Arkansas School Band and Orchestra Association

Minutes ASBOA General Business
Thursday, July 28, 2022 – 4:45 PM
Draft Updated – 9/6/2022

Call to Order – Matt Teague, President 2020-2021

Moment of Silence for directors, students, family, and friends lost during this past year & Invocation – Grant Brinkle

Explanation of Voting Procedures – Greg Bruner, Parliamentarian

Nominating Committee – Omar Taweel, Chair
Slate for 2022-2023
President – Doug Blevins
1st Vice President – Keith Matthews
2nd Vice President – Scott Villines
Board Members – Krista Spainhour, Ralph Brody, Erica Hann, Brian Pearson
Board Member Elect – Jon Shultz
Action: Do Pass

Motion: Limit discussion to 3-for, 3-against with a 2-minute time limit each speaker.
Grant Brinkle/Peggy Jeffries
Action: Do Pass

Doug Blevins thanked Tammy Sangster for her service as a board member then presented her with the ASBOA Past Presidents Plaque.

2021-2022 President Tammy Sangster expressed appreciation to the board for their unselfish service to instrumental music in our state. Doug then thanked Grant Brinkle for fulfilling his three-year appointment as Parliamentarian for ASBOA.

Important Clarifications on Procedures

- **Committee reports do not require a motion and 2nd from the board or the membership – they come to us as a motion with a second.**
- **Certain items, like bids, are decided by a vote of the board and do not require action of the membership.**
- **On all other matters, where you see that the board recommends "Do Pass" or "Do Not Pass" the membership must vote and the majority side of the vote determines the outcome – not the "Do Pass" or "Do Not Pass" recommendation by the board.**

AGENDA
Committee Reports

Executive Secretary-Treasurer Report
Updated August 15, 2022
Complete – Regions 1, 2, 3, 4, 5, 7, 8, 9, North, South

ASBOA P & L for 2021-2022 was sent to the membership through Constant Contact for perusal. Income and expenses were reviewed. Due to an over 50% drop in overages and splits for the past 3 years, the board approved using funds from the contingency fund if necessary to bridge the income gap until fees are in from memberships in the fall. At this time, we have not yet had to use those funds.

Audit and Finance Committee – Lisa Alford, Chair
The audit and finance committee met on Monday July 25 to review the financial report and again on July 27. Valerie Laney-Rowe made a motion to accept the report as received and with a second by Philip Nichols. The committee voted unanimously to accept the report. (Members present – Lisa Alford, Valerie Laney-Rowe, Philip Nichols, Rusty Hart)
Accept the financial and the Audit and Finance Committee report
Action: Do Pass

Resolutions Committee – Peggy Jeffries, Chair
Distinguished Service Certificates presented to the following:
15 Years – Andy Beck, Ben Hogan, Beth Madar, Bruce Shaver, Daniel Cooper, Ely Yale, Jeff Peters, Matt McCool, Matthew Verrette, Richie Williams, Rachel Loretz, Lindsey Leggitt, Leah Venable, Angela Rhodes
20 Years – Adam Coats, Blake Henley, Cody Jernigan, Jay Chipman, Jeremy Ford, Kevin Hume, Mike Mankins, Tricia Moffett, Kimberely Lovelace, Judy Whitlow II
20.5 – Carrie Teague, Amanda Lucy
25 – Kris Smith, Tracy Walker, Todd A. Johnson, Sean Lane, Kevin Sherman, Joseph Botwinick, Jeff Kee
30 – Kari Jo Douglas, Omar A. Taweel, John Long
31 – Susan Ford, Sotonya L. Gordey, Michael D. Cole, Kevin Ray, Joel Sillavan
32 – Terry Hogard, Russell Johnson, Gerry Nichols
33 – Kevin Dunn, Jon Myers, Dewayne Dove, Allen Wimberly
34 – Jim Spillars, Grant Brinkle
36 – Thomas Trigg, Stan Hall, Mark Steele
37 – Michael E. Copeland, Allen Simmons
38 – Stewart Wright, Paul Taylor, Ken Williams, John McLaren
38.5 – Bryan K. Thomas
39 – Mary Ann Haley, Billy Madison
40 – Ralph Johnson

Retirees for 2021-2022
Greg Gordey – Region I – Bryant – 29 years
Sotonya Gordey – Region I – Bryant – 31 years
Bryan Thomas – Region I – North Little Rock – 38.5
Devonna Whited – Region I – Little Rock Parkview – 28 years
Michael Copeland – Region II – Bismarck – 37 years
Richard Eckstein – Region II – Arkansas High – 6 years Arkansas (38 total)
Mark Pounds – Region II – Ashdown – 28 years
Aaron Seel – Region II – Arkadelphia – 28 years
Allen Simmons – Region III – Junction City – 37 years
Allen Wimberly – Region III – Watson Chapel – 33 years
Stan Hall – Region V – Pocahontas – 36 years
Wayne Root – Region VI – Valley Springs – 28 years
Gerry Nichols – Region VII – Prairie Grove – 32 years
Tammy Sangster – Region VII – Springdale – 28 years
Mark Steele – Region VIII – Greenwood – 36 years
Ralph Johnson – Region VIII – Lamar – 40 years
Julie Konzelman – Region VIII – Van Buren Butterfield – 23 years
Ron Lewis – Region VIII – Fort Smith Southside – 11 years Arkansas (35 total)
Paul Taylor – Region IX – Conway – 38 years
Ken Futterer – Arkansas Tech University – 42 years
Karen Futterer – Arkansas Tech University – 42 years

Extend ASBOA Honorary Membership to:

Mark Pounds	Tammy Sangster
Allen Wimberly	Julie Konzelmen
Ron Lewis	Ken Futterer
Paul Taylor	Karen Futterer
Stan Hall	

Honor Ensemble Committee – Kara Reynolds, Chair
On behalf of ASBOA and the Honor Ensemble Committee, we would like to congratulate the 2023 8EEE Honor Ensemble – Bentonville Lincoln Junior High and their conductor, Chris Moore. Also, the 2023 9EEE Honor Ensemble – Russellville Junior High Symphonic Winds and their conductor, Scott Johnson. We hope everyone will attend the Honor Ensemble concerts on Friday, February 17, 2023, at the Arkansas All-State Music Conference in Hot Springs.

More Information on Proposed Region/State Jazz Sets I, II, and III – Trent Warner
See attached updated jazz material sets following this agenda
Click QR Code to see copies of music – not for duplication!

Concerning - 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.

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~~
In the presentation by the jazz committee, due to copyright issues, the above selections were replaced by material from Volume 54 – Maiden Voyage by Jamey Aebersold. See the list of sets that follow.

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.

Board Recommendation – Do Pass
For – 21 Against – 1 Abstain – 3
Rationale: *Definitely a step forward for our jazz directors and students.*
Action: Do Pass

Arkansas School Band and Orchestra Association

SENIOR HIGH ALL-REGION / ALL-STATE JAZZ TRYOUT MATERIAL
2023-2024 - Set I ~ 2024-2025 - Set II ~ 2025-2026 - Set III

ii-V7-I KEY CENTERS FOR ALL INSTRUMENTS (2023)

- Key Centers are not listed in concert pitch for transposing instruments.
- Each Key Center is to be played by memory (dorian, mixolydian, major) at a tempo of quarter=72bpm+
- Each "up-beat" should be emphasized with legato articulation (as notated) for the most natural and stylistically appropriate approach to performing each key center within the swing style.
- Ranges are written in accordance with the appropriate range for each individual instrument.

Key Centers are available for download through ARJE Purchase

The Aebersold and the Snidero books are available through your regular sheet music/book dealers.
Make sure you also purchase and download the accompanying tracks.

VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold

JAZZ CONCEPTION by Jim Snidero

WHEN AN EXERCISE EXTENDS TO THE SECOND OR THIRD PAGE, ALL PAGES ARE TO BE USED UNLESS OTHERWISE NOTED

ALTO & BARITONE SAXOPHONE (NEW FOR 2023)

JAZZ CONCEPTION FOR ALTO AND BARITONE SAXOPHONE by Jim Snidero, Advance Music
VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz
(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO				
		30-31	Autumn	Quarter note	110
		42-43	Bird Blues	Half note	100
	AEBERSOLD				
		38	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		39	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO				
		24-25	IND Line	Half note	90
		18-19	Joe's Thing	Quarter note	105
	AEBERSOLD				
		41	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		45	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO				
		32-33	Friends	Half note	90
		12-13	Total Blues	Quarter note	120
	AEBERSOLD				
		33	Impressions (All-Region Improv Exercise)	Quarter note	112
		35	Solar Flair (All-State Improv Exercise)	Quarter note	104

TENOR SAXOPHONE (NEW FOR 2023)

JAZZ CONCEPTION FOR TENOR SAXOPHONE by Jim Snidero, Advance Music
VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz
(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO				
		30-31	Autumn	Quarter note	110
		42-43	Bird Blues	Half note	100
	AEBERSOLD				
		22	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		23	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO				
		24-25	IND Line	Half note	90
		18-19	Joe's Thing	Quarter note	105
	AEBERSOLD				
		25	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		29	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO				
		32-33	Friends	Half note	90
		12-13	Total Blues	Quarter note	120
	AEBERSOLD				
		17	Impressions (All-Region Improv Exercise)	Quarter note	112
		19	Solar Flair (All-State Improv Exercise)	Quarter note	104

