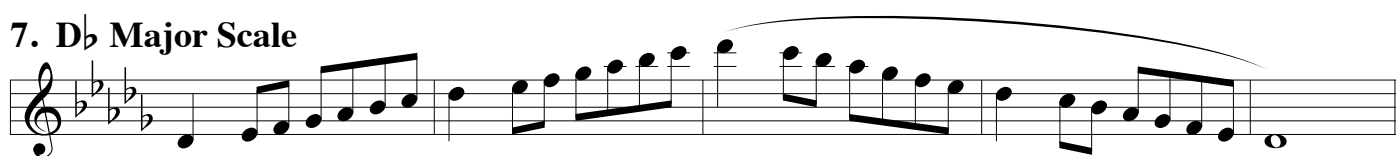
5. E♭ Major Scale



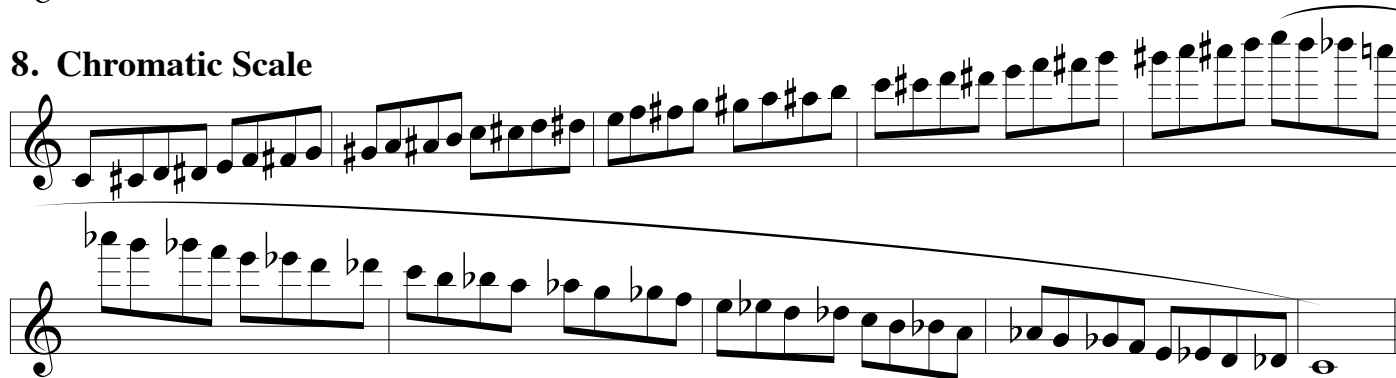
6. A♭ Major Scale



7. D♭ Major Scale



8. Chromatic Scale



OBOE

48 FAMOUS STUDIES FOR OBOE OR SAXOPHONE

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

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

Play from the beginning to measure 3 on line 6.

Known Errata:

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

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

Play all.

Known Errata:Next to last note in measure 2 of line 5 should be high B $\flat$.**YEAR B****Page 12, #23***Andante* = 72-88

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

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

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

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

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

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

Play all.

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

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

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

Play all.

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

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

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

Play all.

ATSSB Oboe Scales

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

1. G Major Scale



2. C Major Scale



3. F Major Scale



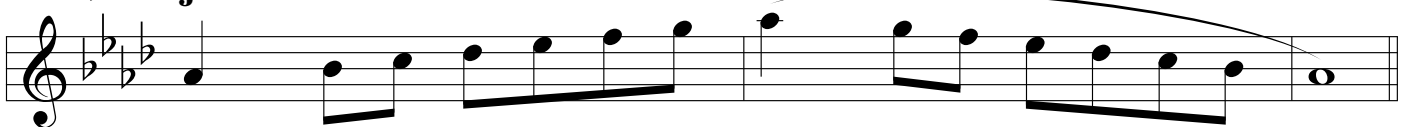
4. Bb Major Scale



5. Eb Major Scale



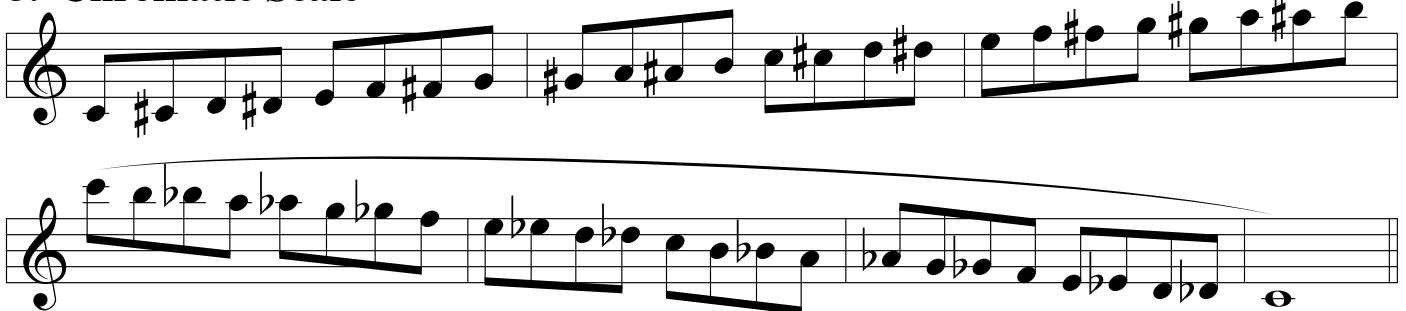
6. Ab Major Scale



7. Db Major Scale



8. Chromatic Scale



BASSOON

STUDIES FOR BASSOON – VOLUME II

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

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

YEAR A

#15

*Lento/Andante*Andante  = 72-80

Play the last 22 measures with the pickup note.

#3

Allegro Moderato = 112-120

Play all.

YEAR B

#44

Tema Con Variazioni = 76-80

Play the first 36 measures to the low G.

#11

Vivace = 104-126

Play all.

YEAR C

#4

Andante sostenuto = 66-76

Play all.

#5

Allegro furioso = 120-126

Play all.

YEAR D

#23

Poco adagio = 42-56

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

#6

Allegretto Grazioso = 120-126

Play the first 42 measures.

YEAR E

#21

Andante sostenuto = 76-82

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

#30

Allegro Assai = 120-132

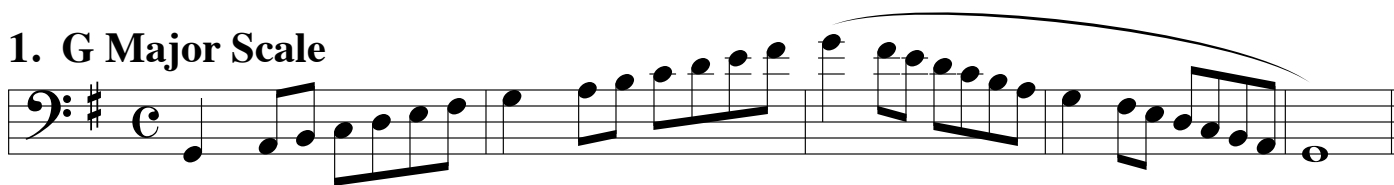
Play from the beginning to the first note of measure 32.

