



# TMEA

Tennessee Music Education Association

# 2025 ALL-STATE ENSEMBLES HANDBOOK

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# TMEA


Tennessee Music Education Association

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## ALL-STATE ENSEMBLES HANDBOOK

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“Music enhances the education of our children by helping them to make connections and broadening the depth with which they think and feel. If we are to hope for a society of culturally literate people, music must be a vital part of our children’s education.”

– Yo-Yo Ma

# Tennessee Music Education Association

## All-State Ensembles Handbook

### Table of Contents

Article I. TMEA Music Education Conference and All-State Ensembles .....	4
Article II. Policies for Participation in All-State Ensembles .....	4
A. General Policies including TMEA Eligibility Requirements and Policy .....	4
B. All-State Quota and Selection Procedures .....	6
1. TMEA All-State SATB, SSAA, TTBB Choirs .....	6
a. The Screening Audition .....	7
<i>Table 1 – All-State Vocal Screening Rubric.....</i>	<i>9</i>
b. Alternates.....	10
c. Drop Procedures .....	10
d. Alternate Replacement if an Alternate is Not Available on a Certain Part .....	10
2. TMEA All-State Concert Bands and Orchestras.....	11
<i>Table 2 – Instrumental Quotas by Region.....</i>	<i>11</i>
a. Supplemental Instrumentation Schedule by Region (provided on a rotating basis):.....	12
<i>Table 4 – Supplemental Instrumentation Beyond the Permanent Annual and Rotating Instrumentation.....</i>	<i>12</i>
3. TMEA All-State Jazz Band .....	14
a. Audition Committee and Instrumentation .....	15
<i>Table 5 – All-State Jazz Band Instrumentation .....</i>	<i>15</i>
<i>Table 6 - All-State Jazz Band Audition Placement Rubric.....</i>	<i>15</i>
b. Before starting the recording.....	16
c. During the audition.....	16
d. After the audition .....	17
e. Post-Audition Guidelines .....	17
<i>Table 7 - All-State Jazz Band Regional Audition Track Labels.....</i>	<i>17</i>
4. Attire for the All-State Ensemble Concerts.....	18
Appendix I: Tennessee All-State Rules and Regulations .....	19



# All-State Ensembles Handbook

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## **Article I. TMEA Music Education Conference and All-State Ensembles**

The Tennessee Music Education Association (TMEA) sponsors concerts by the following All-State Ensembles:

- SATB Choir
- SSAA Choir
- TTBB Choir
- 9<sup>th</sup> and 10<sup>th</sup> Grade String Orchestra
- 11<sup>th</sup> and 12<sup>th</sup> Grade Symphony Orchestra
- 9<sup>th</sup> and 10<sup>th</sup> Grade Concert Band
- 11<sup>th</sup> and 12<sup>th</sup> Grade Concert Band
- Jazz Band (9<sup>th</sup> -12<sup>th</sup> Grade)
- Modern Band (9<sup>th</sup> -12<sup>th</sup> Grade)\*

*\*A separate document with specific instrumentation, audition procedures, and guidelines can be found at [www.tnmea.org](http://www.tnmea.org).*

Rehearsals and concerts are held in conjunction with the annual TMEA Music Education Conference. The Board of Directors of TMEA determines the conference date. Membership in the All-State Ensembles, which perform under guest conductors, is determined by auditions held at regional levels by its affiliated associations.

## **Article II. Policies for Participation in All-State Ensembles**

### **A. General Policies including TMEA Eligibility Requirements and Policy**

1. All students participating in TMEA sponsored and/or organized events must meet the following requirements:

a. The student must be a member of his/ her respective school-based ensemble, led by the teacher registering the student for the TMEA event (ex. All-State Band student should be a member of his/her school band program).

b. The teacher must be a member in good standing of TMEA, and the regional level association (WTVMEA, ETSBOA, MTGMEA, etc.).

c. All student participation fees, institutional fees, and director fees must be paid in compliance with TMEA policies.

2. When a student does not have access\* to a school-based ensemble the following criteria will be used to determine eligibility:

a. The student and the teacher/sponsor must meet all regional association level requirements for participation.



