

Arkansas School Band and Orchestra Association



Minutes of the General Business Meeting – Thursday, July 30, 2020 - WebEx

The meeting was called to order at 3:45 PM by Dewayne Dove, President 2019-2020.

After a Moment of Silence in memory of the colleagues, family, and students we have lost during the past year, the invocation was led by Greg Bruner.

**Nominating Committee Report – Omar Taweel
2020-2021**

President – Matt Teague

1st Vice President – Tammy Sangster

2nd Vice President – Doug Blevins

Immediate Past President – Dewayne Dove

Board Members – Julie Konzelman, Keith Matthews, Rudy Villines, Krista Spainhour

Board Member Elect – Ralph Brody, Jr.

Board Recommendation: Do Pass

For: 22 Against: 0

Action: Pass

Dewayne Dove thanked the membership and the board for the opportunity to serve. He reminded the attendees that ASBOA is the entire school membership, not just ‘the board’ as some seem to think. He then turned the meeting over to Matt Teague.

Matt thanked Dewayne for his service and ‘presented’ him the Past President’s Plaque

Motion: Limit discussion to 3 for and 3 against with a two-minute time limit for each speaker.

Grant Harbison/Richie Williams

Action: Pass

Audit and Finance Committee – Lisa Alford, Chair

The Audit and Finance Committee met on July 27th and reviewed the financial report. Rusty Hart made the motion to accept the report with a second by Valerie Laney-Rowe. The committee unanimously voted to accept the report.

Executive Secretary-Treasurer Report

Regions I, II, III, IV, V, VI, VII, VIII, IX, South - Complete as of July 27, 2020 - *North_Corrected Overage check*

Action: Accepted

COMMITTEE REPORTS

Resolutions Committee – Peggy Jeffries, Chair

I. Years of Service Recognitions / Certificates

15 Years – Summer Pool, Eve Borg, Jessica Chipman, James Wilhite, Nick Williams, Bryan Field, Kendrick Rojay Moore, Keith Klosky, Matthew Pohl, Michael Ferguson, Chris Moore, Roby Johnson, Clayton Paul, Lisa Alford

20 Years – Kara Reynolds, Alan Nesbitt, Michelle Smith, Bill Mitchell, Philip Nichols, Bobby Hagler

25 Years – Stephen G. Cross, Doug Blevins, Krista Spainhour, Darrell Lawrence, Jesse Crowley, John Fultz, Tony Luzzi, Kristi Brackett

30 Years – Terry L. Hogard, Gerry Nichols

31 Years – Mary Ann Haley, Edith Pamela Ellis, Jon Myers, Russell Johnson, Kevin T. Lusk, Dewayne Dove, Kevin Dunn, Allen Wimberly, Kendall Tabor

32 Years – Jim Spillars, Grant Brinkle, Robert Harkrider

33 Years – Bill Rowan

33.5 Years – Bryan K. Thomas

34 Years – Eckard Fox, Gordon Manley, Stan Hall, Rod Plunkett

35 Years – Michael E. Copeland, Billy Madison, Paul Taylor, John McLaren, Thomas Trigg
36 Years – Stewart Wright, Ken Williams
37 Years – Ron McHone
37.5 Years – Fred Porchia
38 Years – Ralph Johnson

II. Retirees

Ron McHone, Bill Rowan, Kevin T. Lusk, Steven Hughes, Sean Carrier, Barry Harper, Randy Mealer, Greg Wooldridge, Robbie Harkrider

III. Extend Honorary Membership

Ron McHone, Bill Rowan, Sean Carrier, Barry Harper, Randy Mealer, Greg Wooldridge, Robbie Harkrider

IV. Recommend Honorarium for Outgoing President

Honor Ensemble - Kara Reynolds, Chair

The Honor Ensemble Committee met through zoom on April 27, 2020 to discuss the selection of the Honor Ensembles for 2021. Those present included: Kara Reynolds, Tina Cornwell, Daniel Hodge, Scott Johnson, Karri Wesson, and Julia Reynolds.

The recommendation of the committee is that we cancel the Honor Ensembles for 2021. In doing this we would like to move the schedule of classifications from this 2021 to 2022. See below for the updated schedule.