ATSSB Bassoon Scales

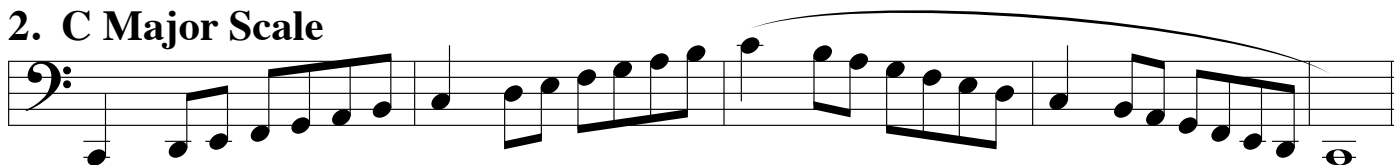
February 2024

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

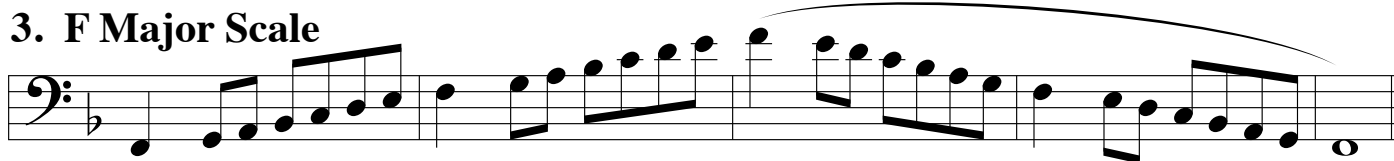
1. G Major Scale



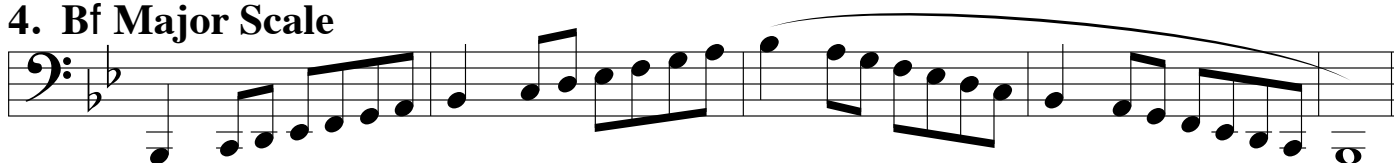
2. C Major Scale



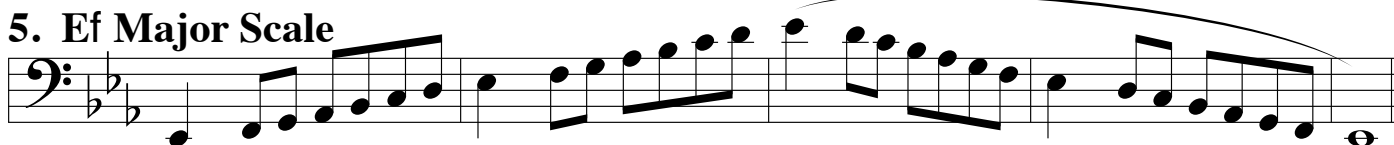
3. F Major Scale



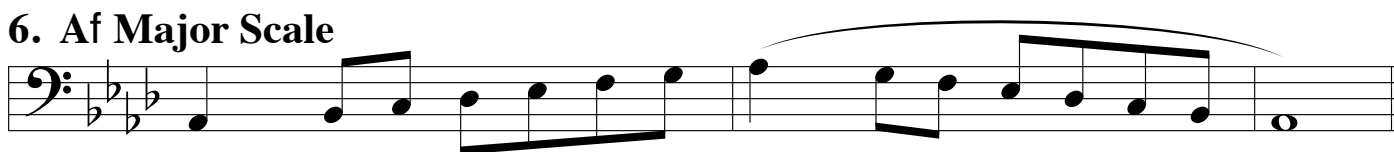
4. Bb Major Scale



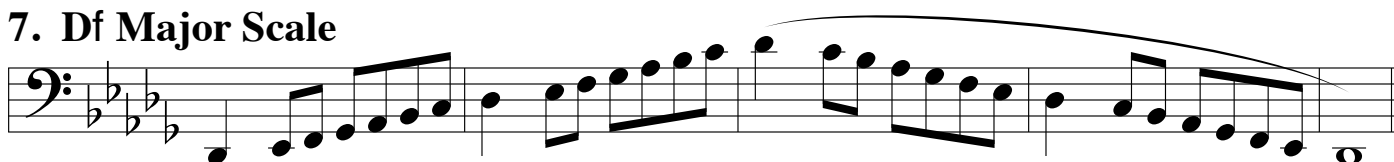
5. Eb Major Scale



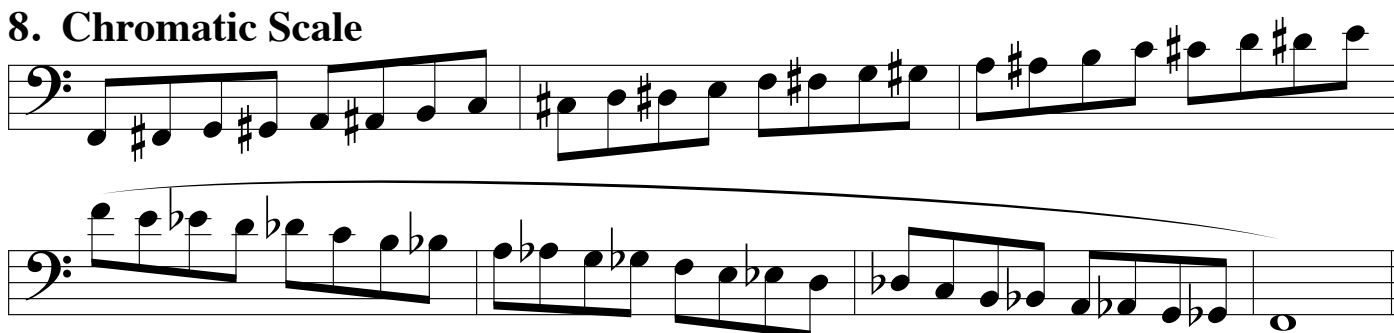
6. Ab Major Scale



7. Db Major Scale



8. Chromatic Scale



B $\flat$ CLARINET

ARTISTIC STUDIES BOOK 1 – FROM THE FRENCH SCHOOL

(Hite/Southern Music Co.)

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

YEAR A

Page 26, #24

Adagio by Fiorillo

♩ = 54-60

Play from the beginning through measure 15.

Known Errata:

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

Page 25, #23

Allegro Vivace by Schubert

♩. = 60-72

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

YEAR B

Page 51, #5

Adagio

♩ = 58

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

Page 54, #8

Allegro

♩ = 96

Play from measure 32 through measure 61.

YEAR C

Page 59, #13

Adagio non troppo

♩ = 54-63

Play from the beginning through measure 24.

Page 58, #12

Allegro Moderato

♩ = 88

Play from the beginning to the downbeat of measure 25.

YEAR D

Page 34, #32

Adagio non troppo

♩ = 52-60

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

Known Errata:

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

Page 56, #10

Allegro

♩ = 80-92

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

Known Errata:

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

YEAR E

Page 20, #18

Adagio by Fiorillo

♩ = 60-69

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

Known Errata:

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



Page 69, #24

Allegro Moderato

♩ = 92

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

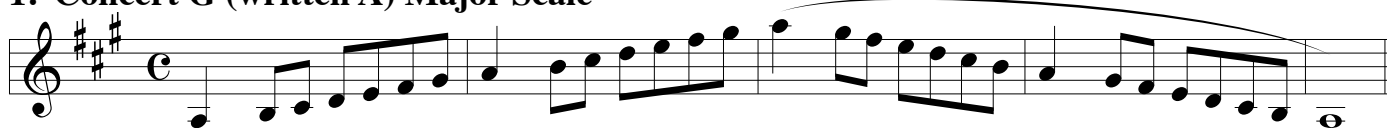
Known Errata:

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

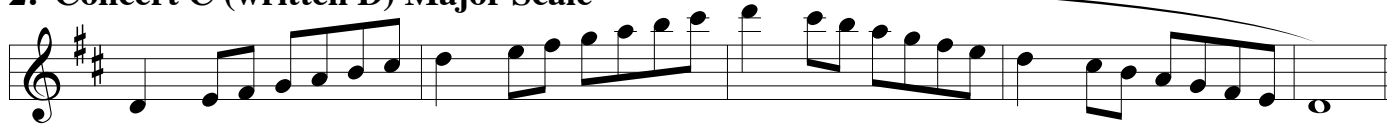
ATSSB B $\flat$ Clarinet Scales

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

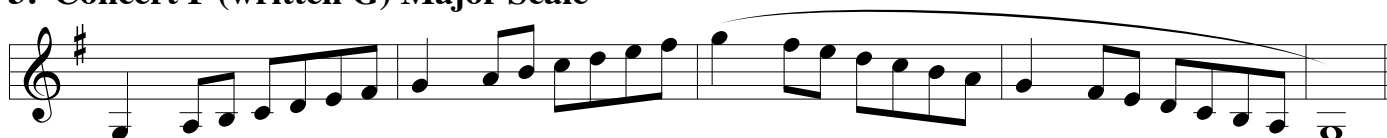
1. Concert G (written A) Major Scale



2. Concert C (written D) Major Scale



3. Concert F (written G) Major Scale



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



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



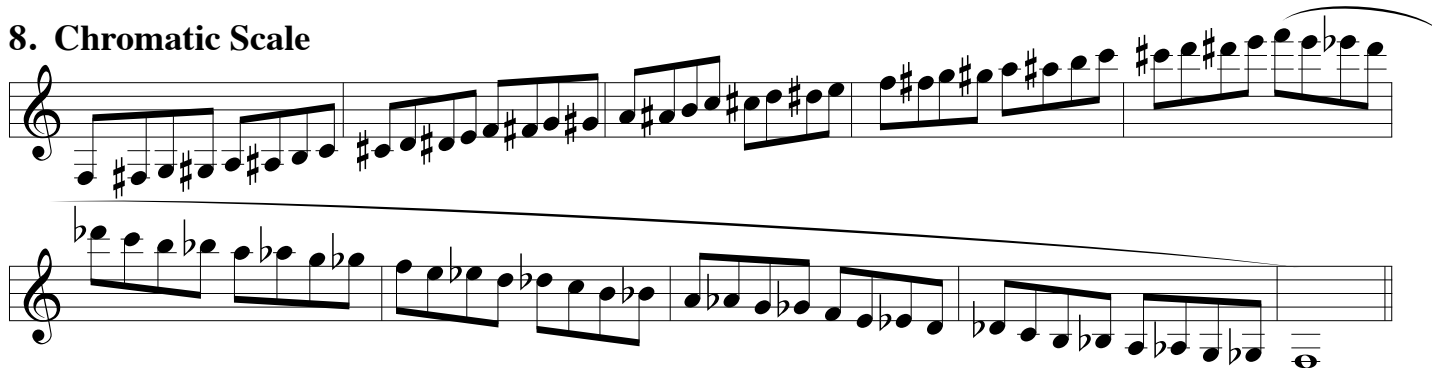
6. Concert A $\flat$ (written B $\flat$) Major Scale



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



8. Chromatic Scale



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

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

YEAR A

Page 7, #11

Andante

Andante  = 72-80

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

Page 2, #3

Allegro moderato

 = 120

Play all.

YEAR B

Page 26, #33

Intrada/Andante

 = 76-80

Play from the beginning through measure 3 of line 6.

Page 3, #5

Allegro assai

 = 144-168

Play from the beginning to the fermata on line 9.

Known Errata:

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

YEAR C

Page 16, #21

Allegretto

 = 72

Play from the beginning through measure 4 on line 9.

Page 2, #4

Allegro furioso

 = 120

Play all.

YEAR D

Page 5, #7

Scherzo

 = 92-108

Start at the beginning and play to the D.C. but do not take the D.C.

Page 6, #10

Allegro moderato

 = 88-96

Play all.

YEAR E

Page 5, #8

Marcia - risoluto

 = 112-126

Play all.

Page 1, #2

Allegro - risoluto

 = 60

Play all.

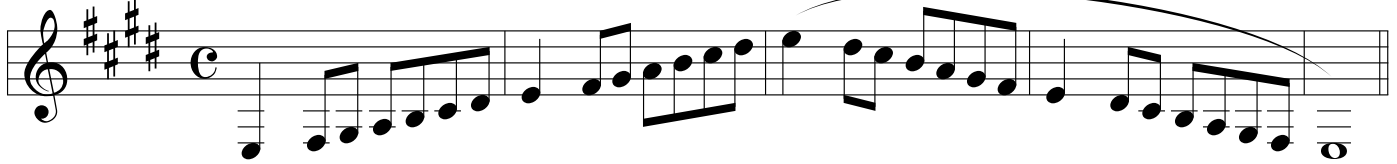
Known Errata:

