

Arkansas School Band and Orchestra Association



ASBOA Executive Board Meeting Minutes
Monday, June 7, 2021
WebEx Meeting – 10:00 AM
Draft Updated – 7/16/2021
Agenda for General Business
July 29, 2021 – Little Rock Statehouse Convention

Call to Order – Matthew Teague, President 2020-2021

Moment of Silence – Invocation – Greg Bruner

Roll Call:

Matthew Teague, President 2020-2021; Tammy Sangster, President 2021-2022; Doug Blevins, 1st Vice President; Julie Konzelman, 2nd Vice President; Karen Dismuke for Keith Matthews, Scott 'Rudy' Villines, Krista Spainhour, Ralph Brody; Board Members; Grant Brinkle, Parliamentarian; Matt Teague, Immediate Past President; Julia Reynolds, Executive Secretary-Treasurer
Region Chairs – Jesse Collett for Casey Buck, State Orchestra Chair; Gabriel Bruce – South Orchestra; Curtis Hansen – North Orchestra; Mary Poppelreiter – I; Mark Pounds – II; Bobby Hagler for Carrie Teague – III; Josette Cordell for Tony Luzzi – IV; Grant Harbison – V; Patrice Brown – VI; Michael Ferguson – VII; Aaron Durham for Chris Ha – VIII; Todd Johnson – IX
Executive Advisory – Omar A. Taweel, Ken Williams, Kara Reynolds, Greg Bruner, Dewayne Dove, Matt Teague, Tammy Sangster
Past Presidents – Sheila Brooks, Cathy Williams, Joe Trusty, Jennifer Steele, John Webb, Dale Marlow, Travis Beard, Karen Dismuke, Bill Maxwell, Mark Tenney, David Leonard, Tim Cunningham, Lee Clark, Mike Jones, John Combs, Steve Warner, Tommy Runnels, Claude Smith, Richard Peer, Julian Herring, Prissy Buchanan, Pat Ellison, Franklin Washburn, Ramey Herren, Paul Gray, Robert Nelson, Danny Lowe, Stan Cate, Russell Langston, H L Shepherd, David Leonard

2020-2021 President Matt Teague thanked the board and the ASBOA office for their support and assistance, especially during these unprecedented times. He then turned the meeting over to 2021-2022 President, Tammy Sangster. She thanked Matt for his leadership and guidance.

Explanation of Voting Procedure – Grant Brinkle, Parliamentarian

Minutes

Executive Secretary-Treasurer Report
All Regions Complete!

BIDS

State Marching Contest Host - Tabled
Medals, Plaques, Trophies Awarded -

Medals, 1st Division Sight-Reading, Sweepstakes Plaque and Add-On Bars – **A & M Products**

All-State Patches – **Custom Awards**

Sweepstakes Trophy, Region CA Plaque, SMC Trophy & Arkansas Plaques – **AR VIP**

Motion: Accept the above bids

For – 21 Against – 0 Abstain – 3

SMC Apparel – Bid to Foxy Tees

Foxy Tees – 12

Robert Hesse – 11

TMF – 1

State Orchestra – Casey Buck, Chair; Rachel Czech, Secretary

No Proposals

North Orchestra – Curtis Hansen, Chair; Kari Keiser, Secretary

South Orchestra – Gabriel Bruce, Chair; Jennifer Michaels, Secretary

Committee Reports

Honor Ensemble – Kara Reynolds, Chair

The Classifications that would have submitted in 2020 (AAAAA, A/AA/AAA & EE, E – DD, DDD, or DDDD ensembles may submit one classification lower than they are listed) would be allowed to submit their concert assessment recordings from Spring 2021 if they meet the requirements of a 1st division at the Region level in concert performance only (no sight-reading for 2021 only). All forms and registration money should be received by the date set by the ASBOA office, and selection will be announced by August 2021. Orchestras will submit 1 selection off the required music list for their classification (2021 requirements) and 1 other selection. Bands will submit 1 piece from the required music list for their classification (2021 requirements) and a march.

The ASBOA office currently has all of the submissions and would use those submissions for any groups requesting to be considered for Honor Ensembles in 2022 that meet the requirements and turn in the paperwork and fee.

Region I – Mary Poppelreiter, Chair; Michael Williamson, Secretary

1.1 – Change the order of performance at State Marching Contest from band size to random draw within each classification.

Keith Matthews/ Brice Evans

For – 32 Against – 2 Abstain – 4

Rationale: Performance order by band size gives larger bands an unspoken advantage by playing later. Judges are known to hold points as to not “back themselves into a corner” while judging. A mixed order will give more accurate scoring throughout a classification.

Board Recommendation: Do Pass

For – 18 Against – 0 Abstain – 6

NOTE: The ASBOA scoring system allows an adjudicator to use a score more than once if they desire.

Action: _____

Region II – Mark Pounds, Chair; Carl McCraney, Secretary

2.1 – Return to the following honor groups involving wind and percussion instrumentalists - Chamber Orchestra, Wind Symphony, Symphonic Band, Concert Band, Jazz Band 1, and Jazz Band 2.

Scott “Rudy” Villines/Jon Shultz

For – 39 Against – 0 Abstain – 0

Rationale: Before we add a full symphony orchestra to the All-State clinic schedule, we should be sure of the impact it could have on all of the performing groups with wind and percussion players. We want as many students to participate as possible, but we also want the groups to perform to a level that makes All State a special event.

Board Recommendation: Do Not Pass

For – 5 Against – 13 Abstain – 6

Rationale: Most felt like that we should at least try it since it was approved last summer.