Group A - apply in 2019, 2022, 2024, etc. and perform in 2020, 2023, 2025, etc.

EEEE, EEE

Group B - apply in 2018, 2021, 2023, etc. and perform in 2019, 2022, 2024, etc.

EE, E

Rationale:

1. Many of our Regions did not have complete Concert Assessments or get to have assessment at all. This would cause it not to be fair in 2 areas. There would not be a rating received for 2020, and that is a requirement of the ensemble to apply with a superior rating. Also, in the area of recording, many of the schools would not have a recording or would not have been ready to do a recording of their assessment music to submit because of the cancellation of school.

2. State Concert Contest was cancelled. This was how the selection of the HS ensembles would have happened for 2021 by the current rules.

3. What does next year look like? Students are still learning, but the fact remains that many are not on their instruments like they would normally be this time of year. Several or even all of our ensembles could be behind in the fall because of this extended break. This fall could keep groups from preparing or planning for the February performances.

Board Recommendation: Do Pass

For: 26 Against: 1 Abstain: 1

Action: Pass

Concerning 8.2 All bands who were eligible to apply in 2019-2020 for the ASBOA Honor Ensemble designation ("Group B - 5A, Combined 1A/2A/3A, EE, E") will be given an extended application deadline, which will end on October 15th, 2020. Recordings will be judged using the established procedure, and the ASBOA office will notify the selected Honor Ensembles by October 30th, 2020. Additionally, the stated requirement of "Must make a First Division at ASBOA Region Concert Assessment to apply" will be waived for this year's Honor Ensemble applicants.

Rationale: Due to the extraordinary issue of the Spring 2020 COVID-19 outbreak, and the resulting cancellation of all AAA activities on March 12th, 2020, many regions in our state did not have a concert assessment. Outstanding band programs who otherwise would have performed at concert assessment and submitted quality recordings were not afforded those opportunities, due to circumstances beyond anyone's control. In the interest of fairness and equity for ALL of the outstanding band programs in our state, the extension of the deadline (and waiving of the rating requirement) for this year will allow band programs who still wish to apply adequate time to rehearse and record (in person) during the 1st quarter of the 2020-2021 school year, and then submit recordings for consideration. This will allow an ample time period (between November 2020-February 2021) for the chosen ensembles to prepare a quality program for performance at the All State Music Conference in February 2021.

Adam Coats/Angie Clark

For: 48 Against: 0 Abstain: 5

Board Recommendation: DO NOT PASS

For: 1 Against: 26 Abstain: 1

NO ACTION NEEDED – Honor Ensemble Committee proposal was accepted by the Board and this proposal was not passed by the Board

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

Concerning 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 inherent 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. AAAAAA, AAAA, AA & A, EE, E. DD, DDD, or DDDD ensembles may submit one classification lower than they are listed. DD-AAAA may submit as a AAAA. 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 ??, NOT postmarked by April ??. 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

Clinic Audition Material – Jill Chentnik, Chair

The CAM Committee (Carrie Teague, Gabrielle Chandler, Rachel Loretz, Trent Warner, Bryan Field, Scott Johnson, CJ Morris, Ron Lewis, Kerry Blakemore & Jill Chentnik) was contacted by email. Members were asked to review and vote on two proposals from Region 7. Casey Buck (from Conway Orchestra) gave his insight to the committee.

- **7.3 That the North and South orchestra regions use the same procedures and materials for auditions of winds and percussionists – i.e. - two pieces for each of the wind instruments, two scales, and sight-reading and that those auditions follow the ASBOA concert band all region audition procedure of a percussionist auditioning on all three areas - ie - audition on snare, timpani, and keyboard. Rationale: The website will list the materials as South orchestra and it is sometimes confusing to directors in the North region if they are to teach the same materials. Also, if we are to prepare our percussion students for the audition and truly are raising total percussionists, they need to be auditioning in the same manner that they will for all region concert band.**
- **7.4 Sight-reading be required at all region orchestra auditions for winds and percussion. Rationale: Last year, sight-reading was not required of the students for either orchestra region. We require sight-reading at all other region auditions and at concert assessments. This needs to be a consistent procedure. Sight-reading is a vital part of educating musicians.**

The CAM Committee was in agreement with the board and both proposals were approved. For = 8; Abstain = 2

Board Recommendation

Action – 7.3 – Pass

Action – 7.4 – Pass

Takes effect 2021-2022

A request to consider two junior high bassoon scale octaves was denied as the new set of All-Region material is now locked in place for the next 3 years.