TRUMPET (NEW FOR 2023)

JAZZ CONCEPTION FOR TRUMPET by Jim Snidero, Advance Music

VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz

(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO				
		30-31	Autumn	Quarter note	110
		42-43	Bird Blues	Half Note	100
	AEBERSOLD				
		22	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		23	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO				
		24-25	IND Line	Half note	90
		18-19	Joe's Thing	Quarter note	105
	AEBERSOLD				
		25	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		29	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO				
		32-33	Friends	Half note	90
		12-13	Total Blues	Quarter note	120
	AEBERSOLD				
		17	Impressions (All-Region Improv Exercise)	Quarter note	112
		19	Solar Flair (All-State Improv Exercise)	Quarter note	104

TROMBONE (NEW FOR 2023)

JAZZ CONCEPTION FOR TROMBONE by Jim Snidero, Advance Music

VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz

(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO				
		30-31	Autumn	Quarter note	110
		42-43	Bird Blues	Half note	100
	AEBERSOLD				
		54	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		55	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO				
		24-25	IND Line	Half note	90
		18-19	Joe's Thing	Quarter note	105
	AEBERSOLD				
		57	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		61	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO				
		32-33	Friends	Half note	90
		12-13	Total Blues	Quarter note	120
	AEBERSOLD				
		49	Impressions (All-Region Improv Exercise)	Quarter note	112
		51	Solar Flair (All-State Improv Exercise)	Quarter note	104

BASS TROMBONE (NEW FOR 2023)

JAZZ CONCEPTION FOR BASS TROMBONE by Jim Snidero, Advance Music

VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz

(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO				
		30-31	Autumn	Quarter note	110
		42-43	Bird Blues	Half note	100
	AEBERSOLD				
		54	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		55	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO				
		24-25	IND Line	Half note	90
		18-19	Joe's Thing	Quarter note	105
	AEBERSOLD				
		57	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		61	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO				
		32-33	Friends	Half note	90
		12-13	Total Blues	Quarter note	120
	AEBERSOLD				
		49	Impressions (All-Region Improv Exercise)	Quarter note	112
		51	Solar Flair (All-State Improv Exercise)	Quarter note	104

GUITAR (NEW FOR 2023)

JAZZ CONCEPTION FOR GUITAR by Jim Snidero, Advance Music

VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz

(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO				
		30-31	Autumn	Quarter note	110
		42-43	Bird Blues	Half note	100
	AEBERSOLD				
		6	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		7	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO				
		24-25	IND Line	Half note	90
		18-19	Joe's Thing	Quarter note	105
	AEBERSOLD				
		9	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		13	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO				
		32-33	Friends	Half note	90
		12-13	Total Blues	Quarter note	120
	AEBERSOLD				
		1	Impressions (All-Region Improv Exercise)	Quarter note	112
		3	Solar Flair (All-State Improv Exercise)	Quarter note	104

BASS (NEW FOR 2023)

JAZZ CONCEPTION FOR BASS by Jim Snidero, Advance Music
JAZZ CONCEPTION FOR BASS LINES by Jim Snidero, Advance Music
VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz
(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO (BASS)				
		30-31	Autumn	Quarter note	110
	SNIDERO (BASS LINES)				
		64-65	Bird Blues (Bass Line Transcription)	Half note	100
	AEBERSOLD				
		54	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		55	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO (BASS)				
		24-25	IND Line	Half note	90
	SNIDERO (BASS LINES)				
		40-41	Joe's Thing (Bass Line Transcription)	Quarter note	105
	AEBERSOLD				
		57	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		61	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO (BASS LINES)				
		54-55	Friends (Bass Line Transcription)	Half note	90
	SNIDERO (BASS)				
		12-13	Total Blues	Quarter note	120
	AEBERSOLD				
		49	Impressions (All-Region Improv Exercise)	Quarter note	112
		51	Solar Flair (All-State Improv Exercise)	Quarter note	104

PIANO (NEW FOR 2023)

JAZZ CONCEPTION FOR PIANO by Jim Snidero, Advance Music
JAZZ CONCEPTION FOR PIANO COMPING by Jim Snidero, Advance Music
VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, Jamey Aebersold Jazz
(All Aebersold Improvisation Exercises are to be performed with the accompanying VOLUME 54 - MAIDEN VOYAGE book play-along tracks)

		Page	Exercise		
Set I	SNIDERO (PIANO)				
		42-44	Autumn	Quarter note	110
	SNIDERO (PIANO COMPING)				
		75-77	Bird Blues (Piano Comping Transcription)	Half note	100
	AEBERSOLD				
		6	Song for My Father (All-Region Improv Exercise)	Quarter note	100
		7	Satin Doll (All-State Improv Exercise)	Quarter note	88
Set II	SNIDERO (PIANO)				
		33-35	IND Line	Half note	90
	SNIDERO (PIANO COMPING)				
		43-45	Joe's Thing (Piano Comping Transcription)	Quarter note	105
	AEBERSOLD				
		9	Maiden Voyage (All-Region Improv Exercise)	Quarter note	96
		13	Doxy (All-State Improv Exercise)	Quarter note	92
Set III	SNIDERO (PIANO COMPING)				
		62-63	Friends (Piano Comping Transcription)	Half note	90
	SNIDERO (PIANO)				
		15-17	Total Blues	Quarter note	120
	AEBERSOLD				
		1	Impressions (All-Region Improv Exercise)	Quarter note	112
		3	Solar Flair (All-State Improv Exercise)	Quarter note	104

DRUMS (NEW FOR 2023)

JAZZ CONCEPTION FOR DRUMS by Jim Snidero, Advance Music
VOLUME 54 - MAIDEN VOYAGE by Jamey Aebersold, 1
Arr. Ben White (PDFs Available Through ARJE)

All Snidero Lead Sheet Etudes will be performed WITH accompaniment track.
All Snidero Comping Transcription Etudes and Aebersold Improvisation Exercises will be performed WITHOUT the accompanying track to display appropriate individual reading/comping skills

		Page	Exercise		
Set I	SNIDERO				
		19	Autumn (Drums Lead Sheet –		
			Performed with Brushes (m. 1-32) & Sticks (m. 33-End))	Quarter note	110
			(Performed with Play-Along Track for Auditions)		
		64-65	Bird Blues (Drums Comping Transcription)	Half note	100
	AEBERSOLD				
			Song for My Father (All-Region Improv Exercise –		
			Using Arranged ARJE Lead Sheet)	Quarter Note	100
			Satin Doll (All-State Improv Exercise –		
			Using Arranged ARJE Lead Sheet)	Quarter Note	88
Set II	SNIDERO				
		16	IND Line (Drums Lead Sheet)		
			(Performed with Play-Along Track for Auditions)	Half note	90
		40-41	Joe's Thing (Drums Comping Transcription)	Quarter note	105
	AEBERSOLD				
			Maiden Voyage (All-Region Improv Exercise –		
			Using Arranged ARJE Lead Sheet)	Quarter Note	96
			Doxy (All-State Improv Exercise - Using Arranged ARJE Lead Sheet)	Quarter Note	92
Set III	SNIDERO				
		54-55	Friends (Drums Comping Transcription)	Half note	90
		10	Total Blues (Drums Lead Sheet)		
			(Performed with Play-Along Track for Auditions)	Quarter note	120
	AEBERSOLD				
			Impressions (All-Region Improv Exercise –		
			Using Arranged ARJE Lead Sheet)	Quarter Note	112
			Solar Flair (All-State Improv Exercise –		
			Using Arranged ARJE Lead Sheet)	Quarter Note	104

Concerning 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

Original All-Region and All-State Drum Beats Procedures from the Jazz Committee

- Students will play a total of 2 drum beats and one brush pattern.
- The beats will be divided into 3 Sets.
- Judges will choose two styles and one specific brush pattern from Set 1, Set 2, or Set 3 depending on which set is being used that year.
- Judges will NOT choose a specific beat for the two styles.
- Students will choose which beat they will play for each style. The beat must be from the Set being used that year and be from the styles selected by the judges.
- Students will fill out a form given to them by the hallway monitor, choosing which number beat they are going to play for the selected style.
- The filled-out form will be given to room monitor which will announce which beat is being played for the judges.
- Students must play 8 measures of the beat they choose as written with no rhythmic changes and no drum fills.
- Junior High styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, 12/8 R&B, and Brazilian.
- SR High All-Region styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, Brazilian, 16th Note Rock, and Jazz Waltz.
- SR High All-State will add Salsa, Rumba, and 6/8 Afro Cuban.