Action: _____

Region III – Carrie Teague, Chair; Bobby Hagler, Secretary/Treasurer

No Proposals

Region IV – Tony Luzzi; Josette Cordell, Secretary

No Proposals

Region V – Grant Harbison, Chair; Peggy Jeffries, Secretary

5.1 – Addition of Key Centers and Exclusion of Blues Scales to/from the ASBOA All-Region/All-State Jazz Material:

-There is a need to expand the current list of key centers to all 12 major keys in the All-Region/State Jazz Auditions. Currently, the key centers are limited to C/F/Bb/Eb/Ab/G Major. We are proposing to add D/A/E/B/Gb/Db Major.

-Beyond the addition of the six key centers, we are proposing to remove blues scales from the senior high jazz audition requirements.

Trent Warner/Cody Ballard

For – 39 Against – 0 Abstain – 8

Rationale:

-The main rationale for this change is to add more rigor to the scales currently present for the saxophone family and to give a wider range of keys to pick from (especially on the state level) for all instruments auditioning for the All-Region and All-State Jazz Bands.

-Blues scales are educational tools used to teach “blue notes” (b3/b5/b7) but have become inappropriately utilized in improvisation over our current etudes, which traditional performance practice techniques do not suggest or dictate the use of these scales. While these scales are great pathways to improvisation for the young improviser at the junior high level, it is not appropriate to continue to put a high amount of emphasis on them at the senior high level. Many students are entering high school and continuing to

inappropriately use these alterations over chord changes that do not lend themselves to needing blue notes superimposed over them. This is especially important in order to emphasize the importance of students learning the function of the ii-V7-I progression in the current key centers and key centers that are being asked to be added to the current list our state is using.

Motion: Send to State Jazz Committee

Greg Bruner/Kara Reynolds

Board Recommendation to Send to Jazz Committee: Do Pass

For – 18 Against – 1 Abstain – 5

Rationale: Desire the opinion of the Jazz Committee – reports at ABA.

Action: _____

5.2 – To standardize the drum beats played at junior and senior high All-Region/All-State jazz tryouts that will bring clarity to the tryout process, by adopting a new list of beats and styles that are also purposefully designed to allow for student growth.

Ben White/Geoffrey Smith

For – 38 Against – 2 Abstain – 4

Rationale: There is currently confusion surrounding what should be played for drum beats at tryouts and a lack of proper guidance to help band directors support their drum set player's growth on the instrument.

There is an All-State Jazz Drumset Guide that was originally put in place to offer drum beat suggestions to those that might not know what should be played for a certain style. It is stated in the rules that the patterns are a guide only, but the beats have been treated by some as a specific pattern to be played note for note. The problem is that the Drumset Guide was not designed to be used this way. This is a limited Guide and when used in this manner, this Guide becomes a hindrance to student growth. The Guide is being misused this way out of a need for standardization. Band directors and their students want clear information on what is expected in tryouts. So, the question has been, do we limit students to the notes on the page for clarity/fairness or do we leave them to play any beat they want within the style to allow for growth? If students are allowed to play any beat they want within a style, the students without access to drum set specific instruction that takes them beyond the current guide have no avenue to compete with students that do. And if you make students play exactly what is on the sheet provided, you are limiting students that have grown past the beats provided. To reconcile these problems, a new guide needs to be put in place that is standardized, so students have clarity on what is expected of them during tryouts. But the guide also needs to promote development with options designed to build technique. This newly proposed Drum Beat Style and Technique Guide will do this. It offers many beats in each style with increasing levels of difficulty for students to work through, the vast majority of beats are referenced for those looking for more information, and a brief description/ overview is provided for each style to try and offer even more clarity. This new Guide also introduces a few new styles and brush patterns.

**SEE ADDENDUM A*

Motion: Sent to State Jazz Committee

Kara Reynolds/Greg Bruner

Board Recommendation to Send to Jazz Committee: Do Pass

For – 20 Against – 0 Abstain – 4

Rationale: Desire the opinion of the Jazz Committee – reports at ABA.

Action: _____

Region VI – Patrice Brown, Chair; Nick Moore, Secretary

No Proposals

Region VII – Michael Ferguson, Chair; Sarah Miller, Secretary

No Proposals

Region VIII – Christopher Ha, Chair; Aaron Durham, Secretary

8.1 – Adjudicators for both Arkansas State concert & Arkansas State marching contest shall not have judged at the state contest in the previous 3 years.

Brad Reeves/Crystal Reeves

For – 43 Against – 0 Abstain – 0

Rationale:

1 - Our students deserve to hear and learn from a wide variety of feedback from adjudicators across the country.

2 - A similar rule already exists in the region level of competition.

Currently, we seem to have a rotation of the same handful of individuals. While all of these folks are highly qualified, our students are not getting comments from new adjudicators each year.

Motion to amend from Brad Reeves to include any caption within that 3-year period.

Board Recommendation: Do Pass

For – 11 Against – 5 Abstain – 8

Rationale: Add a state-level requirement similar to the region requirement.

Action: _____

8.2 – Adjudicators for both Arkansas State concert & Arkansas State marching contest shall not be employed/paid for any purpose (including reimbursement for travel expenses) by any participant school or band booster organization within the current school year.

Brad Reeves/Crystal Reeves

For – 36 Against – 0 Abstain – 7

Rationale: As the marching arts world continues to grow in the State of Arkansas, band programs are beginning to hire outside individuals as consultants, drill writers, music arrangers, program coordinators, etc. Band programs are also beginning to host their own marching contests. While we don't believe anything unethical has happened, it does create a conflict of interest when an adjudicator judges a contest or serves as a consultant or staff member of a band program and then turns around and judges at our State contest. It creates an ethical gray area where the adjudicator may adjust their scores, ensuring that they are hired by that school again the following year. We believe it best to eliminate this conflict of interest altogether.