**Executive Advisory Report – Grant Brinkle, Chair
Concerning 6.7 that was referred to the Executive Advisory and Sight-Reading Committee:**

6.7 Eliminate sight-reading from region concert & sight-reading assessment. Sweepstake Award will consist of superior ratings at marching & concert assessment only.

Rationale:

1. This will save every region money on assessment costs with no honorarium or expenses for a 4th adjudicator
2. Will help ASBOA in filling adjudicators for each region, only needing 3 judges instead of 4
3. This would eliminate the need for an extra space (room) for host schools – there would be no more sight-reading in a large gymnasium or packing into a small choir room or having to go outside & back inside to reach one of these facilities—this would also assist hosts by eliminating the need for more equipment (chairs, stands, large percussion)
4. Assessment sight-reading music has lost credibility – in 2019, 6A high school bands sight-read a piece with eighth notes being the most difficult rhythm and no accidentals in the entire selection, while being required to perform a minimum of a Grade 3 & 4 off of the prescribed music list. The sight-reading music is typically much shorter and easier than a majority of the music that bands are playing from the prescribed music list on any level

In 2019, every band in Region VI received 1st division ratings for sight-reading, while other regions were close. In fact, 91% of ALL bands in Arkansas participating in concert assessment received 1's in sight-reading in 2019. Of the other 35 bands, 27 of them made 2's in sight-reading. According to this data, approximately 99% of bands in Arkansas can sight-read on a "superior" or "excellent" level.

ASBOA SR - 2019		
Region	Bands Participating	1st Division Sight-reading
1	39	31
2	31	25
3	30	27
4	40	37
5	40	38
6	37	37
7	29	26
8	44	42
9	45	42
Total	335	305

5. ASBOA is inconsistent in the number of adjudicators per panel—we require 3 adjudicators for marching, 3 for concert, then only 1 for sight-reading—this weighting for sweepstakes is disproportional—it is not financially feasible for each region to add 2 more adjudicators for sight-reading, and as previously stated, the simplified music or even increasing the difficulty of the sight-reading music doesn't justify the additional expense and would be a financial burden for most regions to add 2 more judges
6. Sight-reading has typically been done over the years to "expose" those groups that "rote teach" their concert program. This is really unnecessary. Sight-reading is taught in our bands in preparation for the all-region & all-state auditions for individual students. Bands have to sight-read throughout the year to learn new pieces for concerts & other performances. Does 10 minutes in a sight-reading room really benefit anyone educationally—students, teachers? According to the data, Arkansas has mastered sight-reading for bands.

Tom Chentnik/Stephan Mitchell
For: 18 Against: 11 Abstain: 9

Board Recommendation:

Motion: Send to Sight-reading and Executive Advisory committees

Tammy Sangster/Rudy Villines

For: Unanimous

Executive Advisory and Sight-Reading Committee Recommendations:

We believe that sight-reading is fundamental to what we do as musicians and that it should not be removed from concert band assessment or the sweepstakes award. However, since the system is broken, we need to fix it.

Instead of eliminating the sight-reading requirement, we propose the following:

- Add rigor to the sight-reading process
 - Clearly publish the sight-reading requirements for each level so directors know what is expected, from the beginning of the year, based on the level their ensemble is required to play.
 - Change the levels in the ASBOA constitution to more closely align with the [UIL sight-reading requirements](#)

ASBOA Classification	UIL Sight-reading Material Level
JH/MS Bands & Orchestras N - 8EE	Level 1
JH/MS Bands & Orchestras 8EEE-8EEEE, <u>9E-9EE</u>	Level 2
JH/MS Bands & Orchestras 9EEE-9EEEE	Level 3
SH Bands & Orchestras 2A/1A	Level 2
SH Bands & Orchestras 3A	Level 3
SH Bands & Orchestras 4A	Level 4
SH Bands & Orchestras 5A/6A	Level 5
SH Bands & Orchestras 7 A	Level 6

- For high school, 2nd bands would read 2 levels lower and for junior high/middle school, second bands would read 1 level lower

Amend to read 3rd, 4th 5th bands, read 3 levels below.