Amendment #1 to Motion: Strike the items below that reference students being able to select which beat they will play for each style. Judges will choose the style and the beat.
Harbison/Jackson
For – 16 Against – 0 Abstain – 0
Board Recommends – Do Pass

All-Region and All-State Drum Beats Procedures

- Students will play a total of 2 drum beats and one brush pattern.
- The beats will be divided into 3 Sets.
- Judges will choose two styles and one specific brush pattern from Set 1, Set 2, or Set 3 depending on which set is being used that year.
- ~~Judges will NOT choose a specific beat for the two styles.~~
- ~~Students will choose which beat they will play for each style. The beat must be from the Set being used that year and be from the styles selected by the judges.~~
- ~~Students will fill out a form given to them by the hallway monitor, choosing which number beat they are going to play for the selected style.~~
- ~~The filled-out form will be given to room monitor which will announce which beat is being played for the judges.~~
- Students must play 8 measures of the beat ~~they choose~~ chosen by the judges as written with no rhythmic changes and no drum fills.
- Junior High styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, 12/8 R&B, and Brazilian.
- SR High All-Region styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, Brazilian, 16th Note Rock, and Jazz Waltz.
- SR High All-State will add Salsa, Rumba, and 6/8 Afro Cuban.

Action on Amendment #1: No Action Taken – The membership should have voted to accept or reject this amendment.
- **The motion above was treated as if the amendment to the motion from the Wednesday night's board meeting did not require the vote of the membership. Without the amendment passing with a majority of the membership present, the motion remains in its original form – none of the indicated ~~struck~~ sections are deleted.**
- **While this 1st amendment was still on the floor, a 2nd proposed amendment to the motion, not to the amendment, was made as if the original motion with the 1st amendment changes had been passed by the membership.**

If Amendment #1 had passed the membership, the following would be the recommended Motion as amended by the board – no vote taken at the general meeting by the membership on the 1st amendment so this motion was not accepted or rejected. Amendment #1 and the motion as amended will have to be reconsidered at the business meeting at All-State.
- Students will play a total of 2 drum beats and one brush pattern.
- The beats will be divided into 3 Sets.
- Judges will choose two styles and one specific brush pattern from Set 1, Set 2, or Set 3 depending on which set is being used that year.
- Students must play 8 measures of the beat chosen as written with no rhythmic changes and no drum fills.
- Junior High styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, 12/8 R&B, and Brazilian.
- SR High All-Region styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, Brazilian, 16th Note Rock, and Jazz Waltz.
- SR High All-State will add Salsa, Rumba, and 6/8 Afro Cuban.

Motion as amended – Board Recommend Do Pass
For – 16 Against – 0 Abstain – 0
But No Action by the membership

Motion to Amend #2: Jazz Beat Level 5 is reserved for All-State Auditions.
Harbison/Hooten
Rationale: Reserving Level 5 for All-State Auditions allows for growth to occur for this higher-tiered audition, while not asking so much material to diminish audition participation at the region level.
Action: Do Pass
As a result, the original motion was amended by Amendment #2.

Original All-Region and All-State Drum Beats Procedures from the Jazz Committee as Amended by Amendment #2 (Current version of the drumbeat motion)
- Students will play a total of 2 drum beats and one brush pattern.
- The beats will be divided into 3 Sets.
- Judges will choose two styles and one specific brush pattern from Set 1, Set 2, or Set 3 depending on which set is being used that year.
- Judges will NOT choose a specific beat for the two styles.
- Students will choose which beat they will play for each style. The beat must be from the Set being used that year and be from the styles selected by the judges.
- Students will fill out a form given to them by the hallway monitor, choosing which number beat they are going to play for the selected style.
- The filled-out form will be given to room monitor which will announce which beat is being played for the judges.
- Students must play 8 measures of the beat they choose as written with no rhythmic changes and no drum fills.
- Junior High styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, 12/8 R&B, and Brazilian.
- SR High All-Region styles will include Rock, Shuffle, Swing, Funk, 16th note R&B, Brazilian, 16th Note Rock, and Jazz Waltz.
- SR High All-State will add Salsa, Rumba, and 6/8 Afro Cuban.
- Jazz Beat Level 5 is reserved for All-State Auditions.

Action on Motion as Amended by Amendment #2: Do Pass

Amendment #1 and the motion as amended will have to be reconsidered at the business meeting at All-State.

JR High All-Region Drum Beat Sets

Set 1
Rock – 1,2,4,6,8
Shuffle – 1,2,4,7.
Swing – 1,2,3,6,9
Funk – 1,4,7
16th Note R&B – 1,4,7.
12/8 R&B – 1,2,4,6,8
Brazilian – 1,2,3,4
Brushes – 1,6,10

Set 2
Rock – 1,3,5,7,9
Shuffle – 1,3,5,6
Swing – 1,2,3,4,7
Funk – 2,5,8
16th Note R&B – 2,3,6.
12/8 R&B – 1,3,5,7,9
Brazilian – 1,2,3,4
Brushes – 3,6,12

Set 3
Rock – 1,2,5,7,8
Shuffle – 1,3,4,6
Swing – 1,2,5,8
Funk – 3,6,9
16th Note R&B – 2,5,8
12/8 R&B – 1,3,4,7,8
Brazilian – 1,2,3,4
Brushes – 1,3,10,13

SR High All-Region and All-State Drum Beat Sets

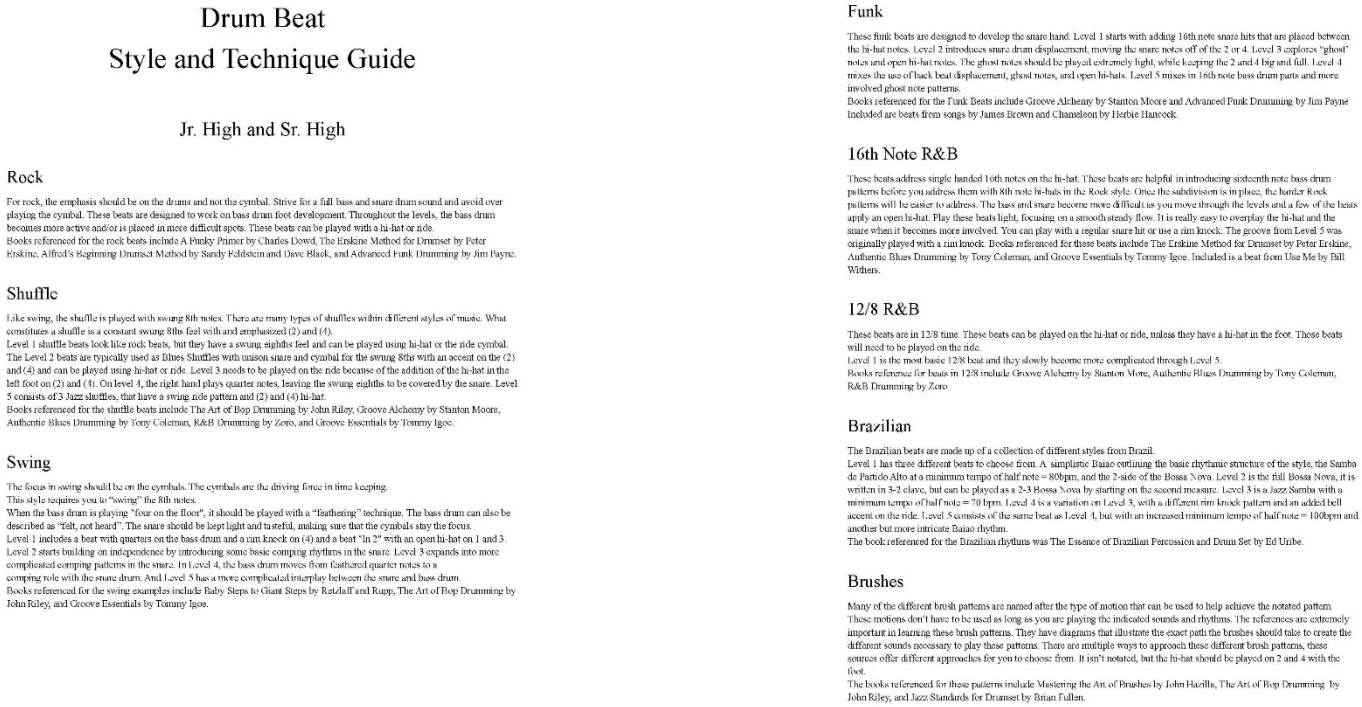
Set 1
Rock – 10,14,17,20
Shuffle – 8, 10
Swing – 10, 13
Funk – 7,10,12
16th Note R&B – 9,13
Brazilian – 5,6,7
Brushes – 2,7,11,14
16th Note Rock – 6,9,12
Jazz Waltz – 5,6,9
All-State Additions
Salsa – 1,2,5
Rumba – 1,2,4
6/8 Afro Cuban – 1,2,3,4,5

Set 2
Rock – 11,15,16,19
Shuffle – 9,11
Swing – 11,12
Funk – 8,11,13
16th Note R&B – 10,13
Brazilian – 5,6,7
Brushes – 4,8,11,14
16th Note Rock – 7,10,13
Jazz Waltz – 5,7,10
All-State Additions
Salsa – 1,3,6
Rumba – 3
6/8 Afro Cuban – 1,2,3,4,5

Set 3
Rock – 12,13,18,21
Shuffle – 8,12
Swing – 10,12
Funk – 9,10,13
16th Note R&B – 11,12
Brazilian – 8
Brushes – 5,9,11,14
16th Note Rock – 8,11,14
Jazz Waltz – 5,8, 9
All-State Additions
Salsa – 1,4,7
Rumba -5
6/8 Afro Cuban – 1,2,3,4,5

Scoring
The aim for this proposal is not to change the process of judging, but to change the material played for auditions
The amount of weight put on the different aspects of the drum beat performance (difficulty level, speed, rhythmic accuracy, tempo, stylistic appropriateness, tone, balance, and musicality) when scoring is left up to the discretion of the judges in the room.