- b. The student must be a resident of the state of Tennessee.
- c. The student must be a member of a performing band, choir, or orchestra ensemble with regularly scheduled rehearsals.
- d. The student's ensemble must have a teacher/sponsor who is a member in good standing of TMEA, and the regional level association.
- e. The teacher/sponsor will be responsible for the registration, transportation, and supervision of all student members of that ensemble not having access\* to a school-based ensemble.
- f. The teacher/sponsor will assume full liability for said students.
- g. All public and private school students must attend a school in the State of Tennessee. All home-school students must be residents of the state of Tennessee.

3. Each student and director who participates in an All-State organization will be charged a registration fee as set by the TMEA Board of Directors. All-State fees and completed Rules and Regulation forms must be received on or before the hotel room reservation cutoff date every year. The regional association is responsible for collecting all fees and required forms and forwarding payment to TMEA. **Important notice: A late fee of \$250 will be assessed to the regional association if the forms and/or fees are received after the hotel room reservation cutoff date every year. This deadline may be extended if there are extenuating circumstances that delay the posting of results such as inclement weather.**

4. Students participating in All-State Ensemble must be enrolled in grades 9-12 for choral ensembles and grades 9-12 for the instrumental ensembles at their respective schools.

5. Students participating in an All-State Ensemble must be properly chaperoned. Directors are required to either chaperone or identify in writing to the All-State general chairperson (choral or instrumental) the name and contact information of the individual who will serve as the student's chaperone. This person will assume all liability for the student.

6. Each regional association shall provide access to music for its All-State participants. The All-State instrumental chair placement procedure will allow all students to audition for 1st chair in their section. Wind and percussion students selected for the Symphony Orchestra will be given all sectional parts for their instrument when selected for All-State at the regional level. Students shall be prepared to audition for chair placement on all individual parts. Winds selected for the Concert Bands will be given the 1st part for their instrument when selected for All-State at the regional level. Students will need to prepare only the 1st part for the chair placement audition. Percussionists selected for the Concert Bands will be given all percussion parts when selected for All-State at the regional level and shall prepare all parts for the chair placement audition.

7. All-State participants will abide by the All-State Rules and Regulations attached as Appendix I. Any student not adhering to these rules and regulations will be subject to action by the All-State Disciplinary Committee.

8. The All-State Disciplinary Committee consists of the All-State Ensemble Chair, All-State Choral or Instrumental General Chair, State Choral or Instrumental Chair, and the TMEA Executive Board (President, President-Elect, Immediate-Past-President, Executive Director, and Secretary).

*\*Access in this context refers to a situation where, as an example, there is no program at a particular school, yet a student wishes to participate in TMEA level events. If there is a program at the student's school, the student can only register through that program's ensemble director. TMEA cannot require individual teachers to be members of TMEA or participate in TMEA events. TMEA will assist any school in an effort to extend membership to those teachers who are not currently members. Where a school-based organization exists, students will only register for TMEA events through that organization and its teacher. TMEA cannot assume responsibility for a teacher, or the students of said teacher, when the teacher chooses not to participate in TMEA, and/or the regional association's events.*

*Access also refers to students who are home-schooled or are members of private music lesson studios. These students are required to be a part of a regularly rehearsing ensemble; if one exists at their respective school, then they must be a part of it in order to be eligible for TMEA events. If no school-based ensemble exists or the student is homeschooled, then the student must be sponsored by their performing ensemble and its respective teacher/sponsor; i.e. a Youth Symphony or Community/Youth Choir could sponsor students, a private studio teacher could not sponsor a student. The teacher/sponsor must maintain full membership in TMEA, and the regional association in order for these students to participate. Private studio or home-schooled students who are not a part of a regularly rehearsing performing ensemble are ineligible for TMEA events.*

*TMEA reserves the right to request and/or require documentation to verify eligibility status from any teacher/sponsor or student registering for TMEA events. TMEA also reserves the right to disqualify any teacher/sponsor or student that does not comply with the eligibility requirements for participation in TMEA events. It is the responsibility of the registering teacher/sponsor to understand these policies and ensure their compliance.*

## **B. All-State Quota and Selection Procedures**

### **1. TMEA All-State SATB, SSAA, TTBB Choirs**

#### **a. General Information**

The All-State SATB Choir will consist of 144 singers, the All-State SSAA Choir will consist of 140 singers, and the All-State TTBB Choir will consist of 112 singers. Each regional association will bring a percentage of students to each group determined by the ratio of the average number of auditioning schools over the past three years. The top scores in each vocal part should be divided between the SATB Choir and the SSAA/TTBB Choirs.