Motion: Send to State Contest Committee

Grant Harbison/Ken Williams

Board Recommendation to send to State Contest Committee: Do Pass

For – 20 Against – 3 Abstain – 1

Rationale: Further study on feasibility.

Action: _____

8.3 – All ASBOA meetings including: region meetings, business meetings, executive board meetings, executive advisory meetings, etc. shall be live streamed and minutes be made available immediately after the meeting has concluded. Executive board would be allowed to go into closed/executive sessions for personnel/disciplinary reasons only.

Brad Reeves/Crystal Reeves

For – 38 Against – 1 Abstain – 4

Rationale: All Arkansas school boards already follow this procedure. ASBOA should be no different. This allows a transparency that does not currently exist and gives our membership the ability to know how our representatives voted.

Motion: Send to Executive Advisory Committee

Omar Taweel/Greg Bruner

Board Recommendation to Send to Executive Advisory Committee: Do Pass

For – 23 Against – 0 Abstain – 1

NOTE: Not all Arkansas school boards follow this procedure. After their board meeting, the Arkansas Activities Association provides the minutes and a recording upon request.

Action: _____

8.4 – Concerning All-Region and All-State jazz band piano auditions, everyone trying out for All-Region and All-State jazz piano audition on the same instrument (instrument-amp combo) that is provided by the host school.

Brian Rhodes/Angela Rhodes

For – 12 Against – 4 Abstain – 27

Rationale: The quality of acoustic and electric pianos varies widely. With everyone trying out on the same instrument, that levels the playing field for all participants. This will also save time between participants if no one is setting up their own gear.

Board Recommendation: Do Not Pass

For – 0 Against – 19 Abstain – 5

Rationale: Other students are not prohibited from auditioning on their own instrument.

Action: _____

8.5 – Everyone trying out for All-Region and All-State jazz piano auditions be allowed a 5 second warmup to acclimate themselves to the instrument.

Brian Rhodes/Angela Rhodes

For – 24 Against – 4 Abstain – 15

Rationale: The touch of acoustic and electric pianos varies widely. This will allow the participant to get used to the touch and the sound of the room before being judged. This will also allow them to adjust the piano bench/seat for comfort.

Board Recommendation: Do Not Pass

For – 2 Against – 20 Abstain – 2

Rationale: Because it was believed that some students were 'signaling' their teacher/adjudicator with a predetermined warm-up sequence, wind players are restricted to only 1 sustained note before playing each audition excerpt. Extending the time for keyboardists to acclimate themselves to the instrument, could lead to an identifying 'cue' to the judges.

Action: _____

8.6 – Hybrid Percussion audition will require students to declare a major on snare drum, keyboard, or timpani.

Junior High/Senior High Percussion Audition Proposal:

HYBRID PERCUSSION AUDITION: Will require the student to declare a major on Snare Drum, Keyboard or Timpani.

Dustin Chambers

For – 38 Against – 0 Abstain – 4

Rationale:

**One continuous etude for all percussion majors*

**One Room Percussion Audition*

**All-State has the option of 3 rooms for auditions - Saving Time and Ease of Assigning Parts*

**Current Etudes are outdated.*

Requirements:

3 new sets of etudes for JH & SH written by a selected University Professor of Percussion from the state of Arkansas.

Stipulations for the Continuous Etudes:

** Etudes must be one continuous etude for 4 percussion instruments starting with:*

Timpani etude (2 Timpani for JH, 4 Timpani for SH) will have a maximum of 16 measures plus 3 measures of rest to allow transfer to marimba. The etude must have a good range of dynamics and rolls of various lengths where possible.

Marimba etude: High School will have 8 measures of a 4 mallet etude for keyboard majors or 8 measures of a 2 mallet etude for non-keyboard

majors. Junior High will be a 2-mallet etude for 16 measures. Etudes must have a good range of dynamics. Each version must have 3 measures of rest to allow transfer to Snare Drum.

Snare Drum etude for 16 measures that must include both notated open and closed rolls as well as at least 2 other rudiments within the etude. The etude must have a good range of dynamics. The etude must have 3 measures of rest to allow transfer to Aux. instrument.

Aux. instrument etude must have 4 measures. Set 1 should be written for tambourine, Set 2 for Crash Cymbals, Set 3 for Triangle.

The Triangle etude must include rolls and open close technique. All Aux. etudes must have a good range of dynamics.

ALL ETUDES MUST INCLUDE A SET DIAGRAM and A LIST OF WHAT RUDIMENTS ARE IN THE SNARE DRUM ETUDE.

Additional Information for major instrument:

Snare Major - Play 1 Rudiment that is not in the snare drum etude. Sight Read on Snare Drum Only.

Keyboard Major - Play 2 scales. Sight Read on Keyboard Instrument. Timpani Major - Sight reading will require re-tuning the timpani.

Instrumentation for All-Region and All-State: Wind Symphony (1st Band):

1 Timpani Major

3 Keyboard Majors

4 Snare Drum Majors

Symphonic (2nd Band) & Concert (3rd Band):

2 Timpani Majors

4 Keyboard Majors

5 Snare Drum Majors

All-State Qualifiers:

Top 2 Timpani Majors

Top 4 Keyboard Majors

Top 5 Snare Drum Majors

Motion: Send to Percussion Committee

Greg Bruner/Kara Reynolds

Board Recommendation to Send to Percussion Committee: Do Pass

For – 18 Against – 3 Abstain – 3

Rationale: The majority felt that the comprehensive audition serves our students well. There is a desire to keep the requirement for multiple instruments. They felt it best to send to the percussion committee to study and make a recommendation.