Sight Reading
All Sight Reading will be written following the same drum key used for the Drum Beat Style and Technique Guide.
(Created in Finale)



Drum Beat

Style and Technique Guide

Jr. High and Sr. High

Rock

For rock, the emphasis should be on the drums and not the cymbal. Strive for a full bass and snare drum sound and avoid over playing the cymbal. These beats are designed to work on bass drum foot development. Throughout the levels, the bass drum becomes more active and/or is placed in more difficult spots. These beats can be played with a hi-hat or ride.
Books referenced for the rock beats include A Funky Primer by Charles Dowd, The Erskine Method for Drumset by Peter Erskine, Alfred's Beginning Drumset Method by Sandy Feldstein and Dave Black, and Advanced Funk Drumming by Jim Payne.

Shuffle

Like swing, the shuffle is played with swung 8th notes. There are many types of shuffles within different styles of music. What constitutes a shuffle is a constant swung 8ths feel with and emphasized (2) and (4).
Level 1 shuffle beats look like rock beats, but they have a swung eighths feel and can be played using hi-hat or the ride cymbal.
The Level 2 beats are typically used as Blues Shuffles with unison snare and cymbal for the swung 8ths with an accent on the (2) and (4) and can be played using hi-hat or ride. Level 3 needs to be played on the ride because of the addition of the hi-hat in the left foot on (2) and (4). On level 4, the right hand plays quarter notes, leaving the swung eighths to be covered by the snare. Level 5 consists of 3 Jazz shuffles, that have a swing ride pattern and (2) and (4) hi-hat.
Books referenced for the shuffle beats include The Art of Bop Drumming by John Riley, Groove Alchemy by Stanton Moore, Authentic Blues Drumming by Tony Coleman, R&B Drumming by Zoro, and Groove Essentials by Tommy Igoe.

Swing

The focus in swing should be on the cymbals. The cymbals are the driving force in time keeping.
This style requires you to "swing" the 8th notes.
When the bass drum is playing "four on the floor", it should be played with a "feathering" technique. The bass drum can also be described as "felt, not heard". The snare should be kept light and tasteful, making sure that the cymbals stay the focus.
Level 1 includes a beat with quarters on the bass drum and a rim knock on (4) and a beat "In 2" with an open hi-hat on 1 and 3.
Level 2 starts building on independence by introducing some basic comping rhythms in the snare. Level 3 expands into more complicated comping patterns in the snare. In Level 4, the bass drum moves from feathered quarter notes to a comping role with the snare drum. And Level 5 has a more complicated interplay between the snare and bass drum.
Books referenced for the swing examples include Baby Steps to Giant Steps by Ratzlaff and Rupp, The Art of Bop Drumming by John Riley, and Groove Essentials by Tommy Igoe.

Funk

These funk beats are designed to develop the snare hand. Level 1 starts with adding 16th note snare hits that are placed between the hi-hat notes. Level 2 introduces snare drum displacement, moving the snare notes off of the 2 or 4. Level 3 explores "ghost" notes and open hi-hat notes. The ghost notes should be played extremely light, while keeping the 2 and 4 big and full. Level 4 mixes the use of back beat displacement, ghost notes, and open hi-hats. Level 5 mixes in 16th note bass drum parts and more involved ghost note patterns.
Books referenced for the Funk Beats include Groove Alchemy by Stanton Moore and Advanced Funk Drumming by Jim Payne Included are beats from songs by James Brown and Chameleon by Herbie Hancock.

16th Note R&B

These beats address single handed 16th notes on the hi-hat. These beats are helpful in introducing sixteenth note bass drum patterns before you address them with 8th note hi-hats in the Rock style. Once the subdivision is in place, the harder Rock patterns will be easier to address. The bass and snare become more difficult as you move through the levels and a few of the beats apply an open hi-hat. Play these beats light, focusing on a smooth steady flow. It is really easy to overplay the hi-hat and the snare when it becomes more involved. You can play with a regular snare hit or use a rim knock. The groove from Level 5 was originally played with a rim knock. Books referenced for these beats include The Erskine Method for Drumset by Peter Erskine, Authentic Blues Drumming by Tony Coleman, and Groove Essentials by Tommy Igoe. Included is a beat from Use Me by Bill Withers.

12/8 R&B

These beats are in 12/8 time. These beats can be played on the hi-hat or ride, unless they have a hi-hat in the foot. These beats will need to be played on the ride.
Level 1 is the most basic 12/8 beat and they slowly become more complicated through Level 5.
Books reference for beats in 12/8 include Groove Alchemy by Stanton More, Authentic Blues Drumming by Tony Coleman, R&B Drumming by Zoro

Brazilian

The Brazilian beats are made up of a collection of different styles from Brazil.
Level 1 has three different beats to choose from. A simplistic Baiao outlining the basic rhythmic structure of the style, the Samba de Partido Alto at a minimum tempo of half note = 80bpm, and the 2-side of the Bossa Nova. Level 2 is the full Bossa Nova, it is written in 3-2 clave, but can be played as a 2-3 Bossa Nova by starting on the second measure. Level 3 is a Jazz Samba with a minimum tempo of half note = 70 bpm. Level 4 is a variation on Level 3, with a different rim knock pattern and an added bell accent on the ride. Level 5 consists of the same beat as Level 4, but with an increased minimum tempo of half note = 100bpm and another but more intricate Baiao rhythm.
The book referenced for the Brazilian rhythms was The Essence of Brazilian Percussion and Drum Set by Ed Uribe.

Brushes

Many of the different brush patterns are named after the type of motion that can be used to help achieve the notated pattern. These motions don't have to be used as long as you are playing the indicated sounds and rhythms. The references are extremely important in learning these brush patterns. They have diagrams that illustrate the exact path the brushes should take to create the different sounds necessary to play these patterns. There are multiple ways to approach these different brush patterns, these sources offer different approaches for you to choose from. It isn't notated, but the hi-hat should be played on 2 and 4 with the foot.
The books referenced for these patterns include Mastering the Art of Brushes by John Hazilla, The Art of Bop Drumming by John Riley, and Jazz Standards for Drumset by Brian Fullen.

Sr. High Only

16th Note Rock

The 16th Notes on the hi-hat are to be alternated. The hi-hat shouldn't overpower the snare and bass drum. Level 1 starts with Bass Drum on the (1) and (3). Level 2, the bass drum becomes more active, but it always lines up with the same hand. Level 3 places the bass drum in more complicated patterns and has a beat where the snare is displaced off of beat (2). Level 4 and 5 continue with more complicated snare and bass drum placements.
Books referenced for the 16th Note Rock beats include Alfred's Beginning Drumset Method by Sandy Feldstein and Dave Black, and Groove Essentials by Tommy Igoe.

Jazz Waltz

The Jazz Waltz is in 3/4 time and is played with "swung" eighths. The emphasis is on the cymbals, just like the swing patterns. The hi-hats in parenthesis on beat (3) are optional.
Books referenced include The Erskine Method for Drumset by Peter Erskine, The Art of Bop Drumming by John Riley, and Groove Essentials by Tommy Igoe.

Salsa (All-State Only)

Salsa music is Afro-Cuban music based on the Son Clave pattern. There are many variations of these patterns and some patterns apply to more than one style. It is the pattern in combination with the tempo marking that determines the style label given to these beats. Level 1 is the Son pattern at Quarter Note = 110 bpm and can be played on hi-hat or shell of the floor tom. Level 2 has the Cha-Cha with Quarter Note = 108-126 bpm that can be played on a ride or cowbell and the Son Montuno at Half Note = 92 bpm that can be played on the hi-hat or shell of the floor tom. Level 3 is a different variation on the Son Montuno that demands more coordination and should be played on the ride or cowbell. Level 4 has two more variations on the Son Montuno with a more syncopated cymbal pattern than the one for Level 3. One of these patterns outlines a conga part and the other outlines the clave. Level 5 is the Mambo that is much like the Son Montuno Patterns, but features a Mambo specific variation to the bell pattern to be played on the ride or cowbell .
The book referenced for these patterns was The Essence of Afro-Cuban Percussion and Drum Set by Ed Uribe.