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

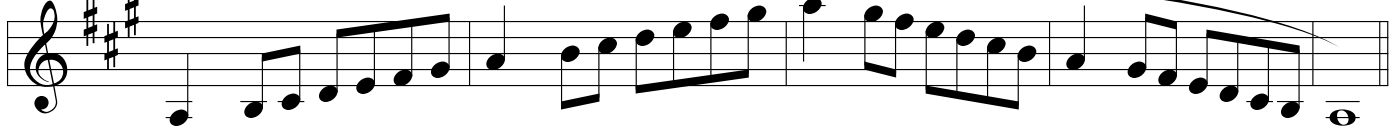
ATSSB Eb Alto & Contra Clarinet Scales

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

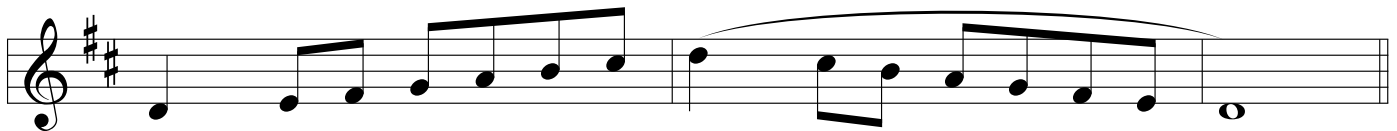
1. Concert G (written E) Major Scale



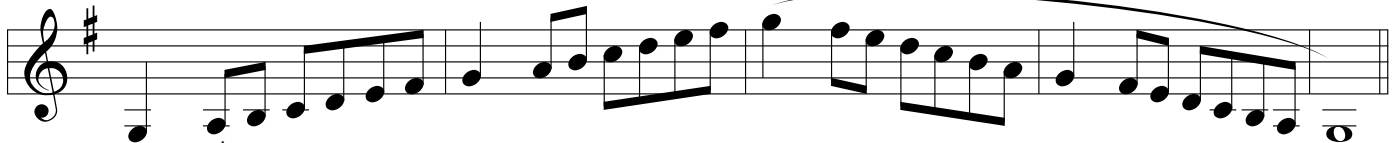
2. Concert C (written A) Major Scale



3. Concert F (written D) Major Scale



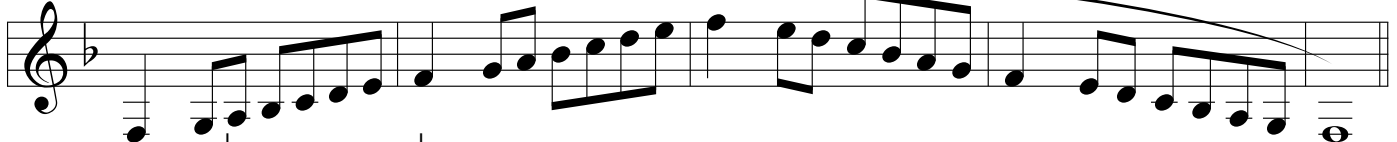
4. Concert Bb (written G) Major Scale



5. Concert Eb (written C) Major Scale



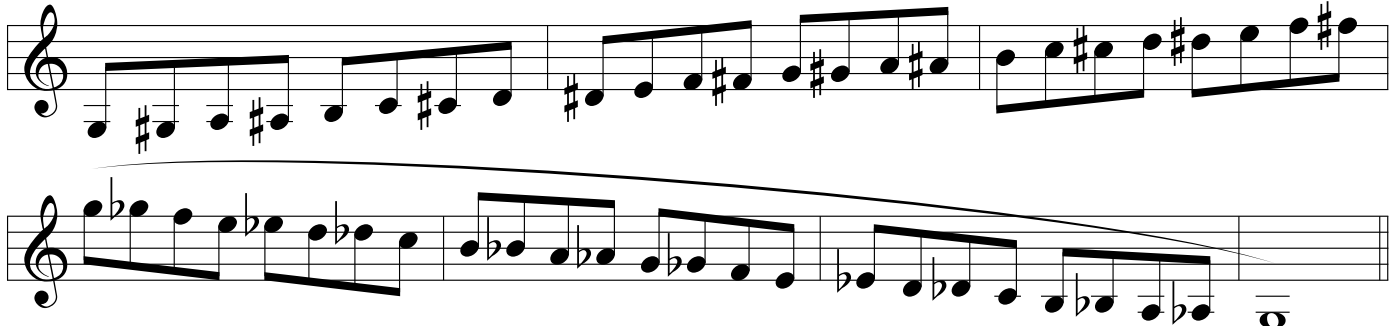
6. Concert Ab (written F) Major Scale



7. Concert Db (written Bb) Major Scale



8. Chromatic Scale



B $\flat$ BASS & CONTRA CLARINETS

ADVANCED STUDIES FROM THE WORKS OF JULIUS WEISSENBORN

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

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

YEAR A

Page 7, #11

Andante

Andante ♩ = 72-80

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

Page 2, #3

Allegro moderato

♩ = 120

Play all.

YEAR B

Page 26, #33

Intrada/Andante

♩ = 76-80

Play from the beginning through measure 3 of line 6.

Page 3, #5

Allegro assai

♩ = 144-168

Play from the beginning to the fermata on line 9.

Known Errata:

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

YEAR C

Page 16, #21

Allegretto

♩. = 72

Play from the beginning through measure 4 on line 9.

Page 2, #4

Allegro furioso

♩ = 120

Play all.

YEAR D

Page 5, #7

Scherzo

♩. = 92-108

Start at the beginning and play to the D.C. but do not take the D.C.

Page 6, #10

Allegro moderato

♩ = 88-96

Play all.

YEAR E

Page 5, #8

Marcia - risoluto

♩ = 112-126

Play all.

Page 1, #2

Allegro - risoluto

♩. = 60

Play all.

Known Errata:

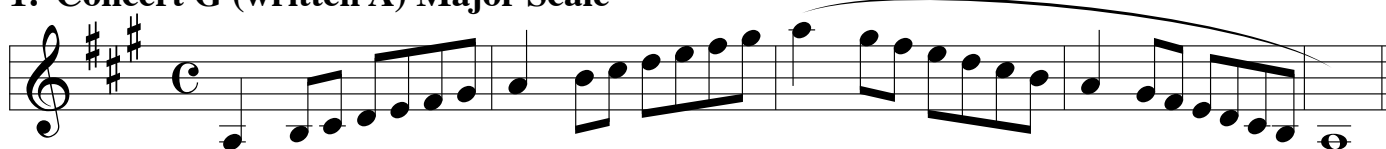
1. Line 3, measure 4, 3rd note G should be A.
2. Line 3, measure 5, 3rd note F should be E.

ATSSB B $\flat$ Bass & Contra Clarinet Scales

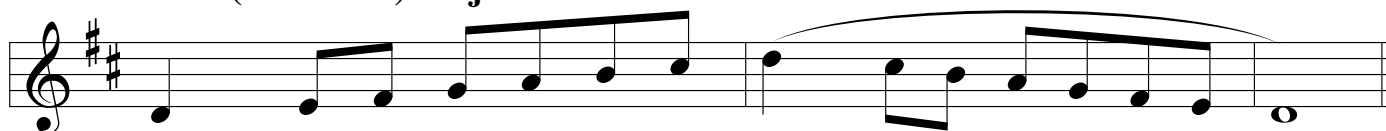
Scales should be performed as written and may or may not be performed connected. All scales are to be played at a minimum of $\text{♩} = 120$.

Scales should be performed in order without delay between scales.

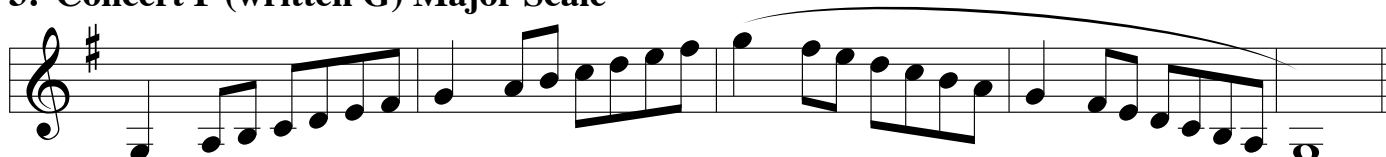
1. Concert G (written A) Major Scale



2. Concert C (written D) Major Scale



3. Concert F (written G) Major Scale



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



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



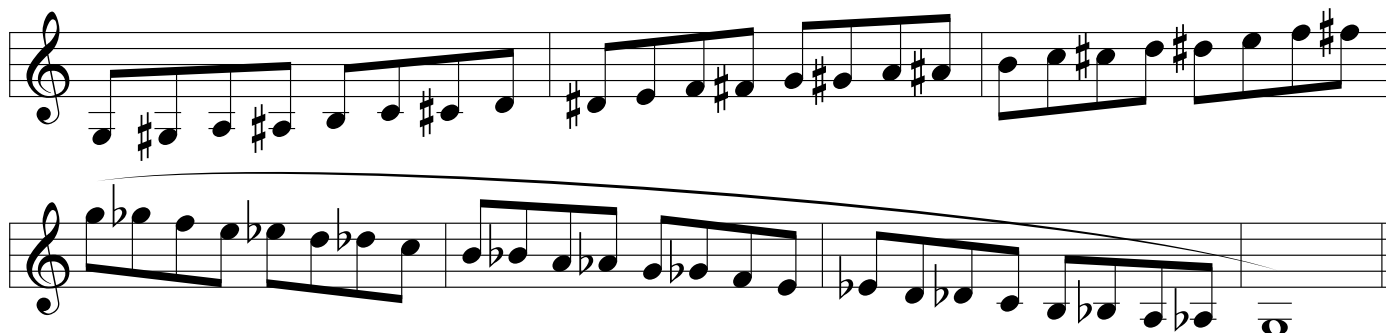
6. Concert A $\flat$ (written B $\flat$) Major Scale



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



8. Chromatic Scale



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

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

YEAR A

Page 7, #13

Andante con Gusto

 = 54

Play from the beginning through measure 26.

Known Errata:

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

Page 4, #8

Allegro moderato con fuoco

 = 120

Play all.

Known Errata:

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

YEAR B

Page 10, #19

Andante

 = 100

Play all.

Known Errata:

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

Page 15, #30

Allegro poco moderato

 = 116

Play all.

Known Errata:

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

YEAR C

Page 1, #1

Adagio con espressione

 = 92

Play from the beginning to the downbeat of measure 16.

Page 14, #28

Allegro spiritoso

 = 126

Play all.

YEAR D

Page 15, #29

Andante amabile

 = 88

Play all.

Page 13, #26

Allegro con brio

 = 116

Play all.

Known Errata:

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

YEAR E

Page 3, #5

Andante cantabile

 = 80

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

Page 9, #18

Vivace

 = 84

Play all.

ATSSB E $\flat$ Alto & Baritone Saxophone Scales

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

1. Concert G (written E) Major Scale



2. Concert C (written A) Major Scale



3. Concert F (written D) Major Scale



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



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



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



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



8. Chromatic Scale



B $\flat$ TENOR SAXOPHONES

48 FAMOUS STUDIES FOR OBOE OR SAXOPHONE

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

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

YEAR A

Page 7, #13

Andante con Gusto

 = 54

Play from the beginning through measure 26.

Known Errata:

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

Page 4, #8

Allegro moderato con fuoco

 = 120

Play all.

Known Errata:

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

YEAR B

Page 10, #19

Andante

 = 100

Play all.

Known Errata:

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

Page 15, #30

Allegro poco moderato

 = 116

Play all.

Known Errata:

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

YEAR C

Page 1, #1

Adagio con espressione

 = 92

Play from the beginning to the downbeat of measure 16.

Page 14, #28

Allegro spiritoso

 = 126

Play all.

YEAR D

Page 15, #29

Andante amabile

 = 88

Play all.

Page 13, #26

Allegro con brio

 = 116

Play all.

Known Errata:

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

YEAR E

Page 3, #5

Andante cantabile

 = 80

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

Page 9, #18

Vivace

 = 84

Play all.