The size of a Choir may be temporarily enlarged due to rounding of the percentages.

All students participating in an All-State choral ensemble must have successfully participated in a regional ensemble and have passed a screening audition on the music to be performed at All-State prior to March 1 of the calendar year of the All-State Honor Choir Performance. In case of extenuating circumstances, an association may seek approval from the executive board through contact of the All-State Choral Chair, to extend the March 1 deadline.

All students participating in an All-State choral ensemble must have legally purchased, printed copies of all music to be performed, and each piece must be the same edition as specified by the All-State Choral Chair. Photocopies and digital copies (on a mobile device/screen) are not permitted. This music should be in a hard-cover, solid black folder, kept on site with the student at each rehearsal. Photocopies may be used only with the expressed permission of the All-State Choral Chair, and only in the case of editions in the public domain or other pieces for which TMEA has secured permission to photocopy.

## **b. The Screening Audition**

The screening audition will be on all the literature to be performed at All-State by all three ensembles. The students are to be prepared to sing all the pieces of the choir to which they are assigned, although they may only be asked to sing an excerpt from the piece during the screening audition.

When a piece is in a language other than English or Latin, the students have the option of singing their part on a neutral syllable or solfege for their audition.

The All-State Choral General Chair will secure and distribute sound files with which students in each ensemble can practice each piece in their choir's repertoire. When possible, diction resources will be made available for pieces in languages other than English or Latin. The regional associations will be billed for these sound files according to their number of singers and alternates. Directors can also purchase these sound files for the sole purpose of helping students to prepare. These sound files must be prepared and distributed in time to allow the students to use them to learn their All-State music.

The All-State Choral General Chair, in conjunction with the All-State SATB, SSAA, and TTBB Choir Ensemble Chairs, will determine audition selections on each piece of the All-State literature. The audition selections will be kept secret until the actual day of auditions. The All-State Choral General Chair will prepare sound files including only the audition selections and deliver to the auditions chair of each association (or the designated person from each association) in time for the actual audition.

All students who are participating in the screening audition must arrive at the designated holding room of the designated facility selected by each region's executive board by a published time. Students must have a pencil in order to mark their music. Pencils will not be provided. Students will then be divided into the three choirs, and all will be escorted to the designated holding rooms for each ensemble. Once the students arrive at their designated holding room, attendance will then be taken. Any student who is not present during the initial recording of attendance will be disqualified from the screening audition. (Please see extenuating circumstances clause).

At this time, each ensemble will be given the audition selections for the All-State Screening. Following the announcement of the selections, each choir will together sing through the audition once. The students should then be divided into octets and/or quartets in any manner the regional association thinks most appropriate.

The audition materials must not be performed, rehearsed, or sung in the holding room after the initial sing-through following the announcement of the audition selections. Students may listen to their sound files with personal earphones.

If there are not enough students to have a complete octet and/or quartet, students who have already auditioned may be asked to sing a second time to fill out the octet and/or quartet, but their second audition will not be counted. The process for selecting these students will be decided as follows: the top scoring persons in each section of each choir are to serve as the students who will serve to fill out an octet and/or quartet during the entire audition process.

These students must pass their screening before they can fill out other octets. Their prospective directors will be notified prior to screening. Directors are required to notify their prospective region's Executive Board as to the availability of their student. If a student is not participating, the director of the next highest scoring student during the preliminary audition will be asked to notify their student of this important task. The purpose of these singers is to ensure that ALL students have a fair chance at the audition. The TMEA Board has decided that using the top scoring students as the fillers for an ensemble is a fair process and is not an unreasonable requirement for these singers.