Rumba (All-State Only)

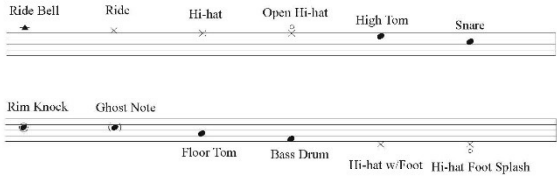
This is a collection of Afro-Cuban rhythms based on the Rumba Clave. Level 1 is a Songo with a tempo of half note = 108bpm. The cymbal part can be played on hi-hat, ride , cowbell, or the shell of the floor tom. Level 2 is the same Songo pattern from Level 1, but with an added hi-hat in the foot. Level 3 introduces a Mozambique pattern to be played between half note = 100-132 bpm. It can be played on the hi-hat,on the bell of the ride, rim, or a cowbell. Level 4 is a Songo that has the same rhythmic structure as the Songo from level 2, but the snare part ventures to the toms and an open hi-hat creating a more melodic line. Level 5 is an iconic Mozambique pattern played by Steve Gadd. While Gadd played on the rim, this beat can also be played on the bell of the ride, cowbell, or shell of the floor tom.
The books referenced for these beats include Afro-Cuban Rhythms for Drumset by Malabe and Weiner and The Essence of Afro-Cuban Percussion and Drum Set by Uribe.

6/8 Afro Cuban (All-State Only)

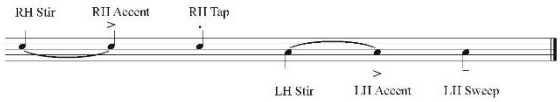
These beats focus on developing the 6/8 Afro-Cuban groove. Level 1 starts with just the Bell pattern and the hi-hat in the foot. Level two adds in the rim knock playing the Clave. Level 3 adds in the toms, mimicking a conga part. Level 4 adds a splash on the hi-hat on beat (1). Level 5 adds in a bass note that is challenging to place correctly.
The book referenced for these beats was The Essence of Afro-Cuban Percussion and Drum Set by Ed Uribe.

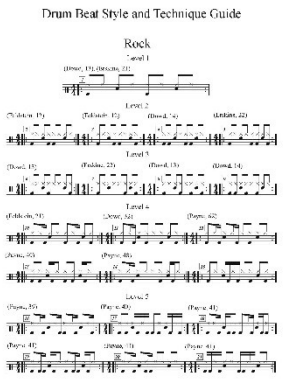
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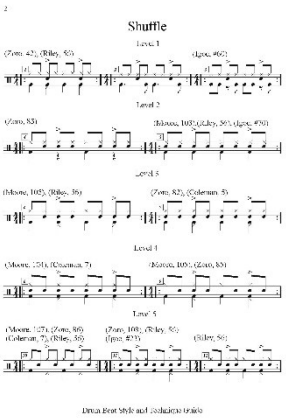
Full Drum Set

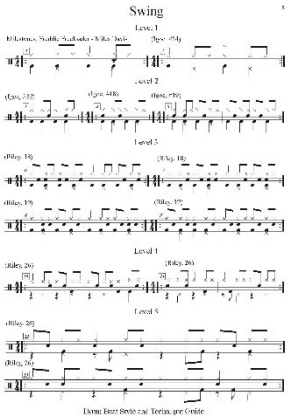


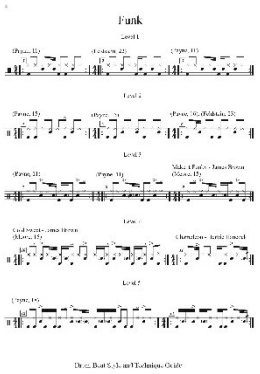
Brushes

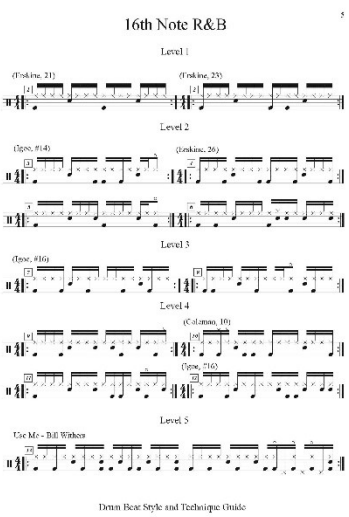


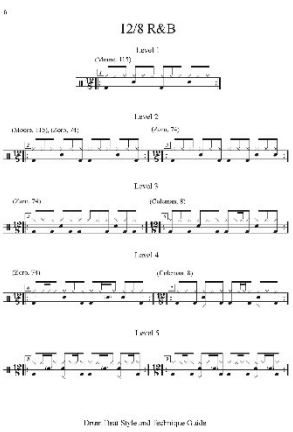


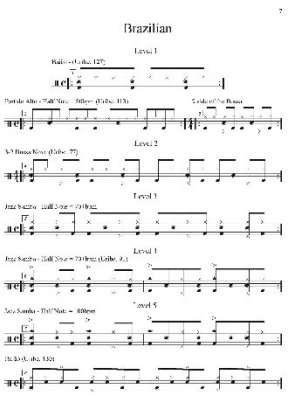


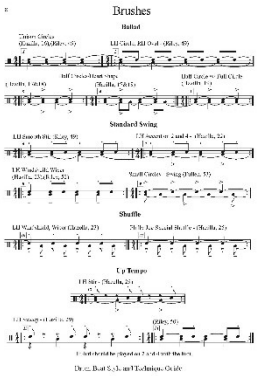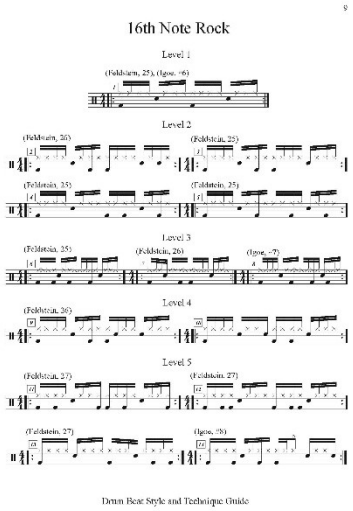




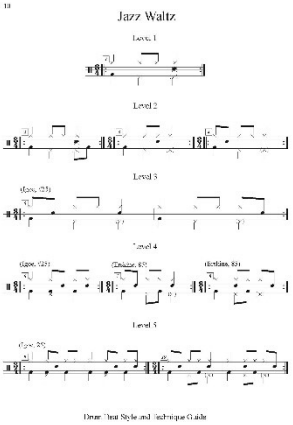


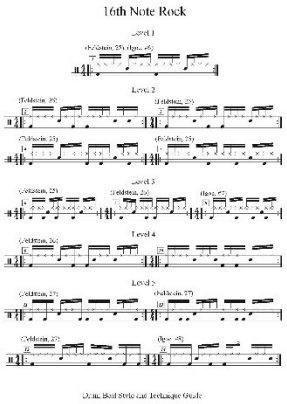


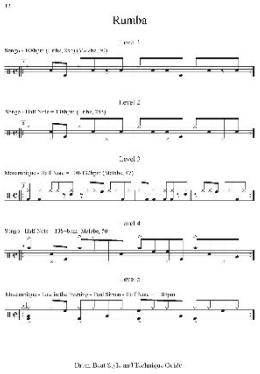


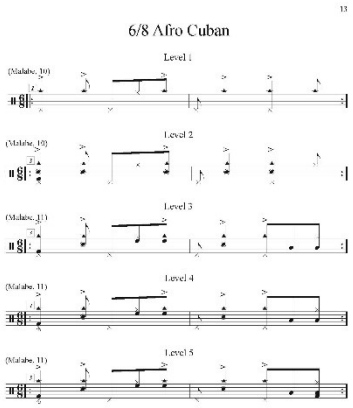












Full page versions of this drum set guide will be available on both the ARJE and the ASBOA sites. The above pictures are for reference only.

State Contest – Jon Shultz, Chair
Concerning 5.1
5.1 To adopt the Music For All "Bands of America" adjudication sheets as the official sheets for the Arkansas School Band and Orchestra Association's State Marching Contest beginning in Fall of 2022. These would be our primary sheets and we would no longer use the current sheets.