Action: _____

Region IX – Todd Johnson, Chair; Christina Bartlett, Secretary

9.1 – To introduce three new sets of music from Jim Snidero’s Jazz Conception series for senior high All-Region/All-State Jazz Auditions that will replace the current sets of audition music beginning the 2023-2024 school year.

Kaleb Knight/Cody Jernigan

(Team - Kaleb Knight/Cody Jernigan/Clay Paul; Collaborators: Trent Warner/Ben White – Region V)

For – 43 Against – 0 Abstain – 8

Rationale: The current music used for All-Region/All-State jazz auditions is limited as an educational tool to teach students idiomatic style, articulation, and jazz language, nor does it side in the development of rhythm section musicians by providing examples of “informed decisions” that are made while comping and playing. The utilization of Jim Snidero’s Jazz Conception book series remedies the disparity between the rich instructional content of the concert band All-Region/All-State materials and the current jazz audition materials by providing etudes that contain idiomatic language, standardized rhythm section notation, analysis and explanations of

etudes, and recordings of etudes played by top professional jazz musicians in the industry. These etudes contain stylistically correct use of jazz articulation and phrasing as well. In addition to the inclusion of material that exemplifies jazz tradition, etudes from the Snidero series are the same for each instrument, with small changes for range where needed, allowing the materials to be taught to an entire ensemble or multiple instruments at the same time.

Motion: Send to Jazz Committee

Grant Harbison/Patrice Brown

Board Recommendation to Send to Committee: Do Pass

For – 22 Against – 0 Abstain – 2

Rationale: Much interest in having published music with more analysis and explanation for the students. Etudes may be taught to an entire ensemble or multiple instruments at the same time. This will solve the problem of schools having different versions of the current etudes.

Action: _____

Addendum [Proposed jazz sets](#)

Proposed Region/State Jazz Sets I, II, and III

The proposed sets for All-Region/All-State Jazz auditions consist of material from the Jim Snidero *Jazz Conception* book and one stand-alone jazz standard per set. Selections from the Snidero series for each set are all contrafacts of popular jazz standards. Each book includes a CD that has the etudes performed by top jazz musicians in the trade, as well as a play along track that excludes the voice of the instrument that is in the book. The drum set volume includes both exact transcriptions of the tracks on the CD and lead sheet form for each etude. Drum set auditions will utilize one transcription and one lead sheet per set, so as to allow the student to demonstrate abilities in both reading notated drum set music and interpreting a lead sheet. All etudes are the same between wind instruments, with a few exceptions for brass ranges in spots. Places where range is a factor in keeping consistency between all instruments are harmonized in a stylistically appropriate way, so that etudes can be taught to all instruments at the same time in preparation for auditions.

Set I- “Autumn” - Etude based on chord changes of “Autumn Leaves”

(Drum set lead sheet)

“Bird Blues” - Etude based on chord changes of a Charlie Parker-style blues (Drum set transcription)

“Nica’s Dream” - Region Improv

“Bird Blues” - State improv

Set II- “IND Line” - Etude based on chord changes of “Take the A-Train”

(Drum set lead sheet)

“Joe’s Thing” - Etude based on chord changes of any minor blues.

(Drum set transcription)

“IND Line” - Region Improv

“Triste” - State Improv

Set III- “Friends” - Etude based on the chord changes of “Just Friends”

(Drum set transcription)

“Total Blues” - Etude based on the chord changes of “All Blues”

(Drum lead sheet)

“Total Blues” - Region Improv

“Black Orpheus” - State Improv

In addition to the materials from the Snidero series, we have included a stand-alone jazz standard to satisfy the need for a third etude, as well as a region or state level improvisation etude. If the stand-alone is used at the region level, an improv etude based on one of the prepared excerpts will be selected for state and vice versa. These standards are based on recordings that can be found on any streaming platform or Youtube for reference. The rationale behind the inclusion of this etude is to better prepare students for a real world or clinic situation where they must play a tune and immediately solo over its chord changes. Rhythm section etudes are written so that the musician can play the first half of the chorus of the etude, then comp chord changes or a style. In the case of “Nica’s Dream,” rhythm section will play the first two A sections as written and comp the bridge---this particular tune utilizes two different feels between the A section and bridge, requiring the student to prepare written material in a latin feel for the A section, but comp or walk a bassline for the bridge. The proposed stand-alone etudes are as follows:

Set I- “Nica’s Dream” - Horace Silver, *Art Blakey and the Jazz Messengers*; 1956

Set II- "Triste" - Antonio Carlos Jobim, Wave; 1967

Set III- "Black Orpheus (Manha De Carnival)" - Louis Bonfa; based on the cut from Dexter Gordon's Gettin Around, 1965

Prepared audition materials are several choruses long. We propose that the first half of the choruses, whether that be chorus one in "Autumn," "IND Line," and "Friends" and choruses one through three in the blues etudes be used as a "to be selected from" cut at the region level, and choruses two and three of "Autumn," "IND Line," and "Friends" and choruses three through six in the blues as a cut for All-State auditions.

Action: _____

9.2 – Addition of Key Centers and Exclusion of Blues Scales to/from the ASBOA

-There is a need to expand the current list of key centers to all 12 major keys in the All-Region/State Jazz Auditions. Currently, the key centers are limited to C/F/Bb/Eb/Ab/G Major. We are proposing to add D/E/A/B/Gb/Db Major.

-Beyond the addition of the six major key centers, we are proposing to remove blues scales from the senior high jazz audition requirements.

Kaleb Knight/Cody Jernigan

For – 40 Against – 2 Abstain – 9

Rationale: The main rationale for this change is to add more rigor to the scales currently present for the saxophone family and to give a wider range of keys to pick from (especially on the state level) for all instruments auditioning for the All-Region and All-State Jazz Bands.

