

TMEA ORCHESTRA DIVISION AUDITION PROCEDURES AND GUIDELINES APPENDIX

Revised June 2020

RELEASE OF AUDITION MUSIC

- A. TMEA Orchestra Division VP will appoint an etude/excerpt selector for each instrument. This selector can be a college professor, an orchestra director, or a private teacher.
- B. 5 standard etude books will be chosen for each instrument and posted on the TMEA website by March 1.
- C. The selector will choose 4 etudes from the material that is found in one or more of the five standard etude books and submit those etudes to the TMEA Orchestra Division VP.
- D. The TMEA Orchestra Division VP will select the two etudes that will be used for each instrument from the selector's recommendations.
- E. **May 1** – 2 All-State etudes will be released on the TMEA website (same practice as 2019).
- F. **August 1** – 3 orchestral excerpts are released for each instrument. The orchestral excerpts will become 3 tracks for the All-State audition and will ultimately be recorded in their entirety.
- G. **August 1** – 1 cut from each All-State etude (2 cuts total) will be released as the TMEA mandated region cuts for auditions on the All-State track. Regions must post the TMEA mandated cuts for students auditioning on the All-State track in their entirety. A selection from each of these cuts will become 2 recorded tracks for the All-State audition.
- H. **September 1** – The All-State recording cuts are released in order. There will be a total of 6 cuts (3 etudes, 3 excerpt). These cuts will be the All-State audition that is recorded in late October.
- I. **September 1** - Regions may reduce the amount of material that students are required to prepare for the All-State tracked region audition.

JOB DESCRIPTION OF REGION ORCHESTRA CHAIR AS RELATED TO REGION AUDITIONS

- A. Each Region Orchestra Chair must submit a copy of the Region's middle school and high school Audition Policies and Procedures rules/guidelines via email to TMEA Headquarters prior to the Fall Region Meeting. These must be sent to: kvanlandingham@tmea.org Directors in your Region will not be able to enter students in any TMEA event until this information has been received. These should reflect the rules/guidelines of the Region and Area String Auditions (following in this Appendix).
- B. Be sure all participating band and orchestra directors have received a copy of all current Region Policies and Procedures
- C. Manage and oversee all aspects of the audition process. Enforce rules/guidelines when necessary to maintain the fairness and integrity of the auditions.

DUTIES PRIOR TO THE AUDITION DATE

A. Schedule Auditions

- 1) Determine site.
- 2) Select the host director(s)
- 3) Hold auditions in one location within the Region. The Region Chair is in charge and cannot be in two buildings on the same day. High school wind/percussion auditions may be held on a different site.
- 4) Provide separate judging rooms for each five-member panel and arrange the set-up with screens to ensure that the students are not seen by the judges.
- 5) If auditions are being held on one of the SAT days, Regions are asked to start auditions later in the day to accommodate those who are taking the SAT exams. Regions can require that students report to the audition at a reasonable time after the SAT exams are over.

B. Collect forms and fees

- 1) Receive an **Audition Process Entry Cover Sheet** from each director for each campus sponsored. A copy of the director's current TMEA membership card is included on the sheet.
- 2) Collect all fees assessed for Region activities.
 - a) Regions may charge what is necessary and reasonable to run their string auditions. However, \$.80 of that fee is earmarked to pay for Region Orchestra patches.
 - b) The Region may charge a reasonable audition fee to run Wind/Percussion auditions. Those funds stay within the Region.
 - c) Order Region and Area (strings only) patches online as soon as possible. NOTE - Orders for Region Junior High Patches will be honored only when placed by the Region Orchestra Chair.

C. Secure Equipment and Supplies

- 1) Make provisions for all of the necessary judging materials and forms so the judges can properly audition the number of students assigned to their rooms. Judges should have packets with judging materials (including pencils), forms, instructions, and audition music distributed to them immediately prior to the audition. Calculators may be needed for judging panels and/or other tabulations.
- 2) Have a copy of the current TMEA Eligibility Requirements, TMEA Audition Process, Orchestra Appendix, and the Region's Audition Policies and Procedures available at the audition site.
- 3) Make arrangements for computer equipment, computer operator and an isolated computer room for uninterrupted work on important tabulation data.