ATSSB B $\flat$ Tenor Saxophone Scales

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

1. Concert G (written A) Major Scale



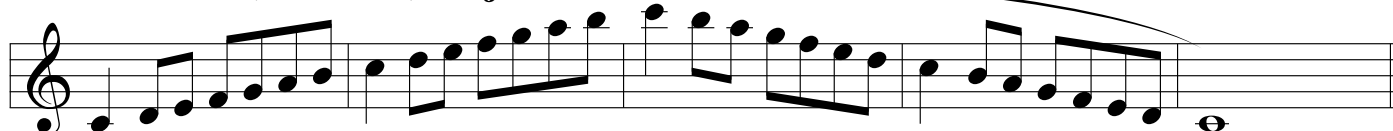
2. Concert C (written D) Major Scale



3. Concert F (written G) Major Scale



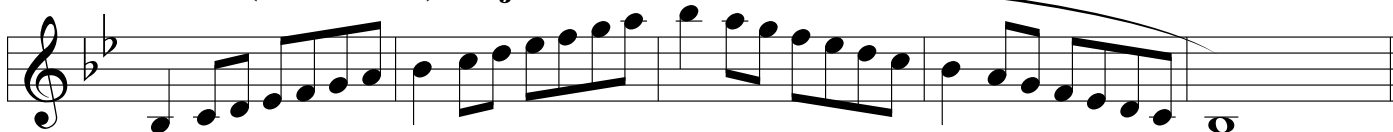
4. Concert B $\flat$ (written C) Major Scale



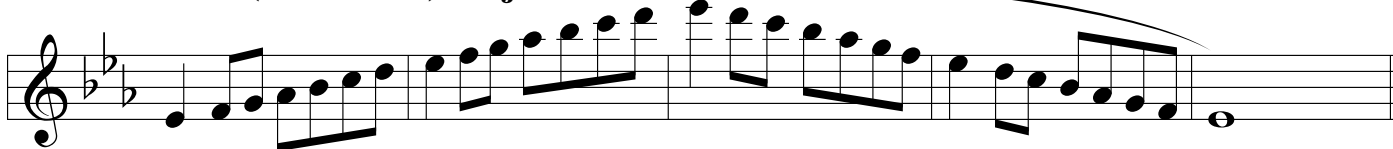
5. Concert E $\flat$ (written F) Major Scale



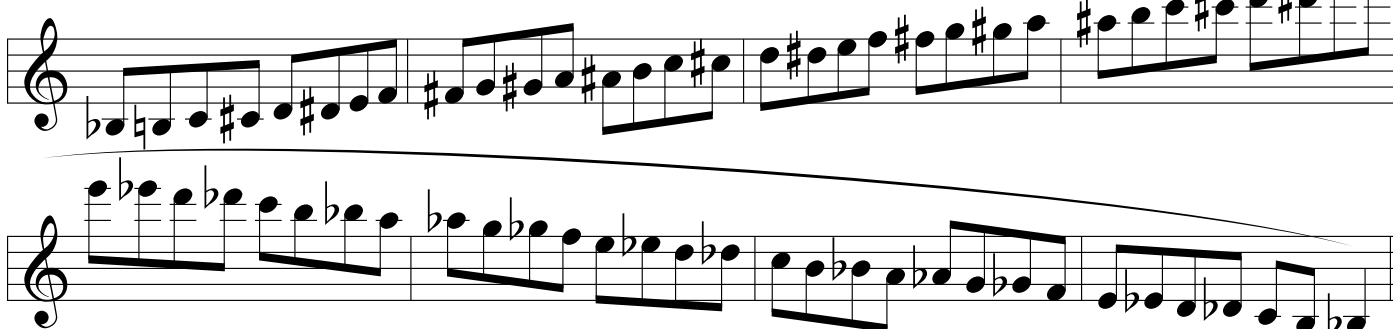
6. Concert A $\flat$ (written B $\flat$) Major Scale



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



8. Chromatic Scale



FRENCH HORN

SIXTY SELECTED STUDIES

(Kopprasch/Kalmus)

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

YEAR A

Page 34, #46

Adagio

 = 68-72

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

Known Errata:

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

Page 27, #37

Allegro

 = 84-92

Start in measure 12 and play to the end.

YEAR B

Page 45, #59

Larghetto

 = 60-72

Play first three lines.

Page 37, #50

Presto

 = 96-112

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

Known Errata:

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

YEAR C

Page 40, #53

Largo

 = 80

Play first four lines.

Pages 38-39, #52

Allegro vivace

 = 92-104

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

Known Errata:

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

YEAR D

Page 15, #22

Adagio espressivo

 = 80

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

Page 32, #43

Allegretto

 = 92-104

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

YEAR E

Page 36, #49

Adagio

 = 100-120

Play first three lines.

Page 13, #19

Allegro

 = 48-56

Play from the beginning through measure 2 of line 7.

Known Errata:

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

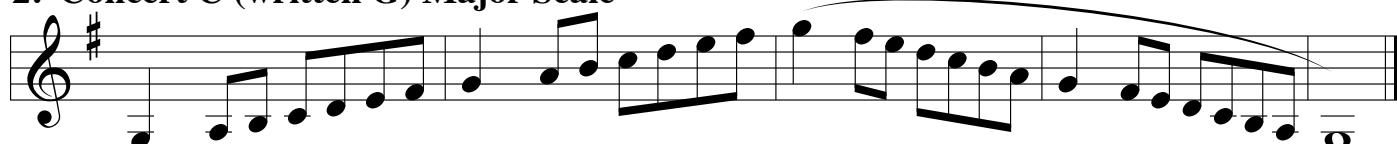
ATSSB French Horn Scales in F

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

1. Concert G (written D) Major Scale



2. Concert C (written G) Major Scale



3. Concert F (written C) Major Scale



4. Concert B♭ (written F) Major Scale



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



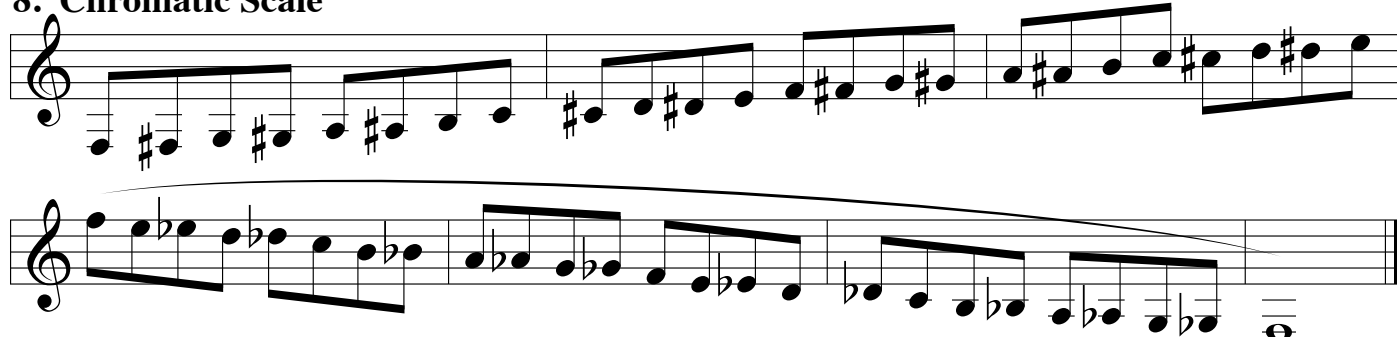
6. Concert A♭ (written E♭) Major Scale



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



8. Chromatic Scale



CORNET – TRUMPET

SELECTED STUDIES FOR THE CORNET OR TRUMPET

(Voxman/Rubank)

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

YEAR A

Page 21

Largo cantabile by Gatti

♩ = 56-66

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

Page 17

Vivace by Bohme

♩ = 66-76

Play all.

Clarification:

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

YEAR B

Page 32

Adagio Cantabile by Duhem

♩ = 60-72

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

Known Errata:

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

Page 3

Alla Breve by Bohme

♩ = 96-104

Play all.

YEAR C

Page 8

Adagio Cantabile by Duhem

♩ = 44-50

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

Known Errata:

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

Page 27

Allegretto by Bohme

♩ = 88-96

Play all.

YEAR D

Page 2

Adagio cantabile by Gallay

♩ = 60-72

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

Page 35

Allegro Mosso

♩ = 72-92

Play all.

YEAR E

Page 14

Valse-Lentement by Bohme

♩ = 70-80

Play the first five lines.

Known Errata:

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

Page 16

Allegro marziale by Gatti

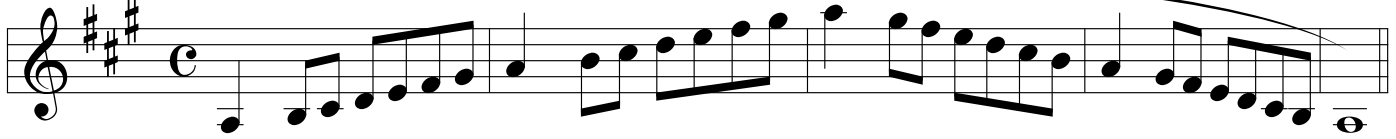
♩ = 112-120

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

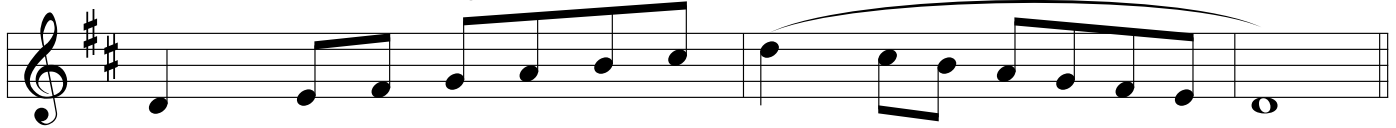
ATSSB Cornet-Trumpet Scales

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

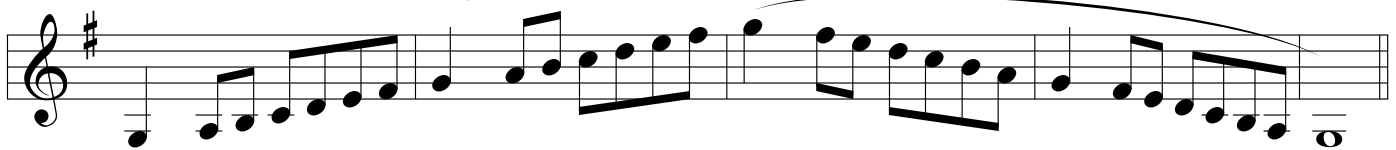
1. Concert G (written A) Major Scale



2. Concert C (written D) Major Scale



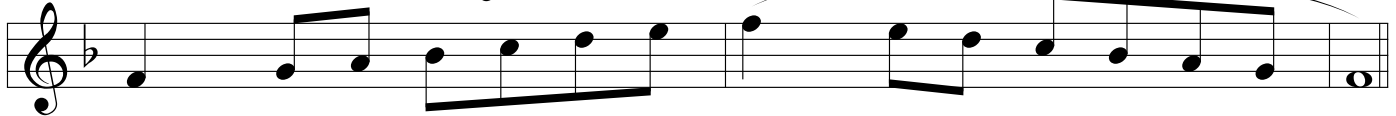
3. Concert F (written G) Major Scale



4. Concert B♭ (written C) Major Scale



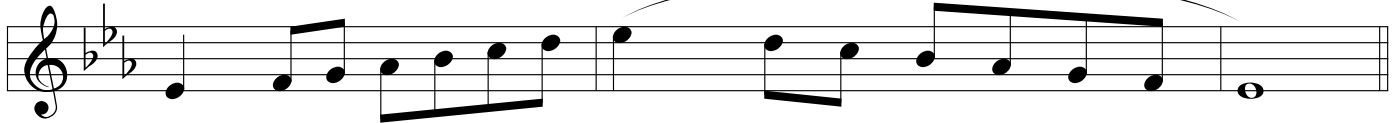
5. Concert E♭ (written F) Major Scale



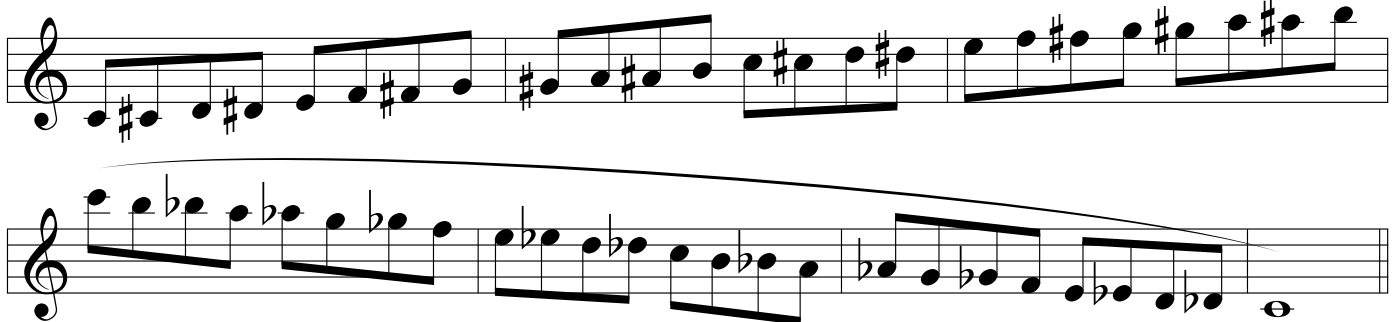
6. Concert A♭ (written B♭) Major Scale



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



8. Chromatic Scale



TROMBONE

SELECTED STUDIES FOR TROMBONE

(Voxman/Rubank)

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

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

YEAR A

Page 19

Largo cantabile by Gatti

 = 56-66

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

Page 15

Vivace by Bohme

 = 66-76

Play all.

Known Errata:

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

YEAR B

Page 30

Adagio cantabile by Duhem

 = 60-72

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

Page 3

Alla Breve by Bohme

 = 96-104

Play all.

YEAR C

Page 43

Andante affettuoso by Dieppo

 = 48-56

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

Known Errata:

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

Page 25

Allegretto by Bohme

 = 88-96

Play all.

YEAR D

Page 26

Andante con moto by Blazhevich

 = 88-96

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

Page 33

Allegro Mosso

 = 72-92

Play all.

YEAR E

Page 13

Valse-Lentement by Bohme

 = 70-80

Play the first five lines.

Page 14

Allegro marziale by Gatti

 = 112-120

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

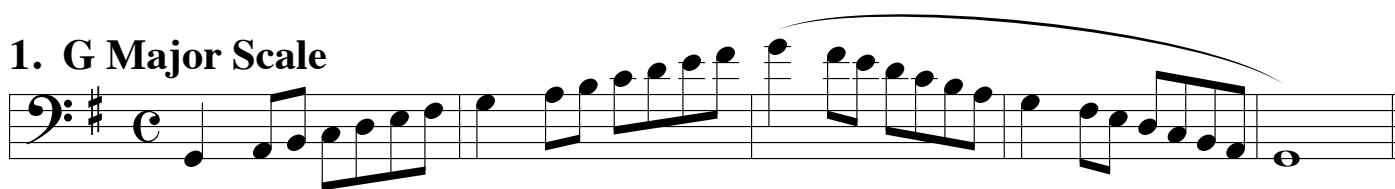
Known Errata:

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

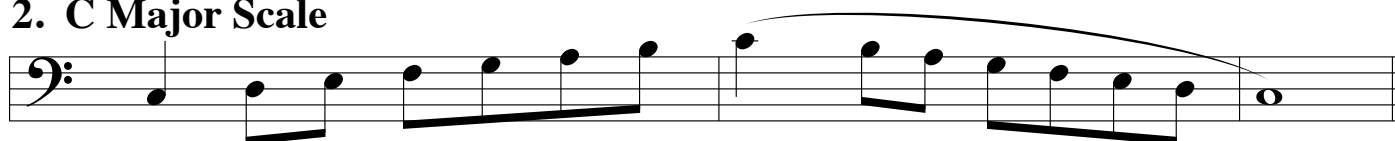
ATSSB Trombone Scales

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

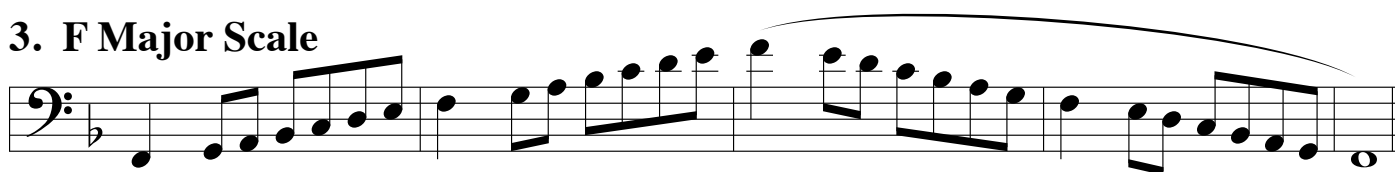
1. G Major Scale



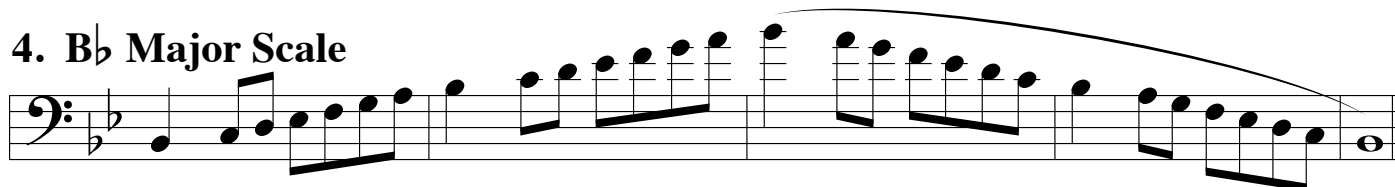
2. C Major Scale



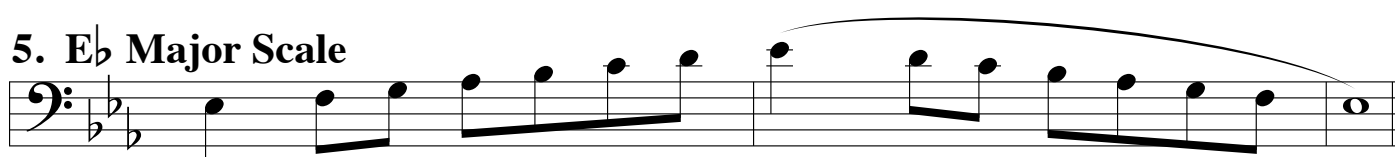
3. F Major Scale



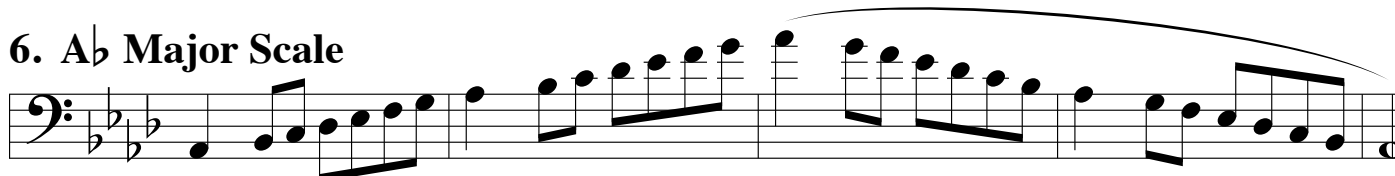
4. Bb Major Scale



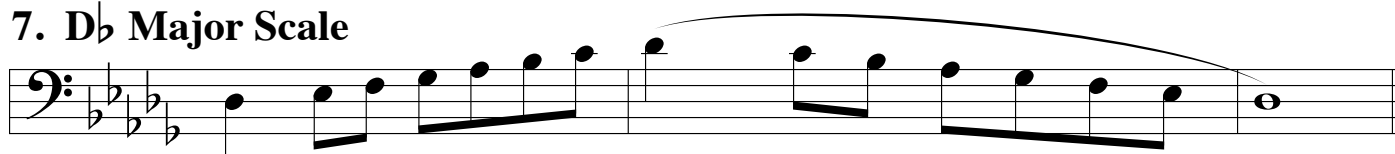
5. Eb Major Scale



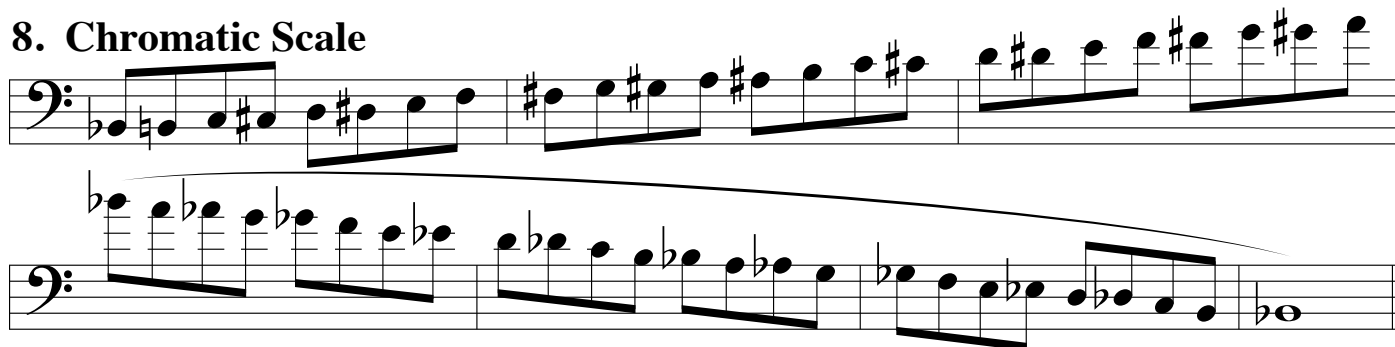
6. Ab Major Scale



7. Db Major Scale



8. Chromatic Scale



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

(Only available from ATSSB by permission of Rubank)

(Voxman/Rubank)

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

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

Known Errata:

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

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

Play all.