-Blues scales are educational tools used to teach "blue notes" (b3/b5/b7) but have become inappropriately utilized in improvisation over our current etudes, which traditional performance practice techniques do not suggest or dictate the use of these scales. While these scales are great pathways to improvisation for the young improviser at the junior high level, it is not appropriate to continue to put a high amount of emphasis on them at the senior high level. Many students are entering high school and continuing to inappropriately use these alterations over chord changes that do not lend themselves to needing blue notes superimposed over them. This is especially important in order to emphasize the importance of students learning the function of the ii-V7-I progression in the current key centers and key centers that are being asked to be added to the current list our state is using.

Already Covered – 5.1

Motion to Adjourn

Patrice Brown/Trey Reely

Unanimous

Committee Reports

State Contest - Jon Shultz, Chair and Honor Ensemble - Kara Reynold, Chair

8.4 I propose we continue with the honor band process that has been in place for the last several years and use the new and improved state concert contest system as a stand-alone entity.

Rationale: I have been on the honor band wagon since I was the original chair of the committee way back in the late '90's, early 2000's. Even with Eldon Janzen helping talk it up, it went down in flames, mainly because many directors in the state thought that it would pit one group against the next, etc. After ten-fifteen years of modifications and retries we wound up with a system that was more or less as it was originally intended...in conjunction with the Arkansas All State Music Conference. An EVENT for the performers. These performers are able to experience an abbreviated All State experience, being included in the spectacle with the other all state musicians from band, choir, and orchestra, and playing for large crowds at the honor band concerts. It is a HIT!!! currently...

My Concerns with the New Approach

1. The whole idea to move to this new format/approach was because of a perceived cheat. The procedure has been tweaked to eliminate that chance in the future. From my perspective, this was an over engineered response to a big problem that was solved quickly and responsibly.
2. The "fix" to the new format's problem with bias...judge's behind screens not being able to see the band on stage, etc., was presented in jest by the person who proposed it. The sponsor recognized the inherit bias associated with a concert performance, laughed about it, and presented this "fix". From my perspective even with this, the process lends itself to bias, and frankly, what kind of concert has people listening behind a screen?
3. The new format completely eliminates the "All State Event" component that was so important in the original proposals. This cannot be overstated. It will not be the same experience, at all.
4. The audience will be MUCH SMALLER at a state playing contest. Only the folks who happen to be in the audience at that time will hear it, as opposed to the five hundred plus that regularly attend an honor band performance at All State. As a former participant at the old state playing contest, there was no one there to hear us.
5. Schools that have large, successful activities in addition to band will be at a huge calendar disadvantage with the new format. It is next to impossible for Northside and other schools to get all of our performers together for performance. Schools that don't have good choirs, orchestras, track, baseball, softball, JROTC, etc. can cavalierly say "the kid can choose" but when those activities are damn near as good as the band, then it becomes problematic. And when one only brings a knife to a gunfight...

So, why not stick with recorded submissions with out of state judges, with showcase performances at the All State Conference. Anonymous, with submitting groups having all their players available. Continue with the new/improved State Playing Assessment and still give a premier playing spot and recognition at the state playing contest for those groups that are able to perform there, but keep the "EVENT" where it truly is "An Event".

The following is an addendum to our Summer Board Proposal that we submitted in 2019. Multiple band directors worked on this addendum, filling in the blanks in the original proposal. We used the Honor Ensemble information in the ASBOA Constitution as our template and then tweaked, discussed, and tweaked some more. Our additions/deletions are notated in the color font.

Appendix D ASBOA Honor Ensembles -

Must make a First Division at ASBOA Region Concert Assessment to apply. Must submit recordings in MP3 format.

At the ABA August 1, 2019 general meeting of the ASBOA membership in Little Rock, the membership voted on two separate occasions to maintain the current Honor Band format that has been in place and being used for several years.

This will change the "Format of Contest" paragraph of the State Concert Band Contest to: "Format of Contest- The bands will compete by ASBOA Classification in this event. Each ensemble will be adjudicated on the Region Assessment Sheet."

This will also change the "Awards" paragraph of the State Concert Band Contest to: "Awards- 1st Division Plaques-it will be the responsibility of the State Committee to secure donations for the plaques for this event. Bands that earn a 1st Division at State Marching and State Concert Contest would earn a State Sweepstakes Award (each school must pay for their own).

-Honor ensembles will perform at Arkansas Music Conference in February

-For band – one selection must be a march and the other a selection from the ASBOA or UIL list

-For orchestra – both selections from the ASBOA or UIL list

-Both selections must have been recorded during the school year of submission and must be unedited. No splicing within a single composition or movement. No engineering, editing, or tampering in any way with the recording after the performance. After the initial recording, compression of the recording in any fashion is not allowed. The only allowable technical alteration to a recording is adjustment of master volume.

-Make sure there is nothing on the recording that identifies the ensemble, no verbal recognition of the group nor digital tags with the ensemble's info when the file is pulled up.

-The recordings are evaluated by out of state judges. Each ensemble is only identified by their classification. Once the scores are sent back and verified the Honor Ensemble recipients will be notified.

- It is the responsibility of the participating director(s) and administration to maintain the ethical integrity of the honor ensemble selection and participation process.

-The scores of each ensemble will be used only to determine the honor ensembles. Scores and rankings will not be made public. (The purpose is to choose the Honor Ensemble in each classification, not to have a ranked contest.)

-If you are chosen to perform - the ensemble must be the same classification and makeup of the ensemble that submitted. If the classification of an ensemble changes due to fluctuations in school enrollment after the ensemble is selected, the ensemble will still be able to perform and represent their previous classification. This does not change their official classification.