The door monitor will provide students a nametag with a number from 1 to 8. In the SATB Choir, the numbers are assigned from First Soprano (1) to Second Bass (8). In the SSAA and TTBB Choir room, the numbers are assigned from First Soprano or Tenor (1) to Second Alto or Bass (4). The students will stand in the following order for their respective choirs: S1, A1, T1, B1, S2, A2, T2, B2; S1, A1, S2, A2; and T1, B1, T2, B2. The door monitor will provide the room monitor the name of the students and their respective number. The actual judges will not know the names of the students.

Each region will appoint a teacher to serve as the room monitor for each screening room. Enough judges must be used so that no one judge is listening to more than two students in an octet and/or quartet simultaneously. If possible, there should be at least one judge for each voice part as well as an extra judge for each room. Judges will rotate with no judge hearing more than two students in the same voice part in succession. If a judge requires a break or if the room monitor deems the judge is not following the standards mandated in this document, the extra judge may be used to replace the judge in need of a break or in question. Judging responsibilities should be divided so that no one judges his/her own students. The individual judges should be placed directly in front of the student they are screening in order to determine if the student is passing the screening. The room monitor is responsible for confirming with each judge and marking which students have passed and which students have failed.

Grading on the audition will be pass/fail. Following the audition, the octet/quartet will be asked to wait outside of the audition room. Judges will confer on their decisions. If the judges want to hear a particular student a second time, they will sing in the previously mentioned top scoring student's octet and/or quartet.



All members of that previously auditioned octet/quartet will be notified if they passed the audition or will require a second audition. Students receiving a second audition due to failure of the first audition will be heard by a panel of Executive Board members. If during the audition the judges decide there are extenuating circumstances, they may recall the entire octet and/or quartet.

The following rubric will be used as a guide by the vocal regions to identify the scoring parameters of the All-State screening. Each student must receive a passing grade in each category of each excerpt to fulfill the screening requirement:

<b>CATEGORY</b>	<b>Superior (Passing)</b>	<b>Excellent (Passing)</b>	<b>Failure</b>
<b>Pitch</b>	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.
<b>Rhythm</b>	The beat is secure, and the rhythms are accurate for the music being sung.	The beat is secure, and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.
<b>Entrances</b>	Secure Entrances.	Entrances are usually secure, though there might be an isolated error.	Entrances are rarely secure.

**Table 1 – All-State Vocal Screening Rubric**

A student who fails both screenings is ineligible for All-State. A student who passes the screening is now an official member of the Tennessee All State Choirs.

Each region may decide how to make their respective screenings run as smoothly as possible with the previously mentioned stipulations.

Students who are unable to attend the audition due to illness may participate in a makeup audition once a doctor's note is provided documenting the illness. Students who are unable to attend the audition due to a death in the family may participate in a makeup audition. Each region's executive board may decide what other type of excusable extenuating circumstances (car accident, etc.) would cause a student to be unable to attend the audition. The makeup audition will be the following: The student will sing the entire All-State Literature with the aid of the accompaniment only version of the practice track. The student must sing in the presence of at least two teachers with one of those being a member of the region's Executive Board.

If the student is capable of singing ALL of the literature, he or she will be deemed as successfully passing the audition. This screening must take place by March 1.

In the event that the regional screening must be cancelled due to inclement weather, it will NOT be necessary to hold a make-up screening.

### **c. Alternates**

Alternates for All-State should be the next ten top scores after each section has been filled. Five alternates from each section should be assigned to prepare the mixed Choir music and would only be eligible to replace a mixed Choir singer. The remaining five alternates would prepare the SSAA or TTBB Choir music and would only be eligible to replace a SSAA or TTBB Choir singer.

All-State alternates should go through the octet and/or quartet audition process. An alternate who has passed the octet and/or quartet audition may replace a student who fails the audition or who has to drop out of All-State. It shall be the area association's responsibility to determine eligibility of alternates, to notify them, and to assure that they receive the proper information. It shall be the regional All-State chairperson's responsibility to notify the state All-State Choral General Chair of alternate replacements.

Directors should NOT bring students to the TMEA Music Education Conference or TMEA All-State who are not officially a member of the Tennessee All-State Choirs.

### **d. Drop Procedures**

If a student chooses to not participate in the All-State Screening, the students' director should contact the regional All-State chair via EMAIL as to this decision. Any email from the director stating this action will disqualify the student from the All-State Screening Audition.