Kara Reynolds/Casey Buck

For - 22 Against - Abstain – 1

Amend to put 5A & 6A together –

Jon Shultz/Kara Reynolds

For – 22 Against – 0 Abstain – 1

Motion as amended

For: 23 Against: 0 Abstain: 0

[Possible training for adjudicators to unify sight-reading requirements.](#)

Action: Pass

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

- **Due to the uncertainty business matters with the COVID-19 pandemic, all proposals referred to the Executive Advisory related to finances are frozen at this time. Related proposals will stay in committee.**

- We are diligently working with the Arkansas Department of Health and the AAA concerning Guidelines for Return to Instrumental Music. If you have pertinent data that you would like to share with us, please send it to Julia.reynolds@atu.edu.
- The recipients of the Ray and Ruth Brandon Scholarship are:
 Faith Guidry (UCA) – Bentonville Schools
 Anna Rougeau (ASU) – Westside Jonesboro
 John Vinzant (UCA, TSU) – Springdale Schools

We applaud this/these young person/people for their excellence, and we give a standing ovation to them as well as every first year teacher. Thank you for your commitment to students.

Clinic & Festival Committee – Tammy Sangster, Chair

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

State Contest Committee – Jon Shultz, Chair

Concerning 6.1 Proposal to change performance order for state marching contest to random draw by classification.

Rationale: The current method of State Marching Contest promotes the bias that bigger bands will perform at a higher level than smaller bands. The idea that size determines performance order punishes small bands by never giving them the opportunity to go later in the day and rewards larger bands with performance slots that are preferable to many other bands. The lack of oversight with the number of performers submitted also lends itself to a system that is not favorable for a state level marching contest.

Albert Ortiz/Hayley Evans

For: 30 Against: 0 Abstain: 3

Board Recommendation:

Motion: Send to the State Contest Committee -

Richie Williams/Jon Shultz

For: 22 Against: 1 Abstain: 0

Board Recommends: Do Not Pass

For: 4 Against: 17 Abstain: 1

Action: Do Not Pass

REGION PROPOSALS

Orchestra – Casey Buck, State Chair
North Orchestra – Curtis Hansen, Chair; Kari Keiser, Secretary; Logan Maybry, Treasurer
South Orchestra – Gabriel Bruce, Chair; Jennifer Michaels, Secretary; Megan Guthrie, Treasurer

O-1. Motion from the State Orchestra Directors' Meeting

Expand the instrumentation of the All-State Orchestra to include 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French Horns, 3 trumpets, 2 trombones, 1 bass trombone, 1 tuba, and 3 percussionists to an All-State Symphonic Orchestra; the Chamber Orchestra will no longer exist. Woodwind, Brass, and Percussion students will be selected for the Orchestra based upon their Band Audition; in consecutive order, the top players in each instrument will be given the choice of performing with the Orchestra.

Rationale: Creating a full symphonic orchestra would give our string students an opportunity to play in a full orchestra, which many of them do not have. The strings and winds/brass/percussion involved would be exposed to professional level repertoire, which will better prepare them for their college experience and potential future performance opportunities. The Chamber Orchestra was designed to fill this need. However, the Wednesday schedule is grueling, then students rehearse with different conductors all day Thursday on different music. Students are already worn out by the Thursday night concert.

Giving the top wind players the choice of playing in the orchestra or the wind symphony would open up more than many more slots in All-State for other winds/brass/percussion.

The nature of symphonic wind/brass/percussion affords those students prestigious solo positions, as they are one on a part. Often those parts are very different than what they would encounter in wind band music, affording them a new educational experience.

If this motion passes and the Wednesday-Thursday Chamber Orchestra is dissolved, Thursday night of All-State would then be free. This time slot could be used for the honor instrumental ensembles (much like the choir does on Friday evening) instead of Thursday at 8:30 am when very few are able to attend their performances.