- If an ensemble that has been selected to perform at the All-State Convention has a change in the position of head director, the ASBOA Executive Secretary and the Honor Ensemble Committee will have the ability to discuss options with the new director and administration.

-Years of Submission/Performance by Classification – will be adjusted to correspond to AAA 7A Classification for 2018-2019 Group A - apply in 2017, 2019, 2021, etc. and perform in 2018, 2020, 2022, etc. **AAAAAAA, AAAAA, AAA, EEEE, EEE Group B - apply in 2018, 2020, 2022, etc. and perform in 2019, 2021, 2023, etc. AAAAA, AAAA, AA & A, EE, E, DD, DDD, or DDDD ensembles may submit one classification lower than they are listed. DD-AAAAA may submit as a AAAAA. Same for Junior High or Middle School.**

-If there are no entries from a particular class a year, two may be chosen from the other class.

-If an ensemble backs out of performing at the All-State Music Conference by September 1, then the next highest scoring ensemble will be asked to perform.

-The application will include the Title and Composer/Arranger of Each Selection

-This application is submitted with the full approval of the school administration and in compliance with all policies set forth.

-If selected, the ensemble will perform at the All-State Music Conference and a time and location to be announced.

-If selected, high school honor ensembles will perform on the Thursday night of All-State Music Conference following the Chamber Orchestra performance. Junior high honor ensembles will continue to perform after the Arkansas Intercollegiate Band on Friday afternoon.

-No students may miss any part of an All-State rehearsal to participate in the honor ensemble performance.

-All students are AAA eligible on the recording will be in the performance.

A school administrator must certify that the submitted recordings are unedited (not digitally altered or enhanced in any manner).

The application form, a \$50 application fee, and recording are due on or before April 24, 2020, NOT postmarked by April 24. Failure to submit any part on time will result in the application not being considered. Make checks payable to ASBOA.

Gordon Manley/Angie Clark
For: 45 Against: 0 Abstain: 8

Board Recommended:

Motion: Send to the State Contest and Honor Ensemble Committee

Jon Shultz/Keith Matthews

For: Unanimous Committees' Recommendation: Stay in Committee

5.2 Request that the Clinics/Festivals committee develop a step-by-step script for the sight-reading room logistics.

*RATIONALE: The current wording in the handbook does not address logistics during the setup portion of the sight-reading room, but the setup is just as important as the instruction and performance. The setup time is important for promoting student focus and confidence, as well as ensuring the students have all of the materials they need and are prepared to be assessed. Many directors have a practiced process for this. While the judge is welcome to volunteer their assistance, it should be the director's responsibility to oversee this process. Once the director has ensured the students are all accounted for and have all of their materials, then control should be given to the judge to continue following the script, as is done in region/state audition rooms. The sight*reading room is one of the few times, to my knowledge, that judges interact directly with the director/performers in an assessment environment. A script would ensure proper uniformity and flow during the transition into the room and into the setup phase.*

Clear guidelines need to be established in order to:

- *Further define the roles of the director/judge during setup and music distribution*
- *Establish a clear expectation of when control is transferred to/from the director and adjudicator*
- *Protect against any instruction occurring without the head director present or with the students not having all materials*
- *Minimize miscommunication/assumptions between ensemble, host, and adjudicator*

The need for this structure is even greater for junior high programs. Not only do younger students need more structure, but the sight-reading score accounts for 1/2 of a junior high program's ability to receive a sweepstakes award. For senior high, that score accounts for 1/3. Scores and sweepstakes do not represent the true worth of any program, but we all know how hard our kids work and we all want to see them have the best opportunities for success.

Charles Page/Hunter Durham
For: 43 Against: 4 Abstain: 3

Board Recommendation:

Motion: Send to the Executive Advisory Committee -

Tammy Sangster/Rudy Villines

For: 22 Against: 1 Abstain: 0

Still in Committee – Report at All-State

Concerning 8-3. Request that ASBOA set up a committee or refer to the appropriate existing committee to look into a state jazz assessment.

Sean Carrier/Mike Westbrook

Rationale: Jazz education has grown a great deal in our state over the last 20 year. We have state assessment for Marching, Concert, and Solo and Ensemble. I think it is time to provide the same feedback to students and directors involved in jazz.

For – 27 Against – 0 Abstain – 7

Region Recommendation: DO PASS

Motion: Send to Clinic/Festivals Committee

Attended: Tammy Sangster, Tony Luzzi, Casey Buck, Rachel Loretz, Patrice Brown, Jim Spillars, Richie Williams, Kristen Smith, Gabriel Bruce, Nathan Cunningham

(Chris Ha unable to attend but sent in thoughts about the topic in our committee)

The committee recommends sending proposal 8-3 to the State Contest Committee to research if a state jazz contest could be a sustainable event. The State Contest Committee conducted the research for our state marching contest and state concert contest so we believe they should research for a state jazz contest.

The committee suggested that some of the members of the All-State Jazz Committee be included in conducting the research.

The committee unanimously agreed that this year would not be the time to implement any new contests but feel the research should be started this year.

Still in Committee

8.1 CD Tracks should be made available in the senior high drumset room that have, for each etude it has, separate tracks for each rehearsal mark with a count in start with beginning and ending at first rehearsal mark. Subsequent rehearsal mark start with count off to next rehearsal mark end. Etudes must have rehearsal marks notated in the sheet music.

Rationale: Every year the choices for cuts is very difficult. The stress of starting the CD in a "drop the needle" fashion is not beneficial to the student or judge. It sets itself up for inconsistencies. Mistakes are often made with the judge counting them in. It is not fair to any student if the judge "nails it" on one count off for the auditioning student and messes it up for another. Starting over with the count in is too time consuming.