### **e. Alternate Replacement if an Alternate is Not Available on a Certain Part**

Assume that XYZ region has run out of T1 alternates for SATB Choir and still needs to fill a spot. The first option is to move up a T2 alternate for SATB Choir into a T1 slot. If that cannot happen, XYZ moves up a T1 alternate from TTBB Choir. If that does not work, XYZ can move up a T2 alternate from TTBB Choir.

If that does not work, the region has to forfeit the spot and contact the All-State Choral General Chair who will then ask another region if they can fill the required spot with an alternate designated for that part (in other words, a T1 alternate for SATB from the ABC area or DEF area). A B1 cannot be moved into a T2 spot or some other similar move. Moves must be within the designated voice part.

## 2. All-State Concert Bands and Orchestras

a. Instrumental Quotas by Region (provided from each region of the state annually):

Instrument	9-10 Concert Band	11-12 Concert Band	String Orchestra	Symphony Orchestra
Flute	4	4	0	1
Oboe	1	1	0	1
Bassoon *	0	0	0	1
B-flat Clarinet	9	9	0	1
Bass Clarinet	2	2	0	0
Alto Saxophone	2	2	0	0
Tenor Saxophone	1	1	0	0
Baritone Saxophone	1	1	0	0
French Horn	4	4	0	2
Trumpet	5	5	0	1
Trombone	3	3	0	1
Euphonium	2	2	0	0
Tuba **	3	3	0	0**
Percussion	2	2	0	1
1st Violin***	0	0	6 ***	6
2nd Violin***	0	0	6 ***	6
Viola	0	0	4	4
Cello	0	0	4	4
Bass	0	0	3	3

**Table 2 – Instrumental Quotas by Region**

1\* Bassoons will be assigned to the band based on the supplemental instrument chart below.

2\*\* A tuba for orchestra will be assigned based on the supplemental instrument chart below.

3\*\*\* Distribution of 1st/2nd Violin to be left up to Conductor & Chair

**b. Supplemental Instrumentation Schedule by Region  
(provided on a rotating basis):**

<b>2025, 2028, 2031</b>	<b>West</b>			<b>Middle</b>			<b>East</b>		
	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>
<b>Piccolo</b>	1	1	0	0	0	0	0	0	0
<b>Bassoon</b>	1	1	0	1	1	0	2	2	0
<b>Tuba*</b>	0	0	1	0	0	0	0	0	0
<b>Percussion</b>	0	0	0	1	1	0	0	0	0
<b>2026, 2029, 2032</b>	<b>West</b>			<b>Middle</b>			<b>East</b>		
	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>
<b>Piccolo</b>	0	0	0	1	1	0	0	0	0
<b>Bassoon</b>	2	2	0	1	1	0	1	1	0
<b>Tuba*</b>	0	0	0	0	0	1	0	0	0
<b>Percussion</b>	0	0	0	0	0	0	1	1	0
<b>2024, 2027, 2030</b>	<b>West</b>			<b>Middle</b>			<b>East</b>		
	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>	<b>9-10 Band</b>	<b>11-12 Band</b>	<b>Sym. Orch.</b>
<b>Piccolo</b>	0	0	0	0	0	0	1	1	0
<b>Bassoon</b>	1	1	0	2	2	0	1	1	0
<b>Tuba*</b>	0	0	0	0	0	0	0	0	1
<b>Percussion</b>	1	1	0	0	0	0	0	0	0

**Table 3 – Supplemental Instrumentation Schedule by Region**

\*If a tuba is not needed in the orchestra the tuba player assigned to the Symphony Orchestra will be reassigned to the 11-12 Concert Band.

c. Supplemental instrumentation beyond the permanent annual and rotating instrumentation will be provided by regional associations according to the following schedule:

<b>2025, 2028, 2031</b>	<b>MTSBOA</b>
<b>2026, 2029, 2032</b>	<b>ETSBOA</b>
<b>2024, 2027, 2030</b>	<b>WTSBOA</b>