See pages 37-46 in the Bands of America Official Procedures and Adjudication Handbook.
https://marching.musicforall.org/wp-content/uploads/sites/5/2021/08/2021-BOA-Handbook.pdf
Richie Williams/Tyler Fields
FOR: 37 AGAINST: 3 ABSTAIN: 8
RATIONALE - When I was tasked with the challenge 7 years ago to create sheets for our inaugural state marching contest, I tried my best to keep the sheets looking as closely to our Region Marching Assessment sheets as possible. I studied sheets from other states such as Texas, Tennessee, Oklahoma, Kentucky, & Florida. In essence, I tried my best to fit a square peg in a round hole. The sheets I created have served their purpose, which was to be as palatable as possible for the new concept of having a state marching contest and have something that looked similar to what we were accustomed to. It was never my intention or the intent of the committee for anything to be set in stone as it pertains to the state marching contest. We simply all did our best to present concepts that could be looked at over time, tweaked, & adjusted. There are several issues with our current sheets:
First, we are asking adjudicators at a state contest to look at multiple captions at the same time, comment on all of them, and rank them. No other state contest that I could find puts that heavy burden on their adjudicators. It would make more sense to break these captions down into separate sheets and task adjudicators with only one caption to comment on, fairly judge, and rank appropriately. Currently, ENSEMBLE & EFFECT are on the same sheet. If we switched to the nationally respected Music For All sheets we could still keep our 60% Music & 40% Visual approach, while allowing our adjudicators to offer more concise, precise, & detailed feedback to better prepare ensembles for future performances. We would keep 5 judges (20% of the overall score for each judge) and have ***1 Music Ensemble judge, 2 Music Effect judges, 1 Visual Ensemble judge, & 1 Visual Effect judge.***

Second, the current sheets do not fully reward demand, design, woodwind exposure, coordination of musical & visual elements...in essence the sheets are only execution & achievement sheets, meaning only rewarding how well you do what you do...regardless of difficulty, demand, & the overall effectiveness of a high quality coordinated production. There is no reward for taking risks. No reward for adding in additional responsibilities for performers. No reward for more demanding and challenging literature. This was not mine or the committee's intention when our current sheets were created.
Lastly, our state adjudicators are already trained on the Music For All sheets and understand the rubric, how to make the sheets work efficiently and effectively, understand the intent of each caption, and they understand the scoring system. The current sheets I created require two separate scores for two different captions and then a multiplier, which has been confusing to our adjudicators as it is not that way anywhere in America.
The State Contest Committee will add to the sheets all the important information including all items listed on the top of our current sheets & a space to place a rating. We will tweak the scores on the bottom of the sheet to align with our rating system.
One caption/one score per sheet makes more sense. More detailed information in one caption per adjudicator makes more sense and will help us to continue advancing the marching arts in Arkansas. Rewarding productions that are challenging our students at even higher levels makes more sense. This is in NO WAY trying to turn our state marching contest into anything but a better experience for our students by aiding directors with more detailed information so in turn directors can be better educators for our students.
Recommend – Do Pass
For – 11 Against – 3 Abstain – 2
Action: Do Pass

Concerning 8.2
Adjudicators for both the 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.
The State Contest Committee met and decided to keep proposal 8.2 in committee. The committee felt that the spirit of the proposal is correct, but it does cause some issues. The way this proposal reads that a school or band booster organization cannot pay an adjudicator that will be judging any State Contest. This would cause an issue with some people that work within other industries in the band and orchestra areas (i.e. fundraising, uniforms, and etc). We feel that this needs to be investigated further before it is voted on.
Still in Committee

Executive Advisory – Omar Taweel – Minutes of EA Meeting June 20, 2022
SC 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 in 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

EA - June 20, 2022
2 - Motion concerning fee and honorarium increases: Hold in committee, educate directors concerning fee structure, and study finances to be able to make informed decisions.
Kara Reynolds/Doug Blevins
EA For - Unanimous

3 - Meal allotments - raised last summer - 8, 10, 15

SC 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 Taweel For: Unanimous
See Executive Advisory motion concerning meals in item 6.2.
SC 6.2 2 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 Taweel
For: Unanimous
Still in committee

SC 6-6. 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
Already Covered
ABA 2021 – Substitute Motion: Raise the ASBOA meal per diem to Breakfast - $8.00, Lunch - $10.00, and Dinner - $15.00.
Board Recommended Do Pass
Membership Do Pass

Concerning 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
Still in Committee

June 20, 2022
8 - Motion: Stay in committee to assure AAA and AR School Law compliance. Protect the dignity of ASBOA membership.
Grant Brinkle/Doug Blevins
Stay in committee - unanimous

Adjustments to SR Instructions and rationale from Trey Reely:
This version makes some sentences more concise.

1. Adds fake play/air/ghost play as acceptable. Young directors who read this for the first time in preparation might find this clarification helpful.
2. Solely uses the word "director" rather than mixing words "director" and "conductor."
3. I have had some directors ask me if they can play the first chord. "Warm-up tone" doesn't seem quite clear to all of the younger directors.
4. I've added "major" rehearsal number because many scores have every measure numbered. One director I observed literally called out every measure number for about 20 measures.

"During the instruction period (10, 9, 8 minutes), your director may incorporate any combination of silent study and/or director explanation. Your director may point out specific performance problems, demonstrate how ritards, fermatas, etc. will be conducted, call attention to accidentals, identify unique characteristics of the music (who has the melody, important passages for certain sections, repeat signs, etc.), and answer your questions. The director and students may clap, count, sing, fake play (also called airing or ghost play) and finger musical passages at any time during the explanation period. You may audibly reproduce the music in any fashion except playing the instrument or mouthpiece. The director may not play the music on any instrument or play a recording of the music. No one should make any markings on the music. Immediately following the explanation period and prior to the sight-reading performance, the group may play a warm-up tone or the first chord of the sight-reading piece. Once the performance has begun, the director will not be allowed to give further vocal instruction other than rehearsal letters or major rehearsal numbers.

Are there any questions regarding this procedure?"
Sent to Executive Advisory
***See CA Sight-Reading Script Below – will go into effect 2022-2023 school year.**

Arkansas School Band and Orchestra Association
Sight-reading Adjudicator Instructions/Script

When the Conductor Enters the Room:

- Approach the conductor with a professional greeting.
- Confirm that the conductor received the instrumentation information which should have included the instrumentation for the sight-reading selection to be performed. If not, provide him/her with a copy of the email or mailing that was sent to all participants.
- Remind the conductor of the timpani pitches (have them on the board if possible). Also, remind the conductor that the timpani needs to be tuned prior to the beginning of the general explanation period. An assistant conductor may assist with timpani tuning, if necessary. Once the explanation begins no one other than the primary conductor explaining the selection will be allowed to assist the timpanist with tuning or any other form of instruction.
- Remind the conductor of the percussion requirements of the selection to be performed. Also, the part distribution for 1st/2nd parts for instruments.
- Have the conductor select their time "Warning" (ex. One minute then 30 seconds, etc.).

Student instructions:

- After a brief professional greeting to the ensemble, introduce yourself to the students and say the following: **"Please place your folders and other belongings under your chair. We will now pass out your folders/parts for the Sight-reading portion of your assessment. Please place your part face down on your stand."**
- Show the conductor the selection to be performed and ask the following question verbatim: **"This organization will be reading (title of selection) which has been chosen for classification_____. Is this the correct classification for your organization?"**
- Have the students open their folder and remove the parts for the correct selection they are to read for the groups classification. Then ask the following: **"Does everyone have the correct part, including part assignment, correct key, and correct clef for your instrument? Then turn it face down on your stand again."** The judge should then solve any problems that might exist.
- After any problems are resolved and all is confirmed, the judge will proceed to the following question.
- Ask the conductor the following question verbatim: **"Has this organization or any of its student members heard, read, rehearsed or performed this selection (indicating the music) at any time prior to this evaluation?"** If the answer is yes the next level piece will be handed out.

• **Read the following information to the students and conductor:**
"During the instruction period (10, 9, 8 minutes) your conductor may use the time as he/she wishes by incorporating any combination of silent study and/or conductor's explanation. During this time period your conductor may point out specific performance problems, demonstrate how ritards, fermatas, etc. will be conducted, call attention to accidentals, identify unique characteristics of the music (i.e., who has the melody, important passages for certain sections, the presence of repeats, etc.) and answer your questions. At the conductor's discretion, you may finger passages at any time during the general explanation period. The conductor and students may count, sing, finger musical passages, or audibly reproduce the music in any fashion (including fake play, also called airing or ghost play) except playing their instrument during the explanation period. The conductor may not play music on any instrument or play a recording of the music. No one is to make any markings on the music. Immediately following the instruction period and prior to the sight-reading performance music the group may play a warm-up tone. Once the performance has begun, the conductor will not be allowed to give further vocal instruction other than rehearsal letters or major rehearsal numbers, not individual measure numbers.

Are there any questions regarding the procedure?"

At the Conclusion of the Performance:
- Thank the students and ask that they pass their music to their first chair to return them to the folders.
- Once all the music is taken up, remind the students to be sure to take all their personal items with them as they leave the room.

Updated August 2022

The Raymond and Ruth Brandon Scholarship was awarded to:
Alyssa Perry (ASU – Batesville), John Hawk (UCA - Wonderview), Rachel Crowley (ATU – Eureka Springs)

All-State Percussion – Sean Lane, Chair
Concerning SC 8.6
All-State Percussion Committee – Sean Lane, Chair
The committee met on July 8, 2022.
Present were Brandon Brockington, Dustin Chambers, Sean Lane, CJ Morris and Julie Rutherford. Additionally, Matthew Hines and Kevin Sherman communicated electronically.
Our primary area of discussion was the current All-Region/All-State Hybrid Percussion Proposal.
Below is our report.
Arkansas All-Region/All-State Hybrid Percussion Audition Proposal
Upon tackling the process of developing a new hybrid percussion audition procedure and addressing concerns of the ASBOA body, the committee has come to the conclusion that, while we feel even more strongly about moving in this direction, we believe more time is needed to develop our proposal, appropriate etudes and address all considerations. We are excited about the prospect of moving in this direction but see that more refinement is necessary to better satisfy our goal of providing the best educational experience for our students while addressing the needs and capabilities of our state's music programs.