Known Errata:

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

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

Play all.

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

Play all.

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

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

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

Play all.

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

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

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

Play all.

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

Play all.

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

Play all.

Known Errata:

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

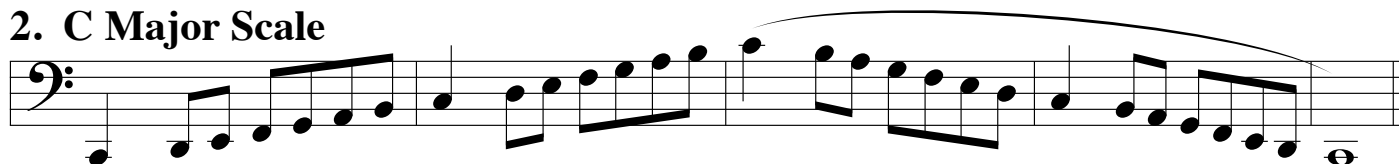
ATSSB Bass Trombone Scales

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

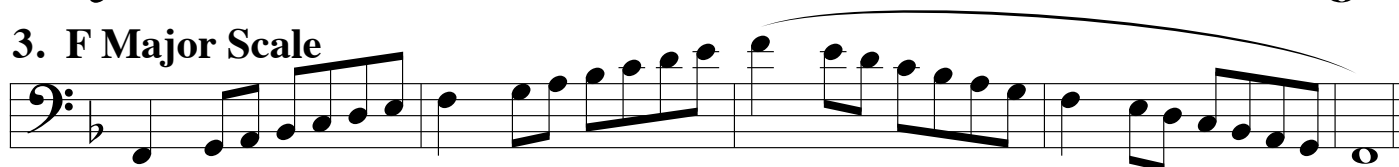
1. G Major Scale



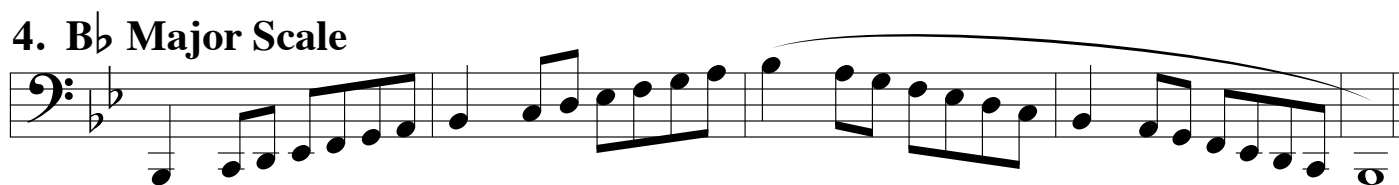
2. C Major Scale



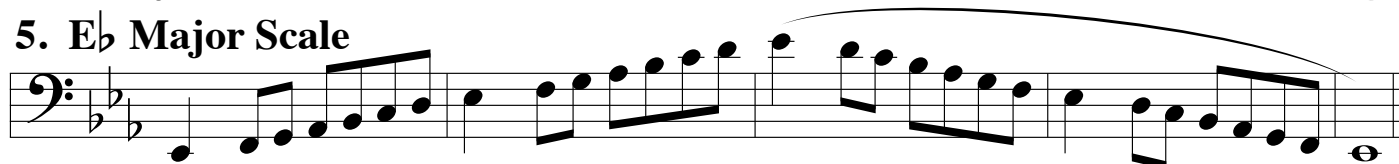
3. F Major Scale



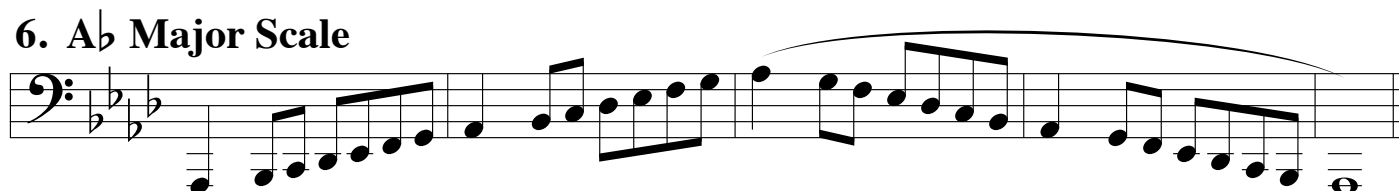
4. Bb Major Scale



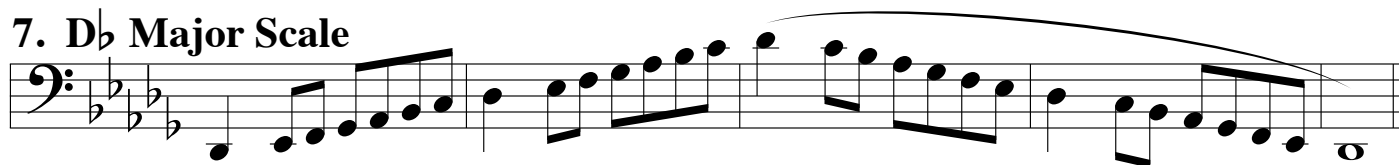
5. Eb Major Scale



6. Ab Major Scale



7. Db Major Scale



8. Chromatic Scale



Bass Trombone
ATSSB etude No. 1
Year A

C Major

Excerpted from the Rubank
Selected Studies for Baritone

GATTI

Largo cantabile $\bullet = 56-66$

pp

flect. [mournfully]

afrett. [accel.]

a tempo

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

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

f

Stop here

p *a tempo* *smorz.*

pp *morendo*

Bass Trombone
ATSSB etude No. 2
Year A

A $\flat$ Major

Excerpted from the Rubank
Selected Studies for Baritone

BOHME

Vivace $\text{♩} = 66-76$

f

p

rit. *f a tempo*

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Bass Trombone
ATSSB etude No. 1
Year B

G^b Major

Excerpted from the Rubank
Selected Studies for Baritone

DUHEM

Adagio cantabile

♩ = 60-72

3

p

f

p

cresc.

fz

rall.

a tempo

pp

p

cresc.

rall.

3

3

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Bass Trombone
ATSSB etude No. 2
Year B

B $\flat$ Major

Excerpted from the Rubank
Selected Studies for Baritone

BOHME

Alla breve $\text{♩} = 96-104$

p

mf

p

f

p cresc.

f

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E^b Major

Excerpted from the Rubank
Selected Studies for Baritone

Adagio cantabile $\text{♩} = 44-50$

p sostenuto

cresc. *p* piu mosso

rall. *pp* a tempo

f *p* *f* rall.

f a tempo *p*

f rall. *p*

f rall.

f *tr*

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Bass Trombone
ATSSB etude No. 2
Year C

B $\flat$ Minor

Excerpted from the Rubank
Selected Studies for Baritone

BOHME

Allegretto ♩ = 88-96

p legere

simile *mf*

pp

p

p *mf*

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Bass Trombone
ATSSB etude No. 1
Year D

B^b Major
Excerpted from the Rubank
Selected Studies for Baritone

GALLAY

Adagio cantabile ♩ = 60-72 (1)

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

(1)



(2)



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Bass Trombone
ATSSB etude No. 2
Year D

E $\flat$ Minor

Excerpted from the Rubank
Selected Studies for Baritone

GATTI

Allegro mosso (♩. = 72-92)

ff
ff vigoroso

f

p

cresc.

f *p* *f*

p *cresc. poco a poco*

f

p *cresc. poco a poco*

f *p* *pp*

cresc. *f*

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D Minor

Bass Trombone
ATSSB etude No. 1
Year E

Excerpted from the Rubank
Selected Studies for Baritone

BOHME

Valse lentement ♩ = 70-80

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GATTI

[illegible]

TREBLE CLEF BARITONE

SELECTED STUDIES FOR THE CORNET OR TRUMPET

(Voxman/Rubank)

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

YEAR A

Page 21

Largo cantabile by Gatti

♩ = 56-66

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

Page 17

Vivace by Bohme

♩ = 66-76

Play all.

Known Errata:

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

YEAR B

Page 32

Adagio Cantabile by Duhem

♩ = 60-72

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

Known Errata:

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

Page 3

Alla Breve by Bohme

♩ = 96-104

Play all.

YEAR C

Page 8

Adagio Cantabile by Duhem

♩ = 44-50

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

Known Errata:

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

Page 27

Allegretto by Bohme

♩ = 88-96

Play all

YEAR D

Page 2

Adagio cantabile by Gallay

♩ = 60-72

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

Page 35

Allegro Mosso

♩ = 72-92

Play all.

YEAR E

Page 14

Valse-Lentement by Bohme

♩ = 70-80

Play the first five lines.