**Table 4 – Supplemental Instrumentation Beyond the Permanent Annual and Rotating Instrumentation**

#### **d. Explanatory notes:**

1. For any situation involving two (2) or more players on a part, there shall be an audition at All-State to determine placement.
2. Auditions for all concert band and orchestra chair positions will take place via video submission. Specific procedures will be communicated by the TMEA All-State Instrumental General Chair. TMEA will secure three college/university or equivalent professional musicians to independently adjudicate each instrument for all concert band and orchestra chair auditions.
3. Supplemental instrumentation (including harps, extra percussion or other instruments not already defined in the handbook) will be supplied by a particular region according to the rotation above.
4. The All-State piccolo players will play 2nd flute when not covering piccolo parts and will not audition for a chair placement.
5. The Supplemental All-State E-flat Clarinet players will play 2nd clarinet when not covering E-flat clarinet parts and will not audition for a chair placement.
6. All flute players shall be eligible for first chair. Flute part division shall be six (6) 1sts and six (6) 2nds for the bands and one (1) 1st and two (2) 2nds for the Symphony Orchestra, with any changes left to the discretion of the conductor.
7. All oboe players shall be eligible for first chair. Oboe part division shall be one (1) 1st and two (2) 2nds in both the bands and Symphony Orchestra with any changes left to the discretion of the conductor.
8. All bassoon players shall be eligible for first chair. Bassoon part division shall be two (2) 1sts and two (2) 2nds for the bands and one (1) 1st and two (2) 2nds for the Symphony Orchestra, with any changes left to the discretion of the conductor.
9. All B-flat Soprano Clarinet players will be eligible for first chair. Clarinet part division shall be six (6) 1sts, nine (9) 2nds, and nine (9) 3rds for the bands and one (1) 1st and two (2) 2nds for the Symphony Orchestra with any changes left to the discretion of the conductor.
10. All alto, tenor, and baritone saxophone players shall be eligible for first chair in their respective sections. Alto Saxophone part division shall be three (3) 1sts and three (3) 2nds for the bands. Any changes will be left to the discretion of the conductor.
11. All horn players will be eligible for first chair. Horn part division shall be three (3) 1sts, three (3) 2nds, three (3) 3rds, and three (3) 4ths for the bands, and two (2) 1sts, one (1) 2nd, one (1) 3rd, and two (2) 4ths for the Symphony Orchestra. Any changes will be left to the discretion of the conductor.



12. All trumpet players will be eligible for first chair. Trumpet part division shall be five (5) 1sts, five (5) 2nds, and five (5) 3rds for the bands and one (1) 1st, one (1) 2nd and one (1) 3rd for the Symphony Orchestra with any changes left to the discretion of the conductor.

13. All trombone players will be eligible for first chair. Trombone part division shall be three (3) 1sts, three (3) 2nds, and three (3) 3rds for the bands and one (1) 1st, one (1) 2nd and one (1) 3rd for the Symphony Orchestra with any changes left to the discretion of the conductor.

14. All euphonium players will be eligible for first chair.

15. All tuba players will be eligible for first chair.

16. All percussion players will be eligible for first chair. Students are to prepare all parts for the audition. Chair placements and part assignments will be determined by the audition.

17. All string players are eligible for first chair in their respective section.

18. Alternates who meet the requirements established by the area association shall be eligible to replace a regular member from their area at the discretion of the All-State Chairperson. It shall be the area association's responsibility to determine eligibility of alternates, to notify them, and to assure that they receive the proper information. It shall be the area All-State chairperson's responsibility to notify the state All-State chairperson of such a replacement.

19. TMEA will not be responsible for any personal equipment.

### **3. TMEA All-State Jazz Band**

#### **a. General Information**

Jazz Band auditions will be recorded during the regional Jazz Band clinics. The regional affiliated organization's President, Jazz Band chairperson, and one other person to be selected by the President shall supervise the area auditions. The All-State Jazz Band chairperson will furnish details for the recording/taping procedures, to insure uniformity in three regions. Only those students who are members of the regional clinic jazz ensembles are eligible to audition.

Any student placed in the All-State Jazz Ensemble forfeits their seat in any other ensemble (Modern Band Excluded). For example, if a student is placed in the 11-12 symphony orchestra and auditions for jazz band, if they are placed in the jazz band they will default to the jazz band.