At this time, it is the recommendation of this committee that this proposal be tabled or revoked and reintroduced at such a time that it can be submitted in a form with which we are completely satisfied.

Additionally, we would like to propose that we be allowed to approach Jeff Ausdemore about the development, cost and timeline involved for his creation of the necessary etudes. Jeff is a well-known and highly respected percussion educator, composer and adjudicator whom we feel would be an outstanding source for this material.

Finally, a Google Form is being developed that we wish to make available to the ASBOA body. This form will provide the opportunity for members to submit their concerns and suggestions regarding the development of a hybrid percussion audition process.

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
Still in Committee

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

No Proposals

Region VIII – Aaron Durham, Chair; Jacob Lehman, Secretary

No Proposals

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

No Proposals

Region VI – Albert Ortiz, Chair; Robert Kain, Secretary

No Proposals

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

5.1 Already Covered in State Contest Report

Region IV – Aaron Decker, Chair; Rusty Hart, Secretary/Treasurer

No Proposals

Region III – Bobby Hagler, Kevin Dunn, Secretary

No Proposals

Region II – Carl McCraney, Chair; Daniel Dunn, Secretary

No Proposals

Region I – Josh Jackson, Chair; Michael Williamson, Secretary
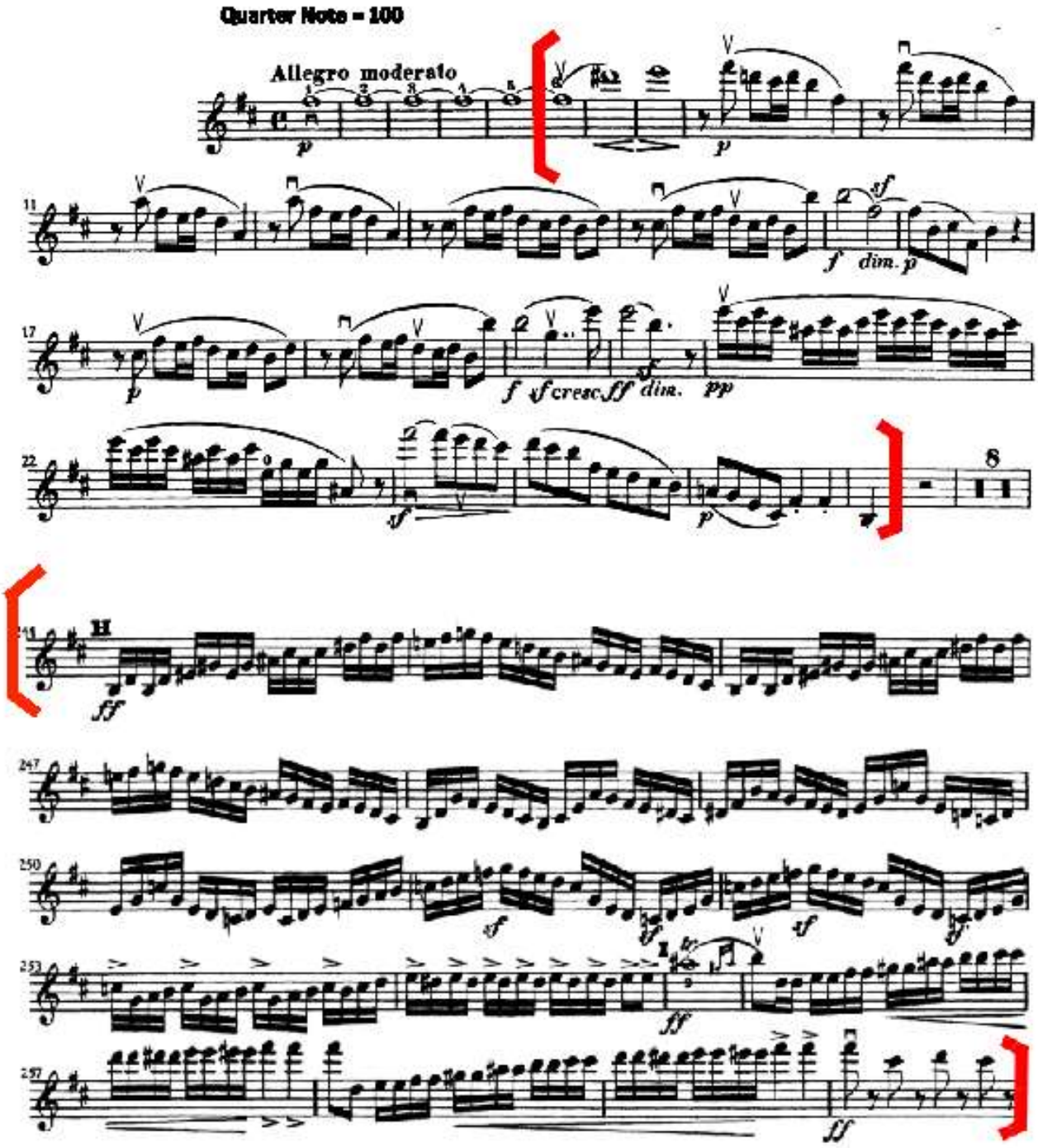
No Proposals

State Orchestra – Casey Buck, Chair; Roshell Cobb, Secretary
South Orchestra – Gabriel Bruce, Chair; Noah Davidson, Secretary; Jennifer Michaels, Treasurer
North Orchestra – Rachel Czech, Chair; Anne Pequeno, Secretary; Logan Mabry, Treasurer

Proposal: Edit the Hebrides All State excerpt (Set I) for all instruments to *exclude* G - H. The new excerpt will be the first page and 2nd page from H to the end.
Mike Burkepile/Curtis Hansen
For: 20 Against: 0 Abstain: 0
Rationale: Only one of the two pages can be allowed for auditions. This is a great deal of material for students to prepare when only one page may be used for an excerpt. It is also disproportionately long to prepare versus the other excerpts.
Rationale: Agree with orchestra.
Will go into next cycle if it passes
Board Recommends: Do Pass
FOR: 23 AGAINST: 0 ABSTAIN: 2
Action: Do Pass
Change will take place with the beginning of the new cycle – 2023-2024 – Set I
Rationale: Agree with orchestra

Set 1 – Violin – Page 2 of 4
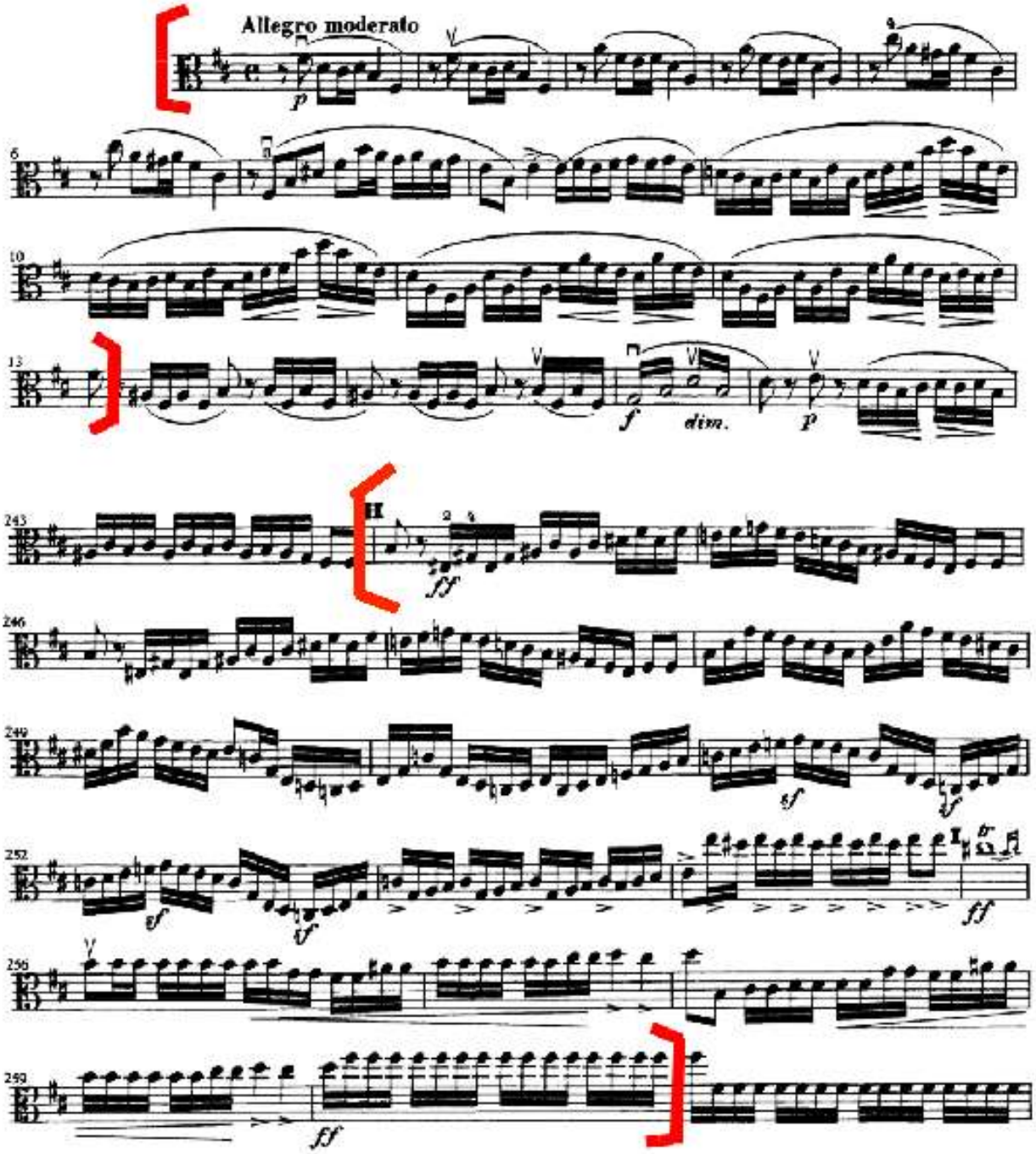
Hebrides Overture, Op. 26 – Felix Mendelssohn
This excerpt should be prepared for All-State Auditions, but will not be selected at All-Region Auditions.