D. Selection and Assignment of Judging Panels

- 1) The Region Orchestra Chair shall be responsible for securing judging commitments from each director with students involved in auditions. The Chair may delegate another orchestra director for this duty, though the **Chair is ultimately responsible for obtaining the panels**. Each student's director (or proxy) **MUST** be in attendance at the auditions. Each school should bring at least one other adult to help monitor the auditions.
- 2) Each judging panel shall have five (5) members. Every effort should be made to have a majority of each panel comprised of orchestra directors with the remainder of the panel comprised of private teachers or college faculty members. Each judge need not be a specialist on the instrument(s) to be heard,

although this is desirable. It is requested that each judge be "comfortable" with that family of instruments.

- 3) Provide a monitor for each audition room and the warm-up Area.

E. Utilizing Two Panels for One Section

- 1) When utilizing two panels to audition one section, the possibility of an unbreakable tie exists if two or more contestants receive the same combined ranking score when the sum of the ranks from panel one and panel two are calculated.
- 2) To resolve this issue, the Panel One rankings are used to break the tie. For instance:

ID	Panel One Rank	Panel Two Rank	Composite Rank
A	1	2	3
B	2	1	3

Contestant A is ranked ahead of contestant B based on the Panel One ranking.

- 3) When assigning the material to be auditioned by each panel, Panel One must be weighted with more difficult material in order to apply the tie breaking procedure fairly.

REQUIREMENTS FOR JUDGES/MONITORS

- A. Each student will be given a registration/audition number. Regions are required to use the state-approved computer program to pre-assign student ID's, tabulate rankings, and print student lists by letter and rank. Provide space on the printout for each student to put **their** initials to verify attendance, spelling and performance order.
- B. The five-member panel shall use the forms generated by the state-adopted software provided for tabulating results. Maximum care should be taken to avoid mathematical errors. The panel chair has the primary responsibility for ensuring that accuracy is maintained.
- C. **All students shall play from one location in the room.** A chair and a music stand will be provided at this one location in the room for the performer. The student may stand or sit to perform.
 - a. **Note: Regions will be required to use the TMEA audition process that is used for All-State seating auditions in February (students audition in groups and play from a central point in the room).**
 - b. **This process will be required for ALL contests (including MS/JH and Non-All-State tracked contests)**
- D. Every effort must be made to ensure that no judge has visual contact with a student. Anonymity is vital. Screens are necessary. Every aspect of the live audition procedure must be anonymous.

STUDENT ENTRIES

- A. Each director shall be responsible for entering all students via the TMEA website.
 - 1) Any student entered in any level of the audition process must meet all current TMEA Eligibility Requirements.
 - 2) At the time of initial entry, all students who are participating in auditions from multiple Divisions (Band, Vocal, Orchestra, Jazz) must be checked "Dual Certification" on the individual entry.
 - 3) Each student shall register no later than 30 minutes prior to the start of the auditions.
 - 4) A student may be removed only by 1) the audition process itself, 2) the TMEA Appeals Process, or 3) the student's TMEA Active member director or member sponsor. Please **refer to the TMEA ELIGIBILITY REQUIREMENTS and the TMEA APPEALS PROCESS.**
- B. There will be no limit to the number of students allowed to enter from each school on any instrument unless a Variance Request has been submitted and approved.
- C. Each Region shall be responsible for establishing instrumentation for its Region Orchestra(s). Region Orchestra instrumentation should not necessarily be limited to the needs of the All-State Orchestras. REMEMBER that all instruments used in your Region Orchestra are NOT automatically certified to Area.
- D. Each Region shall select candidates for the Area Auditions.
- E. A student may not submit a recording for both Area Orchestra and Area Jazz.
- F. Audition Materials

- 1) The Region string audition material for all HS/MS/JH auditions is the responsibility of the Region Orchestra Chair or a designee.
- 2) The Region string audition material for All-State track auditions must include material from both the All-State etudes.
- 3) The Region High School wind/percussion audition must include excerpts from all the prescribed All-State wind/percussion etudes.
- 4) Students auditioning for Region will be required to use the copyrighted etude book, not a photocopy.

G. Electronic Devices

- 1) No electronic devices may be used or accessed by a student participant until the auditions for the student's section have been concluded. Failure to comply with this regulation may result in student disqualification.
- 2) The list of non-allowable electronic devices includes, but is not limited to, phones, electronic games, computers, cameras (within an audition room), and playback systems.