Official Improvisation playback recordings are available via regional associations and TMEA.

## b. Audition Committee and Instrumentation

The All-State Jazz Band audition committee will be appointed by the All-State Jazz chairperson. The audition committee will make the final decisions to assign the following instrumentation:

Quantity	Instrument
2	Alto Saxophones
2	Tenor Saxophones
1	Baritone Saxophone
5	Trumpets
4	Trombones
1	Bass Trombone
1	Piano
1	Guitar
2	Drum Set

**Table 5 – All-State Jazz Band Instrumentation**

The audition committee shall use the following rubric to determine placement in the All-State Jazz Band:

Category	Fair (0-8)	Good (9-17)	Excellent (18-26)	Exemplary (27-34)
<b>Prepared (34 pts.)</b>	Student demonstrates a limited understanding of the elements of style and time. (Also, articulation and pitch when appropriate.)	Student demonstrates adequacy in the elements of style and time. (Also, articulation and pitch when appropriate.)	Student demonstrates proficiency in the elements of style and time. (Also, articulation and pitch when appropriate.)	Student demonstrates mastery of the elements of style and time. (Also, articulation and pitch when appropriate.)
<b>Sight Reading (33 pts.)</b>	Student correctly performs few rhythms and pitches accurately with correct style and time. (Also, articulation and pitch when appropriate.)	Student correctly performs some rhythms and pitches accurately with correct style and time. (Also, articulation and pitch when appropriate.)	Student correctly performs a large majority of rhythms and pitches accurately with correct style and time. (Also, articulation and pitch when appropriate.)	Student correctly performs most all rhythms and pitches accurately with correct style and time. (Also, articulation and pitch when appropriate.)
<b>Improvisation (33 pts.)</b>	Student demonstrates a limited understanding in motivic development and pacing of solo. Minimal control over direction of improvisation in harmony and melody.	Student demonstrates adequacy in motivic development and pacing of solo. Some control over direction of improvisation in harmony and melody.	Student demonstrates proficiency in motivic development and pacing of solo. Less control over direction of improvisation in harmony and melody.	Student demonstrates mastery of motivic development and pacing of solo. Full control over direction of improvisation in harmony and melody.

**Table 6 - All-State Jazz Band Audition Placement Rubric**

## **c. TMEA All-State Jazz Regional Audition Guidelines**

### **1. Jazz Regional Chairperson Responsibilities**

Each Regional Jazz Chairperson will facilitate, record, and monitor Jazz Auditions.

No one will be allowed in the audition room except the Regional Jazz Chair and the auditioning student.

The All-State Jazz Band chairperson will send the sight-reading materials to each of the three Regional Jazz Chairpersons.

A digital recorder will be sent to each Regional Jazz Chairperson. They should familiarize themselves with its operation prior to the auditions. Also, they should test both the recording levels and the uploading of the files.

### **2. Before starting the recording**

Explain to each student that they are to state their name, school, and instrument. After this, they are not allowed to speak again until the conclusion of the audition recording.

Ensure that the placement of the recorder is in the same location for each instrument. For example, the recording level for drum set will be different than that of Alto Sax.

Each student will be recorded on separate tracks.

Each recording should be seamless. Do not stop recording until the audition is complete.

### **3. During the audition**

Students will state their name, school, and instrument.

The students will play in this order: prepared pieces (in any order), followed by sight-reading, and then improv.

Sight Reading Examples will be 8 measures in length. Students will get thirty (30) seconds to silently look at (or airplay) their sight-reading before performance.

For winds, bass, piano, and guitar the students will play 2 Choruses of F Blues followed by 1 Chorus of B-flat Rhythm Changes. Students will not listen to 1 chorus before performing but will instead, begin with the improvisation, similar to the Bb rhythm changes

For drum set players, the improv will be (in any order) 4 measures of a basic swing groove at 220 bpm followed by 8 measures of a swing groove with stylistically appropriate fills; 4 measures of a basic funk/rock groove at 100 bpm followed by 8 measures of a funk/rock groove with stylistically appropriate fills; and 4 measures of a basic samba groove at 120 bpm followed by 8 measures of a samba groove with stylistically appropriate fills.