Page 16

Allegro marziale by Gatti

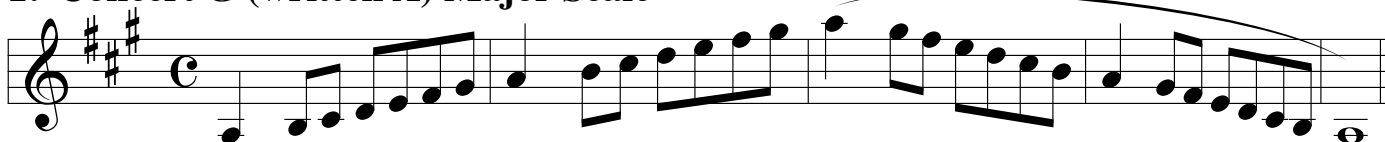
♩ = 112-120

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

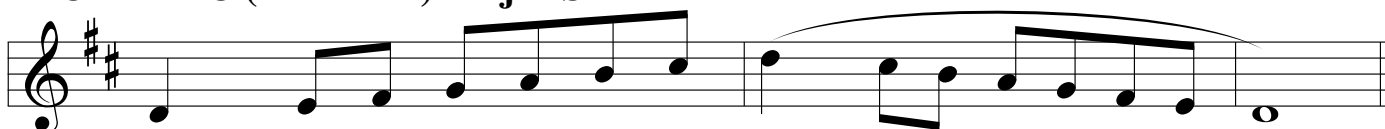
ATSSB Baritone Treble Clef Scales

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

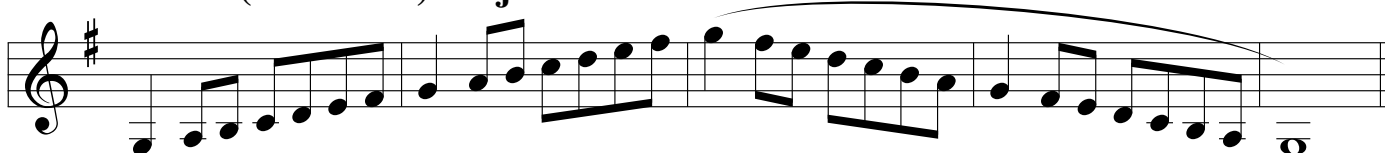
1. Concert G (written A) Major Scale



2. Concert C (written D) Major Scale



3. Concert F (written G) Major Scale



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



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



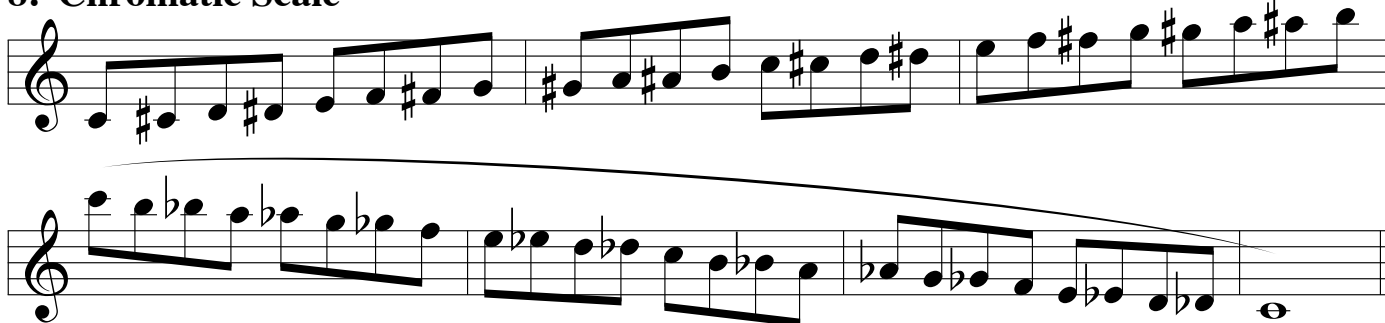
6. Concert A $\flat$ (written B $\flat$) Major Scale



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



8. Chromatic Scale



BASS CLEF BARITONE

SELECTED STUDIES FOR BARITONE

(Voxman/Rubank)

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

YEAR A

Page 18

Largo cantabile by Gatti

♩. = 56-66

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

Page 15

Vivace by Bohme

♩. = 66-76

Play all.

Known Errata:

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

YEAR B

Page 30

Adagio Cantabile by Duhem

♩ = 60-72

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

Page 3

Alla Breve by Bohme

♩ = 96-104

Play all.

YEAR C

Page 6

Adagio Cantabile by Duhem

♩. = 44-50

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

Known Errata:

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

Page 25

Allegretto by Bohme

♩ = 88-96

Play all.

YEAR D

Page 2

Adagio cantabile by Gallay

♩ = 60-72

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

Page 33

Allegro Mosso

♩. = 72-92

Play all.

YEAR E

Page 12

Valse-Lentement by Bohme

♩ = 70-80

Play the first five lines.

Page 14

Allegro marziale by Gatti

♩ = 112-120

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

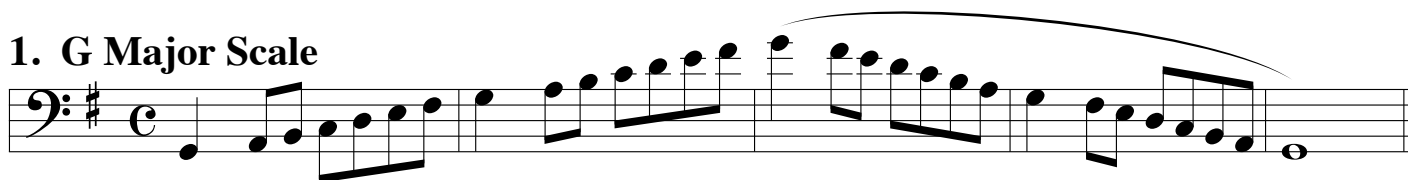
Known Errata:

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

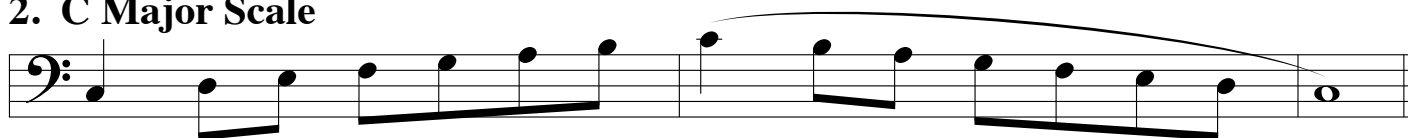
ATSSB Baritone Bass Clef Scales

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

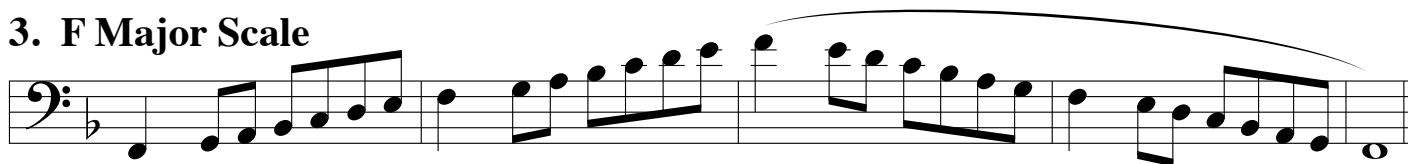
1. G Major Scale



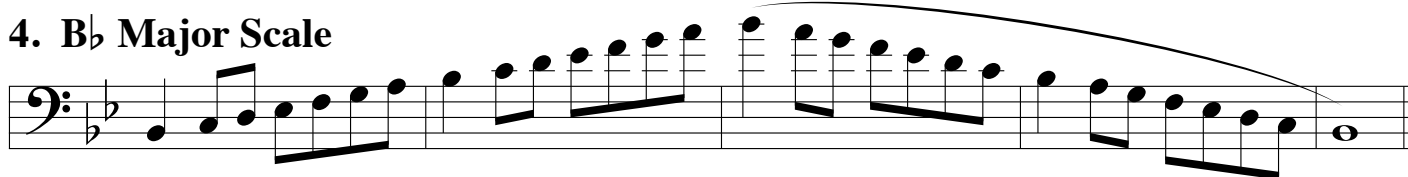
2. C Major Scale



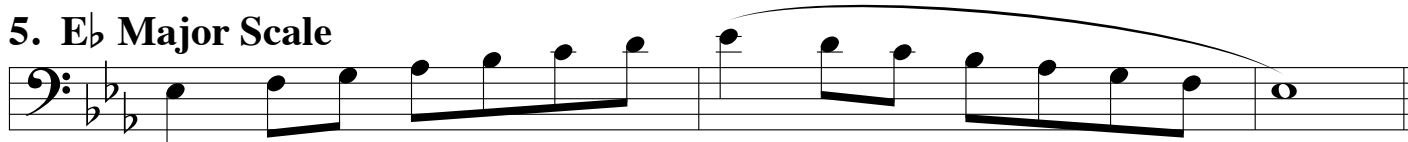
3. F Major Scale



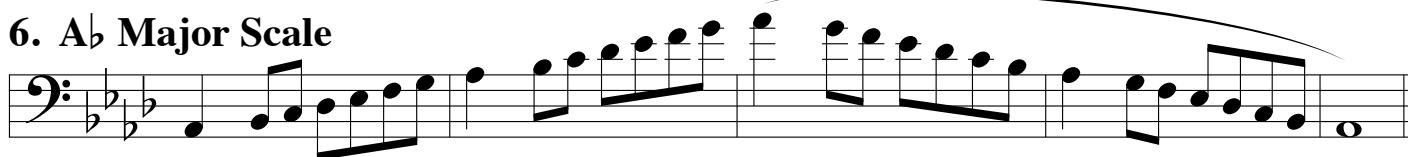
4. Bb Major Scale



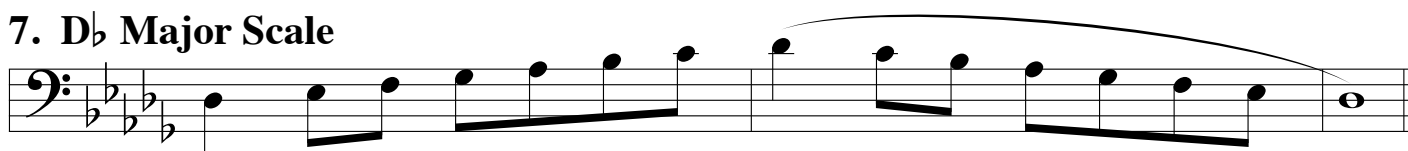
5. Eb Major Scale



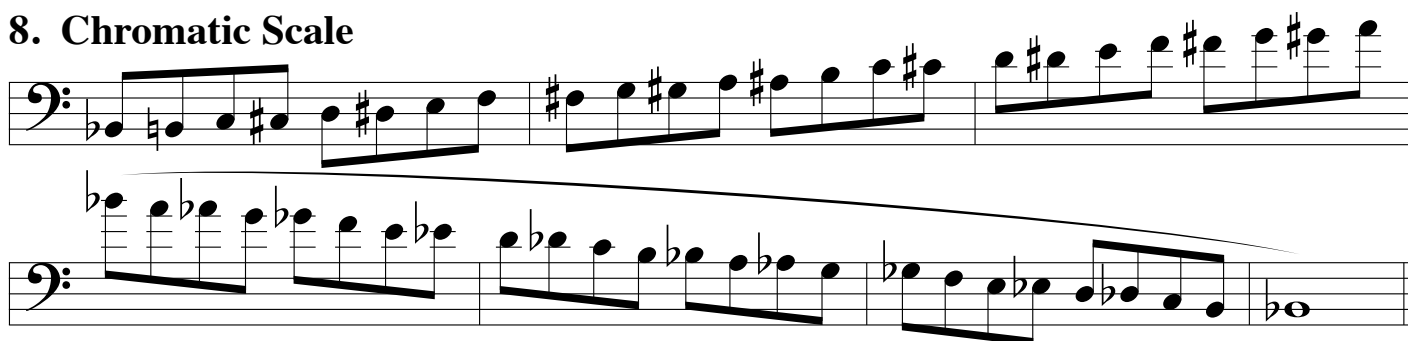
6. Ab Major Scale



7. Db Major Scale



8. Chromatic Scale



TUBA

Transcribed from **SELECTED STUDIES FOR BARITONE**

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(Voxman/Rubank)

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

YEAR A

Etude No. 1

Largo cantabile by Gatti

 = 56-66

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

Known Errata:

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

Etude No. 2

Vivace by Bohme

 = 66-76

Play all.