GUIDELINES FOR TABULATION/POSTING

- A. Tabulated audition results shall be available for inspection by directors for one hour following the conclusion of the entire audition. At the end of this period the results are subject to the TMEA appeals process.
- B. Directors shall have access to a complete ranking list of all students. The one-hour time period for finalizing results allows directors and judges to verify the accuracy of the audition results.
- C. Results posted on-site should list all students in final order.

PROCEDURES FOR WIND / PERCUSSION STUDENTS WHEN SEPARATE ORCHESTRA / BAND AUDITIONS ARE HELD

- A. Each director with students involved in the Region or Area Orchestra audition must furnish the Region Orchestra Chair a completed AUDITIONS PROCESS ENTRY COVER SHEET, which includes a copy of **their** current TMEA membership card.
- B. Each Region Orchestra Chair shall certify the following numbers of 6A Track wind/percussion players to Area:

1 Piccolo	3 French horns
2 Flutes	3 Trumpets
2 Oboes	2 Tenor Trombones
2 Bb Clarinets	1 Bass Trombone
2 Bassoons	1 Tuba
	2 Percussion

*Wind/Percussion players for the Sinfonietta Orchestra are selected through the 5A Track audition process at the state level. There are no 5A Area seats.

- C. After successfully completing auditions at the Region Orchestra level, the students who have ranked at the top of each of the above-named sections may be certified to Area Wind/Percussion Auditions on Forms 9, 9.1 and 10. These forms are generated from the official TMEA audition software. Turn in these forms to the Region Band chair. The Region Band Chair will turn in one set of the forms to the Area Band Chair for the entire Region.
- D. Each certified student will pay a \$10.00 fee (cash) to the Region Orchestra Chair (or designate) at the conclusion of the auditions. These fees shall be forwarded to the Area Chair. The wind/percussion players receive Area patches at the Area wind/percussion audition. The string players receive patches upon making the Area recording.
- E. Keep copies of DECLARATION OF INTENT FORM FOR 6A TRACK forms on file and submit a list of all non-6A wind/percussion students auditioning to the State Band Chair 72 hours after Region entry deadline. The Declaration of Intent Form is available on the TMEA website.

REQUEST FOR VARIANCE

- A. Any REQUEST FOR VARIANCE from standard audition procedures shall be submitted by the Region Orchestra Chair to the TMEA State Office prior to August 1 of the audition year. All requests will be reviewed by the State Orchestra Chair and the TMEA Executive Board. Region Chairs will be notified if the request for variance has been approved or denied.
- B. The TMEA Executive Board recognizes the educational value of permitting all students, who so desire, to be a part of the Region/Area/All-State process and to participate to the fullest extent possible. The board also recognizes the need for a Region with extenuating circumstances to restrict or limit the number of students who enter the process. As custodians of the All-State audition, the Executive Board may grant variances to this policy. Regions with extenuating circumstances may submit a request for limitation to the appropriate state Division Vice-President. Rationale and a definitive plan for limitation must be included in the request.

REGION ORCHESTRA CHAIR DUTIES FOR AREA STRING AUDITIONS AND RECORDING

PRIOR TO THE AUDITIONS

A. Schedule Area Recording

- 1) Determine site.
- 2) Select the host director(s)
- 3) Hold area auditions in one location within the Region. The Region Chair is in charge and cannot be in two buildings on the same day.

- 4) If an elimination round is needed for any instrument, provide separate judging rooms for each five-member panel and arrange the set-up with screens to ensure that the students are not seen by the judges.
- 5) Provide as many rooms for recording as needed.
- 6) If area auditions/recording are scheduled on one of the SAT days, Regions are asked to start auditions later in the day to accommodate those who are taking the SAT exams. Regions can require that students report to the audition at a reasonable time after the SAT exams are over.

B. Collect forms and fees

- 1) Receive an Audition Process Entry Cover Sheet from each director for each campus sponsored. A copy of the director's current TMEA membership card will be printed on the cover sheet.
- 2) Collect all fees assessed for Region and/or Area recording activities.