Set 1 – Viola – Page 2 of 4
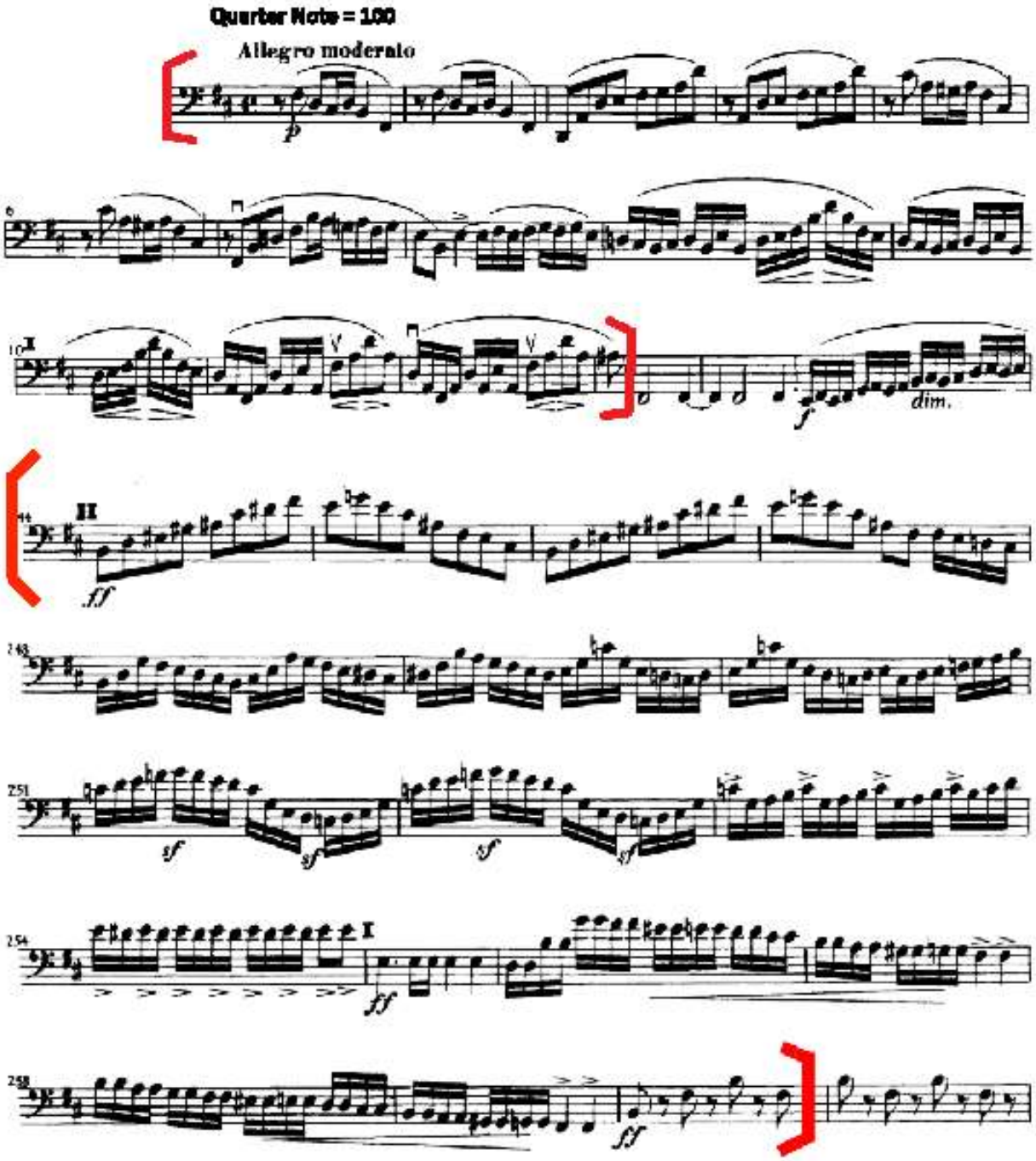
Hebrides Overture, Op. 26 – Felix Mendelssohn
This excerpt should be prepared for All-State Auditions, but will not be selected at All-Region Auditions.

Quarter Note = 100



Set 1 – Cello – Page 2 of 4

Hebrides Overture, Op. 26 – Felix Mendelssohn
This excerpt should be prepared for All-State Auditions, but will not be selected at All-Region Auditions.
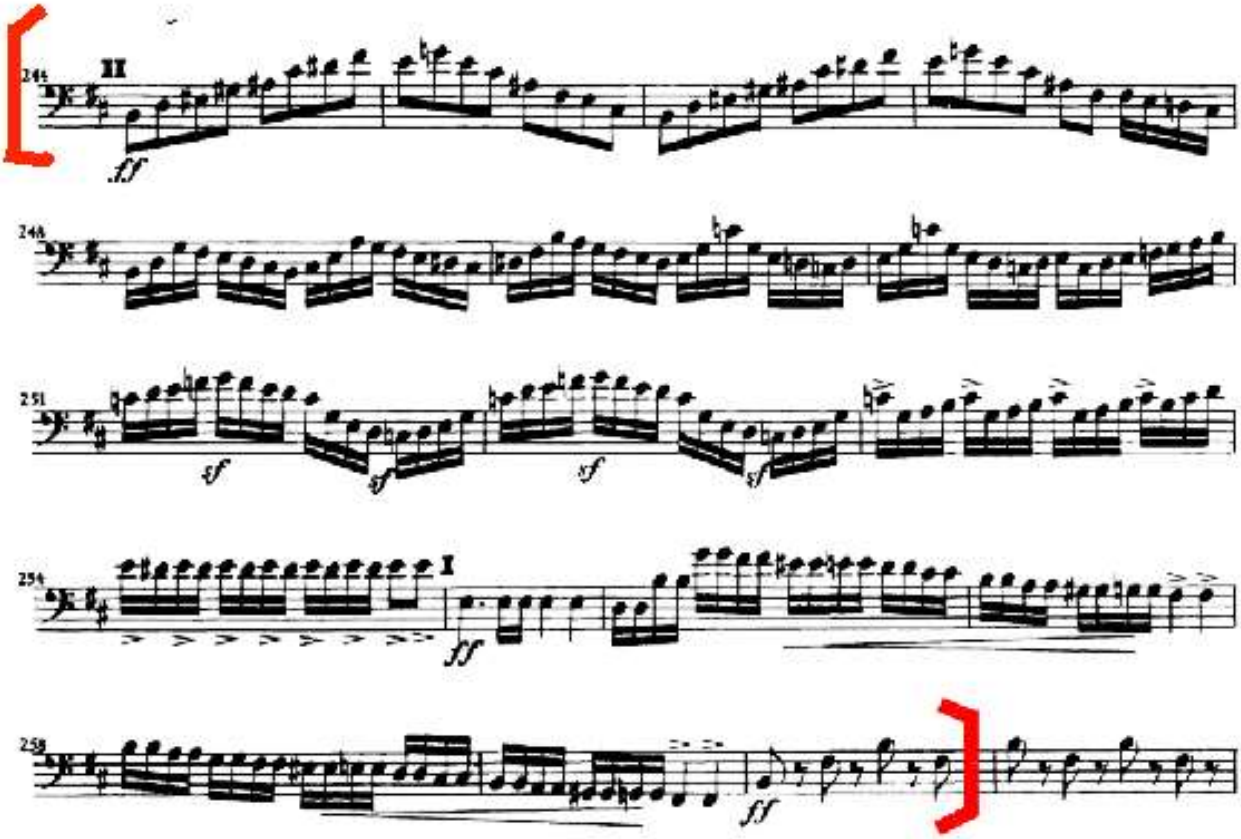


Set 1 – Bass – Page 2 of 3

Hebrides Overture, Op. 26 – Felix Mendelssohn

This excerpt should be prepared for All-State Auditions, but will not be selected at All-Region Auditions.

Time Signature 4/4, Animato. Quarter Note = 128



Still in Committee

SC 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

SC 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

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