Known Errata:

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

YEAR B

Etude No. 1

Adagio Cantabile by Duhem

 = 60-72

Play all.

Etude No. 2

Alla Breve by Bohme

 = 96-104

Play all.

YEAR C

Etude No. 1

Adagio Cantabile by Duhem

 = 44-50

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

Etude No. 2

Allegretto by Bohme

 = 88-96

Play all.

YEAR D

Etude No. 1

Adagio cantabile by Gallyay

 = 60-72

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

Etude No. 2

Allegro Mosso

 = 72-92

Play all.

YEAR E

Etude No. 1

Valse-Lentement by Bohme

 = 70-80

Play all.

Etude No. 2

Allegro marziale by Gatti

 = 112-120

Play all.

Known Errata:

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

1. G Major Scale



C Major

Excerpted from the Rubank
Selected Studies for Baritone

Tuba ATSSSB etude No. 1
Year A

GATTI

Excerpted from the Rubank
Selected Studies for Baritone

GATTI

pp

fleBILE
[mournfully]

afrett. [accel.]

a tempo

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

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

f

Stop here

p *a tempo* *smorz.*

pp *morendo*

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A $\flat$ Major

Tuba ATSSB etude No. 2
Year A

Excerpted from the Rubank
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BOHME

Vivace $\text{♩} = 66-76$

f

p

rit. *f a tempo*

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Tuba ATSSB etude No. 1
Year B

G^b Major

Excerpted from the Rubank
Selected Studies for Baritone

DUHEM

Adagio cantabile

♩ = 60-72

3

p

f

p

cresc.

fz

rall.

a tempo

pp

p

cresc.

rall.

B $\flat$ Major

Tuba ATSSB etude No. 2
Year B

Excerpted from the Rubank
Selected Studies for Baritone

BOHME

Alla breve $\text{♩} = 96-104$

p

mf

p

f

p *cresc.* *f*

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February 2016

DUHEM

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Play all.

February 2016

Tuba ATSSB etude No. 2
Year C

B $\flat$ Minor
Excerpted from the Rubank
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BOHME

Allegretto ♩ = 88-96

p légère

simile

mf

pp

p

p

mf

mf

mf

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Tuba ATSSB etude No. 1
Year D

B^b Major

Excerpted from the Rubank
Selected Studies for Baritone

GALLAY

Adagio cantabile ♩ = 60-72

p **Start here** *f*

p *f*

p *p*

mf *pp* poco a poco accel.

a tempo

pp *mf*

f rall.

(1)



(2)



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E $\flat$ Minor

Tuba ATSSB etude No. 2
Year D

Excerpted from the Rubank
Selected Studies for Baritone

GATTI

Allegro mosso (♩. = 72-92)

ff
vigoroso

f

p

cresc.

f *p* *f*

p cresc. poco a poco

f

p cresc. poco a poco

f *p* *pp*

cresc. *f*

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D Minor

Excerpted from the Rubank
Selected Studies for Baritone

Tuba ATSSB etude No. 1
Year E

BOHME

Valse lentement ♩ = 70-80

p *mf* *p*

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Excerpted from the Rubank
Selected Studies for Baritone

GATTI

Allegro marziale ♩ = 112-120

mf

f

ff squillante [resonantly] *pp*

ff squillante *pp* cresc.

f *p* *pp*

f *pp* *p* *ff* squillante *pp*

ff *pp* *p* *ff* *pp*

cresc. *f*

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DOUBLE BASS

VARIOUS BOOKS (SEE EACH YEAR)

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

YEAR A – 57 Studies in Two Volumes, Volume 1

Storch-Hrabe (Fred Zimmerman), International Music Company

Page 27, #27

 = 68

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

Page 8, #7

 = 86

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

YEAR B – 30 Studies for String Bass

Simandl (Fred Zimmerman), International Music Company

Page 19, #17

 = 70

Play from the beginning to the key change.

Page 19, #17

 = 88

Begin at the Cantabile and stop at the Tempo I.

YEAR C – 30 Studies for String Bass

Simandl (Fred Zimmerman), International Music Company

Page 9, #7

 = 72

Play from the beginning through measure 36.

Page 10, #8

 = 98

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

YEAR D – 30 Studies for String Bass

Simandl (Fred Zimmerman), International Music Company

Page 27, #25

 = 80

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

110 Studies, Opus 20

Sturm (Fred Zimmerman), International Music Company

Page 2, #1

 = 108

Play all.

YEAR E – 30 Studies for String Bass

Simandl (Fred Zimmerman), International Music Company

Page 4, #2

 = 72

Play from the beginning through measure 33.

57 Studies in Two Volumes, Volume 1

Storch-Hrabe (Fred Zimmerman), International Music Company

Page 2, #1

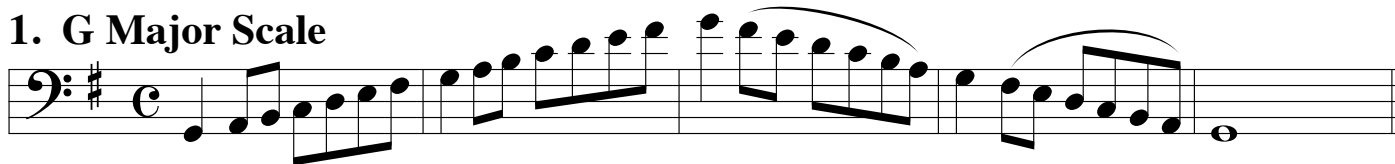
 = 72

Play from the beginning through measure 22 (fermata).

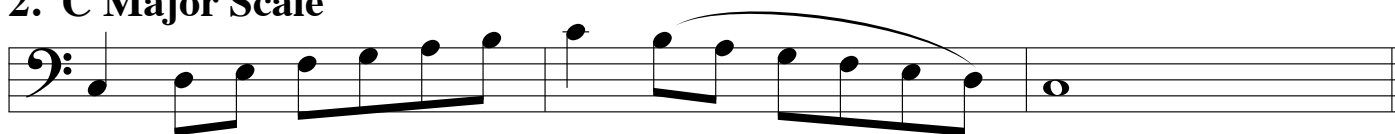
ATSSB Double Bass Scales

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

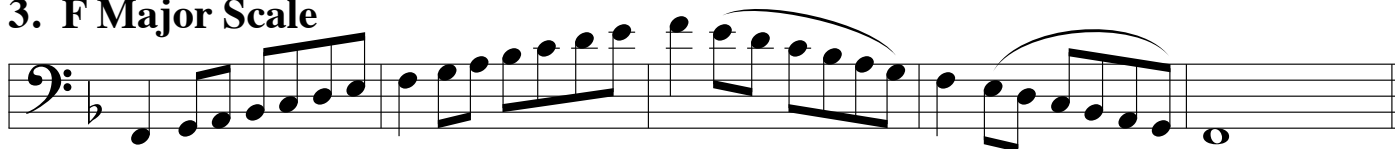
1. G Major Scale



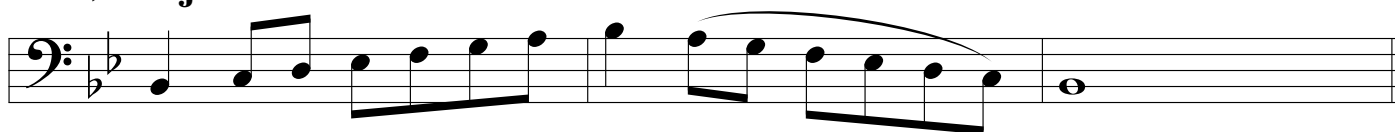
2. C Major Scale



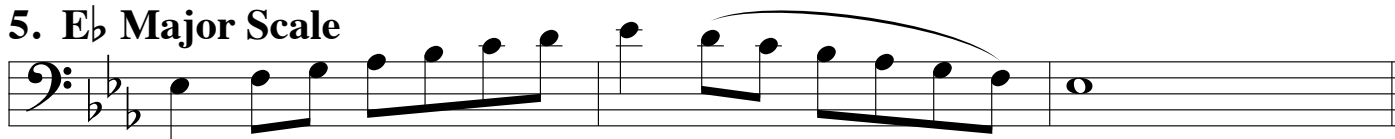
3. F Major Scale



4. Bb Major Scale



5. Eb Major Scale



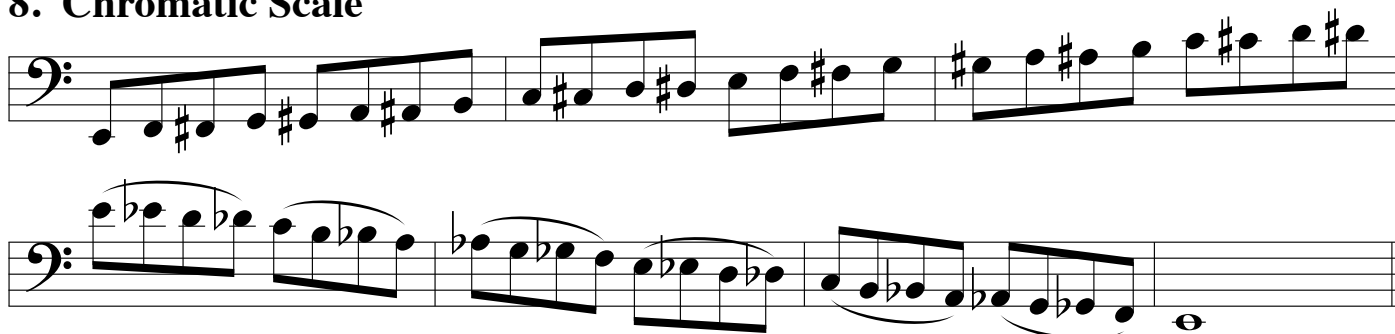
6. Ab Major Scale



7. Db Major Scale



8. Chromatic Scale



ATSSB Percussion Audition Guidelines

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

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

ROUND ONE: SNARE DRUM

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

ROUND TWO: MALLETS

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

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

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

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

ROUND THREE: TIMPANI

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

UNIFIED PERCUSSION

March 2016

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

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

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

YEAR A

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

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

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

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

 = 120-132
 = 96

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

Clarification:

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

YEAR B

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

Known Errata:

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

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

MALLETS: Page 76, #XVIII

 = 72

Play all.

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

 = 92

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

YEAR C

SNARE DRUM: Page 26, #24

Tempo as marked

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

MALLETS: Page 94

Bach's Violin Concerto in A Minor

 = 110-116

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

Known Errata:

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

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

 = 66

YEAR D

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

Tempo as marked

Known Errata:

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

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

 = 80

Known Errata:

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

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

 = 80

YEAR E

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

Tempo as marked

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

 = 132

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

 = 64