C. Secure Equipment and Supplies

- 1) It is highly recommended that the highest level of microphones and recording equipment is used. Selection of a recording room should be done with care, taking into consideration resonance, ambient noise and sound isolation.
- 2) Print the Student Track Sheets generated in the official tabulation program for each student who will be recording.
- 3) If you have not done so already, order Area patches (for strings, harp and piano only) online.
- 4) **"RECORDING CUTS" as set forth by the State Orchestra Chair-will be posted on the TMEA website September 1, 9:00 am CDT.**
- 5) Make provisions for all of the necessary judging materials and forms (with the cooperation of the TMEA office and State Orchestra Chair) so the judges can properly audition the number of students assigned to their rooms. Judges should have packets with judging materials (including pencils), forms, instructions, and audition music distributed to them immediately prior to the audition. Calculators may be needed for judging panels and/or other tabulations.
- 4) Have a copy of the current TMEA Eligibility Requirements, TMEA Audition Process, Orchestra Appendix, and the Region's Audition Policies and Procedures available at the audition site.
- 6) Make arrangements for computer equipment, computer operator and an isolated computer room for uninterrupted work on important tabulation data.

- 7) **Establish a separate room for students to verify their audio recording uploads.**

D. Selection and Assignment of Elimination Round Judging Panels

- 1) The Region Orchestra Chair shall be responsible for securing judging commitments from each director with students involved in auditions. The Chair may delegate another orchestra director for this duty, though the **Chair is ultimately responsible for obtaining the panels.** Each student's director (or proxy) **MUST** be in attendance at the auditions. Each school should bring at least one other adult to help monitor the auditions.

- 2) Each judging panel shall have five (5) members. Every effort should be made to have a majority of each panel comprised of orchestra directors with the remainder of the panel comprised of private teachers or college faculty members. Each judge need not be a specialist on the instrument(s) to be heard, although this is desirable. It is requested that each judge be "comfortable" with that family of instruments.
- 3) Provide a monitor for each audition elimination round room and the warm-up Area.
- 4) Provide a person to collect fees and give out Area patches.
- 5) Be sure to have competent people operating the recording equipment. Provide an additional person to assist each recording person and to announce each audition.

SELECTING CANDIDATES FOR AREA RECORDING

Each Individual Region may select one of the two methods listed below for selecting candidates to record for Area.

A. Selecting Candidates for Area Recording **Using the Region Audition Ranking**

- 1) The Region audition can be used to select Area recording candidates provided the Region audition includes material from **both** state etudes and students are assigned to the orchestra(s) using a straight rank.
- 2) The top students in each string section up to the Area quota will be allowed to record for Area if they desire. It is recommended to have Area recording alternates in case area recording candidates change their mind between the Region audition and the Area recording. This will give alternates the chance to keep practicing the state material. (Example: The top 24 violins from the Region audition that want to record for Area will be allowed to record. If a violinist chooses not to record, move to the next student in the Region ranking until the 24 area slots are filled.)

B. Selecting Candidates for Area Recording **Using an Elimination Round**

- 1) An elimination round is necessary when more students than the allowed quota want to record for Area.
- 2) If an Area elimination round is held, it must include portions of both etudes and may also include portions of the excerpts.

C. **Guidelines for Students:**

- 1) Once a student enters the TMEA audition process he may be eliminated only by either: (1) the audition process itself, (2) the TMEA Appeals Process, or (3) the student's TMEA Director/Member sponsor.
- 2) A student may submit an Area recording on one instrument only!
- 3) Students recording for Area will be required to use the copyrighted etude book, not a photocopy.
- 4) No electronic devices may be used or accessed by a student participant until the auditions for the student's section have been concluded. Failure to comply with this regulation may result in student disqualification.
- 5) The list of non-allowable electronic devices includes, but is not limited to, phones, **smart watches**, electronic games, computers, cameras (within an audition room), and playback systems.

- 6) Students are not to leave campus between the start of the audition process and the conclusion of their Area recording.
- 7) Each string student permitted to make an Area Orchestra audition recording shall pay the Region Orchestra Chair an Area recording fee of \$10.00 (cash) before being allowed to record. Regions may also charge an additional fee to cover local cost of recording. A student is not allowed to record until the fee is paid. An auditioning string/harp/piano player may receive an Area patch upon completing the recording process.
- 8) Students selected to All-State should be prepared to pay the **\$20.00** fee to TMEA upon notification of placement in an All-State Orchestra.