Dustin Chambers/Crystal Reeves

For: 49 Against: 0 Abstain: 4

Board Recommendation:

Motion: Send to the State Jazz Committee to investigate including copyright.

Greg Bruner/Kara Reynolds

For – Unanimous

Still in Committee

7.2 That outgoing region chairs receive an honorarium of \$300 at the end of their term to help cover any personal expenses encumbered during their time as chair.

Rationale: Serving as region chair - even in a volunteer situation that ASBOA is - is a responsibility beyond the scope of the normal teaching role of a music educator. An honorarium as a thank you would be a gesture of gratitude and a help to reimburse for the many extra hours and sometimes personal expense of serving in this capacity. Since chairs serve in a two year rotation and change every other year, this would be a region expense of \$300 every other year and a total expense to ASBOA of \$1500 on the year that the larger portion of the regions change. In our region, a person has served two years as parliamentarian, two years as secretary, and two years as chair by the end of their tenure as chair for a period of six total years as a region officer. We as an organization also present the outgoing President of ASBOA with an honorarium.

Chris Moore/Charity Cox

For: 34 Against: 0 Abstain: 2

Board Recommendation:

Motion: Send to Executive Advisory

Greg Bruner/Patrice Brown

For: 21 Against: 1 Abstain: 1

Still in Committee

6.2 Proposal to allow students to perform in concert assessment twice provided the second performance is in a full orchestra setting.

Rationale: As string programs continue to grow in our state we should provide an outlet for full orchestra programs to grow as well. Full orchestra is the medium for nearly all professional musicians. We should allow our students the opportunity to be exposed to performing in that setting if possible and encourage the growth of the full orchestra in our state.

Albert Ortiz/Stephan Mitchell

For: 30 Against: 1 Abstain:

Board Recommendation:

Motion: Send to the Constitution and By-Laws Committee to look at wording including bona-fide students.

Richie Williams/Kara Reynolds

For: Unanimous

Still in Committee

6.4 At the end of the year financial statements are completed and money from regions are returned to ASBOA. ASBOA act in the following ways: 1. Redistributes to each region \$2,250. This ensures regions have needed financial resources at the beginning of the year for Honorariums, Clinic/Audition Fees.

Rationale: This provides each Region the ability to remain financially solvent and allows regions to have monies to afford marching assessment and jazz auditions/clinic,. This will also provides the necessary financial backing to increase honorariums to clinicians so regions don't go into the red because of an event. Budget Understanding FY 2019-2020 ASBOA gained \$40,518 from Region overage. Avg of \$4502 returned from each region. ASBOA profited \$71,163.17 - FY 2019 - 2020. This Year our Region members had to pay an additional \$700 from boosters to pay for our clinicians at the High School level. However we sent beyond \$2500 for this event. Financially, ASBOA would not be at a disadvantage for regions to retain a larger portion of their overage to cover needed expenses. We are being told on a consistent basis that the reason that we can't raise honorariums is because some regions would go into the negative which is not allowed under our constitution. This allows a fair way for us to distribute money and for all regions to have accessibility to better clinicians/adjudicators.

Tim Hendrix/Jill Chentnik

For: 31 Against: 3 Abstain: 0

Board Recommendation: Do Not Pass

For: 0 Against: 22 Abstain: 1

Rationale: 1. ASBOA did not profit as indicated in the rationale 2. Each event must be self-sustaining

Still in Committee

6.5 Increase Honorariums for clinicians/adjudicators to: \$250 - per day Honorarium Food: \$10 - Breakfast \$10 - Lunch \$15 - Dinner

Rationale: Have not asked that we increase the fuel cost, which is way under state/federal payment guidelines. We have positioned ourselves out of the market with competing states. It's the right thing to do.

Tim Hendrix/Randy Mealer
For: 30 Against: 0 Abstain:

Board Recommendation:
Motion: Send to Executive Advisory
Greg Burner/Omar Tawell
For: Unanimous
Still in Committee

6-2. Change meal per diem for clinicians and judges from \$4 for breakfast, \$4 for lunch, and \$7 for dinner to \$10 for breakfast, \$10 for lunch, and \$20 for dinner.

J. Taylor/B. Rowan

Rationale: The current meal reimbursement is outdated, as most restaurants don't even have meals on their menus under \$7 and our current per diem has not been updated since 1996. Raising the per diem will allow freedom for judges/clinicians to pay for meals.

For – 30 Against – 0 Abstain – 0

Region Recommendation: DO PASS
Motion: Send to Executive Advisory Committee

K. Reynolds/D. Dove

For – 22 Against – 2

Board Recommendation to Send to Committee: Do Pass

Rationale: The Executive Advisory Committee would like to be able to raise the honorarium and/or the meal per diem for clinicians and adjudicators, however, there is not sufficient balance for some regions at the end of Jazz Clinic and/or Concert Assessment (especially when there is more than one date).

Committee Report
Still in Committee

1-1. Because we now have a State Marching Competition and not just a Region Marching Assessment, we recommend that the State Marching Competition mean something more than a t-shirt and a trophy. We would like for State to remain optional because many schools may have an issue with the date or may not have the funds to attend the State Marching Championship. However, we believe that if a band receives a 2nd division at Region and still chooses to perform at State, that band should be eligible to receive a sweepstakes trophy at the end of the year from ASBOA if they earn a 1st division rating at the State Marching Assessment.

L. Leggitt/K. Blakemore

Rationale: We base an entire year's success or failure on one set of judges' opinions on one day. Having this rule in place would provide a needed second chance to push the students to reach their full potential. It also validates our State Competition by allowing it to count for something within the ASBOA sweepstakes process.