#### 4. After the audition

Label each track: student last name, student first name; instrument; school (Ex. Smith\_John\_Trumpet\_Stetson HS)

Make sure each track matches the name the student says in the beginning of the audition.

The output format will be .wav file.

The All-State Jazz Band chairperson will email instructions for uploading/emailing.

#### 5. Post-Audition Guidelines

After receipt of the raw tracks from the All-State Jazz Band chairperson:

For each track, the students' speaking should be cut out as well as dead space between the students playing (except for maybe 2 seconds of silence)

Each track should be leveled for volume, i.e. all trumpets should be essentially the same volume, all trombones the same volume, etc.

Label each track:

Alto Sax 1 – 6
Tenor Sax 1 – 6
Bari Sax 1 – 3
Trumpet 1 – 15
Trombone 1 – 12
Bass Trombone 1 – 3
Piano 1 – 3
Guitar 1 – 3
Bass 1 – 3
Drum Set 1 – 6

**Table 7 - All-State Jazz Band Regional Audition Track Labels**

The numbering should be random and NOT grouped for Alto, Tenor, Trumpets, and Trombones. For Example, Middle trumpets shouldn't be numbered 1- 5, West 6-10, East 11-15.

The All-State Jazz Band chairperson will communicate how tracks should be sent.

Upon receiving the results from the audition committee, the All-State Jazz Band Chair will send the results to the TnMEA Executive Committee and All-State Instrumental Ensemble Chair. Those persons will communicate the results to all regions per TnMEA guidelines and timelines.

## C. Attire for the All-State Ensemble Concerts

### **Choirs (choose from the following):**

Long solid black dress (below the knees when seated) or robe, with solid black socks/hosiery and solid black dress shoes. Dress/robe must cover the shoulders.

Solid black, long-sleeve, button-down shirt/blouse and solid black skirt/dress pants with solid black socks/hosiery and solid black dress shoes; Solid black sport coat/tuxedo jacket optional.

### **Concert Bands and Orchestras (choose from the following):**

Long solid black dress (below the knees when seated) with solid black socks/hosiery and solid black dress shoes. Dress must cover the shoulders.

Short solid black tuxedo (no tails) or solid black suit, solid white tux shirt or solid white long sleeve button down shirt with a solid black tie (bow/straight) and solid black socks/hosiery and solid black dress shoes.

Solid black, long-sleeve, button-down shirt/blouse and solid black skirt/dress pants with solid black socks/hosiery and dress shoes.

### **Jazz Band (choose from the following):**

Long black dress (below the knees when seated) with black socks/hosiery and black dress shoes. Dress must cover the shoulders.

Skirt/Dress pants and Dress shirt/blouse.

Coat and tie.



## Appendix I: Tennessee All-State Rules and Regulations

1. Students are required to attend all rehearsals and All-State Concerts. Students performing with their own school organization at the TMEA Music Education Conference will be excused from rehearsal one (1) hour prior to their performance time.
2. Students will be in their seats and ready to begin rehearsal at least ten (10) minutes prior to the start of each rehearsal.
3. Students will not chew gum or eat food in rehearsal.
4. Students will refrain from talking during rehearsal.
5. The use of alcohol, tobacco products, and /or illegal drugs is strictly prohibited. (Violators will be removed from All-State)
6. Cell phones/electronic devices are to be turned OFF and put away during rehearsal. (No texting, gaming, audio or video recording is to take place).
7. Students must have a pencil at rehearsals.
8. Students must wear name tags at all rehearsals.
9. All Choral music must have measures numbered.
10. Only students from grades 9-12 are eligible for the choral ensembles. Students in grades 9-12 are eligible for the instrumental ensembles.

Failure to abide by the policies listed above will result in the following:

- First Offense– Warning from the ensemble chair.
- Second Offense– Dismissed from All-State by the All-State Disciplinary Committee\*

*\*The All-State Disciplinary Committee consists of the ensemble chair, all-state choral or instrumental chair, state choral or instrumental chair, and the TMEA Executive Committee.*



ALL-STATE ENSEMBLES HANDBOOK

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