D. Recording Apportionment

- 1) A Region which records the guaranteed recording allotment on a specific instrument for two consecutive years, the next year that Region's recording allotment on the specific instrument would increase by 2. If the same Region records the increased allotment for two consecutive years, they will have 2 addition recording spots the next year, never to exceed the maximum recording allotment. If a Region with an increased allotment subsequently does not record their increased allotment on that instrument for two consecutive years, their allotment for that instrument will be reduced by 2, never to be fewer than the guaranteed recording allotment.
- 2) The following guaranteed and maximum allotments may be certified to record for Area from each Region:

Instrument	Guaranteed #	Maximum #
Violin	24	30
Viola	16	20
Cello	16	20
Bass	12	14
Harp	4	6
Piano	2	4

E. Guidelines for Judges / Monitors

- 1) Provide a copy of the Etude and Excerpt "Recording Cuts", in the designated order of performance, for each recording room monitor.
- 2) Each student will be given a registration/audition number. Regions are required to use the state-approved computer program to pre-assign student ID's, tabulate rankings, and print student lists by letter and rank. Provide space on the printout for each student to put **their** initials to verify attendance, spelling and performance order.
- 3) The five-member panel shall use the forms *generated* by the *state-adopted software provided* for tabulating results. Maximum care should be taken to avoid mathematical errors. The panel chair has the primary responsibility for ensuring that accuracy is maintained. If possible, use the computer raw score tabulating system and accompanying forms.
- 4) Discrepancies in interpretation of music notation often occur and judges should be open-minded and sensible about possible editing and printing errors.

- 5) **The only official notice of errata or special performance problems with the music is the TMEA website. The last day that new audition errata will be posted to the TMEA website is September 1.**
- 6) Make sure judges do not have the opportunity to see the auditioning student or the code numbers.
 - a) All students shall play from one location in the room. A chair and a music stand will be provided at this one location in the room for the performer. The student may stand or sit to perform.
 - b) Every effort must be made to ensure that no judge has visual contact with a student. Anonymity is vital. Screens are necessary. Every aspect of the live audition procedure must be anonymous.

F. Guidelines for Tabulation / Posting

- 1) Tabulated audition results shall be available for inspection by directors for one hour following the conclusion of the entire audition. At the end of this period the results are subject to the TMEA Appeals Process.
- 2) Directors shall have access to a complete ranking list of all students.
- 3) Posted results should list ALL STUDENTS in final order.

G. Ranking the Contestants (If ranking manually due to computer failure)

- 1) The "Olympic" scoring system will be used. Each contestant's high and low ranks will be dropped. The contestant, the sum of whose remaining rank points is the lowest, will be awarded first place. All other rankings will proceed accordingly (2nd lowest, 2nd place; 3rd lowest, 3rd place; etc.)
- 2) 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.
- 3) If a tie occurs in the low total for any number of contestants, the tie shall be broken by use of "Judges' Preference" (using all five judges). For example, if two contestants are tied by virtue of each receiving identical sum ranks as in this example:

	Judge A	Judge B	Judge C	Judge D	Judge E	Total
First Contestant	4	2	5	3	7	10
Second Contestant	2	4	2	5	4	10

It should be noted that Judge A ranked the first contestant above the second; Judge B ranked the first contestant above the second; Judge C ranked the second contestant above the first; Judge D ranked the first contestant above the second; and Judge E ranked the second contestant above the first. This results in:

	Judge A	Judge B	Judge C	Judge D	Judge E
First Contestant	1	1	2	1	2
Second Contestant	2	2	1	2	1

The winner of the "Judges' Preference" (First Contestant) is placed above the other contestant at the point of the tie in the overall ranking of the entire section.

- 4) In three-way ties, there is a possibility that the "Judges' Preference" system will result in a "loop". In this case, 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. This will result in three clear placements.

EXAMPLE #1:

	Judge A	Judge B	Judge C	Judge D	Judge E	Total
Contestant A	3	1	5	4	5	12
Contestant B	4	2	4	5	4	12
Contestant C	2	4	6	6	2	12

Now break the three-way tie by using all five (5) judges' preference of the three contestants. In this example:

Judge "A" Ranks Contestant C highest
Judge "B" Ranks Contestant A highest
Judge "C" Ranks Contestant B highest
Judge "D" Ranks Contestant A highest
Judge "E" Ranks Contestant C highest

Since Contestants A and C both have two higher rank votes and Contestant B only has one, Contestant B is third within the tie. Now simply break the tie between Contestants A and C by using the process described in "Paragraph D" above.