For – 26 Against – 2 Abstain – 8

Region Recommendation: DO PASS
Motion: Send to Constitution/By-Laws Committee

K. Reynolds/K. Matthews

For – Unanimous

Board Recommendation to Send to Committee: Do Pass

Rationale: Requires a Constitutional change

Committee Report
Still in Committee

Special Distinguished Performance Series Committee – Nathan Cunningham, Chair
Concerning -

Region II #2. To create an Arkansas Distinguished Performance Series.

The purpose will be to select the most outstanding concert performances from Concert Assessment in the current school year in the following classifications:

- Class 7E-8EEEE
- Class 9E-9EEEE
- Junior High Orchestra
- Class A-AAA
- Class AAAA
- Class AAAAA
- High School Orchestra

These recordings would be made available to all Arkansas Band Directors. This set of recordings would serve to honor truly great performances at concert assessment and also to begin a set of reference recordings for band directors. Also, it would serve to preserve the discography of great bands from our state.

Each classification would be represented by up to 3 marches and 5 selections from our music list (The judging panel will decide on the exact number from year to year. It is totally dependent on the number of participants and quality of submissions). Orchestras could have up to 4 selections in each of the 2 classifications.

Each school may only have one recording per year on the compilation. If 2 pieces are selected, the band director will choose which recording will be included in the series. The next runner up will then be added to the set. The submission process will be the following:

1. A band that wants to be considered for the Distinguished Performance Series must receive a composite 1st Division at Region Concert Assessment
 2. Bands that meet this requirement will be allowed to submit a recording of their march and a contest piece to the committee. The recording must be live, unedited, and cut at the concert assessment. In the case of multi movement works, the director will be able to submit the entire work or individual movements. This decision must be made at the time the director fills out the application.
 3. Submissions will be heard anonymously by a panel of 3 trained adjudicators that are not teaching, in any capacity, an ensemble that is currently submitting in that classification. The ASBOA Executive Secretary will be charged with hiring 2 panels:
 - Junior High 7E-9EEEE
 - High School A-AAAA
 4. The panels will meet the 1st week of June (exact date to be determined by the Executive Secretary). Using an ASBOA approved rubric, the committee will rank the submissions. Honorees will be notified and the recordings will be made available to the membership.
- Accolades

If an ensemble is selected for the Distinguished Performance Series they will be granted the following accolades:

1. The group will be included on the album for the respective year.
2. Each ensemble will receive a plaque to commemorate the achievement.
3. Each group will be recognized in some capacity at ABA that summer.

Funding

The main reason for the classes to be broken down into this manner is the financial stability of the project. Here is the number of bands that would have been eligible over the past 3 years.

2012	
7E-8EEEE	32
9E-9EEEE	28
A-AAA	27
AAAA	22
AAAAA	38

2013	
7E-8EEEE	39
9E-9EEEE	30
A-AAA	27
AAAA	25
AAAAA	40

Here is an average of the number of eligible bands over these years:

7E-8EEEE	36
9E-9EEEE	29
A-AAA	27
AAAA	24
AAAAA	39

The financial model used below is based upon only 50% of the eligible bands participating in the event; and, lends these figures:

7E-8EEEE	20
9E-9EEEE	15
A-AAA	14
AAAA	13
AAAAA	20

Based upon current ASBOA honorariums and reimbursements, this would be the current financial status of this project.

6 Judges (Both Panels)		
Honorarium	\$135 x 6 judges x 2 days	\$1,620
Travel	\$.33 x 300miles (avg) x 6 people	\$ 594
Hotel	\$110 a night x 6 people	\$ 660
Meals	\$15 a day x 6 people x 2 days	\$ 180
Total Expenses for judges		\$3,054

Plaque for group that is selected *\$50 x **40 plaques \$2,000

* This is per the current rate we currently get on Assessment Plaques

**This would be the maximum number that would be selected in a given year...it could be a significant number less

Mechanical rights for CD copyright is on average \$.12 per musical work per copy

\$.12 x 40 musical works= \$4.80 per CD x 400 CD's = \$1920

Total Expenses	
Judges	\$3,054
Plaques	\$2,000
Distribution	\$1,000

Copyrights	\$1,920
Total	\$7,974

If each group paid \$150 to participate in the project, that would generate \$12,300 in revenue. This would leave a surplus of \$4,326.

Surplus Money

The surplus money would be set aside in a fund for 3 years. If the project proves to be financially stable after this three-year period (this will be determined by the Executive Advisory Committee) the surplus shall go towards a commissioning project. A committee will be formed to commission musical selections annually (or a designated time period named by the committee) in the name of ASBOA or anything else the committee deems appropriate.

Government

This project should be governed by a committee that is appointed by the Executive Advisory Committee that will be charged with, but not limited to, the following actions:

- Create entry forms and information packets for the project
- Set rules and regulations concerning entry procedures
- Set all entry deadlines
- Keep track of all fiscal information to keep the project from losing money

For – 31 Against – 0 Abstained – 2

Region Recommendation: Do Pass

Board Recommendation:

Motion: Send to Executive Advisory Committee

Executive Advisory Committee asked for Special Committee to address this project.

Rationale: Very interested in establishing reference recordings by outstanding Arkansas bands.

Distinguished Performance Series Committee Report

The committee met to discuss the proposal for the Distinguished Performance Series. After looking at the proposal and the recommendations of the Executive Advisory, the committee has decided to draft a finalized version of the proposal by January. At this time the proposal should be placed on the website for the Membership to review. An open forum will be set up during All State for the Membership to explain all aspects of the proposal. After this, an online ballot vote will ensue. If passed the proposal will take effect in the following Spring.

Still in Committee