EXAMPLE #2:

	Judge A	Judge B	Judge C	Judge D	Judge E	Total
Contestant A	4	5	8	7	11	20
Contestant B	3	6	10	5	9	20
Contestant C	1	11	5	4	12	20

Now break the three-way tie by using all five (5) judges' preference of the three contestants. In this example:

Judge "A" Ranks Contestant C highest
Judge "B" Ranks Contestant A highest
Judge "C" Ranks Contestant C highest
Judge "D" Ranks Contestant C highest
Judge "E" Ranks Contestant B highest

Since Contestant C has three higher rank votes and Contestants A and B only have one, Contestant C is first within the tie. Now simply break the tie between Contestants A and B by using the process described in "Paragraph D" above.

GUIDELINES FOR AREA STRING RECORDING

- A. After the student is certified for a recording audition, the Region Orchestra Chair will use the computer program to assign the students an instrument audition number.
- B. Be sure that the correct Etude and Musical Excerpt "Recording Cuts" (in the designated order of performance) are visibly posted in the warm-up Area. Give a copy to each person recording and to room monitors.

C. Record all Etude and Musical excerpts for a given student at the same time in the same room. Do not record all etudes in one location and all excerpts in another location or at different times!

D. Recording Process

- 1) It is at the Region Chair's discretion to hire a professional recording engineer. It is highly recommended that the highest level of microphones and recording equipment is used. Selection of a recording room should be done with care, taking into consideration resonance, ambient noise and sound isolation.
- 2) In addition to the recording engineer a monitor assigned by the Region Chair **must** be present in the recording room. This monitor should be either a director or another adult knowledgeable in the TMEA procedures and the audition music. This person will assure that the student performs in the correct order and lets both the recording engineer and student know when to record (and stop) for each track. This monitor will have a copy of all the music to be recorded.
- 3) The student can use a metronome between each selection to check the tempo, but not during the actual recording. Up to 30 seconds is allowed between each recording cut. A Student may use this time at **their** discretion. More time between tracks can be allowed if there are mechanical issues with the student's instrument or with the recording equipment.
- 4) It is **required** the Region chair or their designee(s) **along with the student** listen to the audio tracks immediately as the tracks are uploaded. This could be done in a separate room from the recording room. It is not necessary to listen to the entire track. This will allow the recording engineer to know if a back-up recording will need to be used and can be duplicated before they leave the building.
 - a. Each track will also be saved to a TMEA provided **Drop Box** for backup purposes.
- 5) There will be a track per prescribed cut. The student will record **ONE TIME ONLY** the specific passages in the exact order decided by the State Orchestra Chair. **Do not** announce the material performed on each track; just record the student performance.
- 6) Tuning, metronomes, and instructions should not be recorded!
- 7) Students who play wrong excerpts or play them out of order are jeopardizing their chance to be selected for All-State.
- 8) The first recording is final. No student may re-record any audition selection.
- 9) Each track must be in the following audio file format:
 - a) MP3, Stereo, 44,100 Sample Rate, 16 Bit Depth, 256 Bit Rate (kps)
 - b) The system will only accept MP3 file format.
 - c) The tracks must be named as designated by the audition tabulation system "Student Track Sheets".
 - d) Each track will also be saved to a TMEA provided **Drop Box** for backup purposes.

GUIDELINES FOR PRE-AREA AND AREA JUDGING PROCESS

- A. The director of record entering students in the Area Process must be available to judge or monitor at the Area level.
- B. A proxy must be approved by the State Orchestra Chair.

- C. A list of schools historically entering students in the process will be constructed, and an initial bank of judges and monitors will be drawn from this list. The list of judges will be supplemented as needed with experienced, qualified judges from elementary and middle schools, colleges and universities, and private teachers.
- D. Monitors will be selected from above directors, parents at host school, and director volunteers from near the host school.
- E. Prior to recording and judging, each area excerpt will be selected to be approximately one minute in length. Each excerpt will then be timed at the slowest prescribed tempo. During playback, judges will listen to each excerpt for a maximum of this elapsed time plus 25%. Upon playback, timing will begin when the music starts. If the playback is not complete when the maximum time has elapsed, the recording will be stopped and the monitor will forward the recording to the next excerpt.

PRE-AREA LISTENING PROCESS (SATURDAY LISTENING ROUND)

- A. Regions are split into 1 of 4 zones (DFW, Houston, Austin/San Antonio, and West/South/East Texas), as listed on the TMEA website. Regions will be placed into one of the 4 zones by the TMEA Executive Board.
- B. Each zone is apportioned the number of seats in the Area (Sunday) round based on the percentage of the total number of recordings that are entered in that zone.
 - a. Example Violin Audition:
 - i. 148 total seats are available in the Area (Sunday) round.
 - ii. DFW has 107 violins who recorded an audition (28.46% of the total entries). They are allotted 42 seats in the Area Round.
 - iii. Houston has 130 violins who recorded an audition (34.57% of the total entries). They are allotted 51 seats in the Area Round.
 - iv. Austin/San Antonio has 80 violins who recorded an audition (21.28% of the total entries). They are allotted 31 seats in the Area Round.
 - v. West/South/East Texas has 59 violins who recorded an audition (15.69% of the total entries). They are allotted 23 seats in the Area Round.
- C. If a Zone meets or exceeds the number of students (on any given instrument) that they are allotted in the Area round with placements in the All-State Orchestra, then they will be allotted 2 more seats than the number of All-State students they had the year before.
 - a. Example: Austin/San Antonio Zone is allotted 31 violin seats in the Area Round and they placed 31 violins in the All-State Orchestra in 2019, then they would have a minimum of 33 violin seats apportioned to them for the Area Round in 2020.
 - b. These “extra” seats will not be deducted from any other Zone’s apportionment, they are simply added to the total number of students that are advanced to the Area round from the Pre-Area round (in the example above – there would be a total of 150 students instead of 148 advance to the Area round in 2020).
- D. All 6 recorded tracks will be heard in this round.
 - a. Requires a total of 9 violin panels/6 viola panels/6 cello panels/6 bass panels state-wide.
 - b. Whenever possible, a zone will not judge their own entries.
 - c. Possibility of more than 4 listening sites throughout the state.

AREA LISTENING PROCESS (SUNDAY LISTENING ROUND)

- A. All 6 recorded tracks will be heard in this round.
 - a. Requires a total of 3 violin panels/2 viola panels/2 cello panels/2 bass panels state-wide.
- B. Piano and Harp will only be adjudicated in this round (same as the 2019 procedure).
- C. Students will be listed in rank order without regard to the Zone the student was heard in during the Pre-Area (Saturday) round.
- D. Violin, Viola, Cello, and String Bass students will be assigned to the Symphony Orchestra, Philharmonic Orchestra, and Sinfonietta Orchestra in rank order, respectively.
- E. Harp and Piano will be allowed to choose their All-State organization. The ranking from the Area recorded audition process will be used. First chair will be asked for their preference of organizations. They may choose from the highest available chair in band or orchestra. Second chair will then choose and the process will continue until available choices have been exhausted. Those remaining will be assigned to the remaining positions.
- F. The State Orchestra Chair will contact the director of each student in rank order to assign organizations.

RATIONALE FOR CHANGES

- A. The “tiered” release of music limits the amount of time that students are working on the entirety of both All-State Etudes. This allows more time for technique building, college audition, etc. in lessons while still giving the students significant practice time on the All-State material over the summer.
- B. Orchestral excerpts are always recorded in their entirety (students do not learn material that is never heard).
- C. Overall length of recorded audition is reduced for students.
- D. Unifies the Region audition process procedurally for all contests and musically for contests on the All-State track.
- E. Reduces judge fatigue at the Pre-Area level (listen to and rank 130 players instead of 370).
- F. Allows for more material to be heard by each panel during the Pre-Area round.
- G. Student’s audition is heard in its entirety during Pre-Area and Area rounds.
- H. Allows for greater geographic representation at the Area level.
- I. Does not reduce the number of All-State students for any Zone.

AREA RECORDINGS MAILING CHECK LIST

CHECK OFF AND INCLUDE THIS PAGE WITH MATERIALS

Send the following materials to the TMEA Austin office:

- _____ 1. Area Certification Form from the tabulation program with correct "Record" indications.
- _____ 2. Include **one check or money order** from the Region payable to TMEA for the total amount of \$10 per student for Area recording fee.

Mail to: TMEA-Area Orchestra Auditions
 Attn: Frank Coachman
 7900 Centre Park Dr.
 Austin, TX 78754

Upload a copy of the audition file through the tabulation software

If you have further questions call Frank Coachman at 1-888-318-8632 x102.