Jesse Collett/Kari Keiser

For: Unanimous

Board Recommendation: DO NOT PASS

For – 4 Against – 18 Abstain – 1

Rationale: 1. Venue issues, 2. Level of students could weaken the Orchestra and the Concert Bands 3. Currently they do not have to make a choice and get a great experience with the Chamber Orchestra.

Action: Pass

For – 146 Against – 93

Region IX – Nathan Cunningham, Chair; Todd Johnson, Secretary-Treasurer

No Proposals

Region VIII – Christopher Ha, Chair

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

8.3 Revise the following section of the constitution- I propose we delete the sections in red.

Section VIII, E. Audition Procedures, 4.

CURRENTLY READS: Tryout materials for winds, percussion and strings are to be chosen from the specified All-State tryout lists, with no deviation, with the exception of sight-reading. For instruments which draw from more than one source for their tryout material, at least one exercise shall be chosen from each source. (Corrected ABA 2015 for Band) Senior High band students will be required to know all the major and minor scales (natural form only **until 2020-2021, ABA 2018**) and a designated chromatic scale. Senior High Orchestra students will be required to know three octave major and melodic minor scales up to and including three sharps and three flats. Students will start scales on the required starting pitch and play only the required number of octaves. All scales are to be played by memory. (Revised ABA 2003) The penalty for cheating on scales will be disqualification from the tryout at which the infraction occurred, i.e. written form, altering instrument, etc. (Revised ABA 2008) **Beginning in 2020-2021 the harmonic form of the**

minor scale will be required for Senior High wind and percussion students. (ABA 2018) – Junior High wind and percussion students will continue to play the natural form of the minor scale.

Rationale: Considering the innumerable challenges both known and unknown for the upcoming school year, I believe that we should not make any drastic changes to the ASBOA audition materials. We can reconsider for the next cycle, beginning in 2023.

Crystal Reeves/Brad Reeves

For: 31 Against: 0 Abstain: 22

Board Recommendation: NO ACTION - Constitution does not allow a change in required tryout materials at this time. Changes have to happen in the cycle a year in advance.

Region VII – Jim Spillars, Chair-Treasurer; Michelle Slayton, Secretary

7.1 Amend Section IX – Awards—Section G. “Sweepstakes Award” of the ASBOA Constitution to read:

G. SWEEPSTAKES AWARD – Organizations receiving a 1st division rating in all areas of performance - concert, marching and sight-reading – are eligible for the Sweepstakes trophy (or plaque at the discretion of the director). Marching is not required for orchestra and junior high bands. *Marching is also not required for high school bands that DO NOT have a football team at the school.

***The Red section is the ONLY proposed change to Section G.**

Rationale: If approved, this change will ONLY affect high schools that DO NOT have a football team. This is NOT an attempt to remove the current requirement for high school bands (who have football teams) to participate in region marching contest to earn a Sweepstakes Award. If this proposal passes, only high schools that DO NOT have a football team will be exempt from having to participate in region marching contest to earn a sweepstakes award—the same as orchestras and junior high bands.

Jeff Kee/Omar Taweel

For: 36 Against: 0 Abstain: 0

Board Recommendation: DO PASS

For: 10 Against: 7 Abstain: 5

Action: Pass

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

Region VI – Patrice Brown, Chair; Nick Moore, Secretary; Stephan Mitchell, Treasurer

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

6.3 Remove (Section VII,I, 7, d.) from the constitution. “Adjudicators will make both written and recorded comments for the concert portion of region assessment” from the constitution

The constitution currently reads:

“7. Judging:

(a) Three judges will be used for concert assessment. Adjudicators will make both written and recorded comments for the concert portion of region assessment. (ABA 2006)

(b) Judges may be allowed to hold sheets at region and state assessment within a classification.

(c) Sight-reading will be judged by one judge.

(d) Adjudicators will make both written and recorded comments for the concert portion of region assessment

Patrice Brown/Stephan Mitchell

Rationale: This is redundant. The exact same statement is made in bullet 'a'.

For: 31 Against: 3 Abstain: 0

No Action Needed – Clerical correction made

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: I. 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 provide 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: 0

Board Recommendation:

Motion: Send to Executive Advisory

Greg Burner/Omar Taweel

For: Unanimous

Still in Committee

6.6 Motion: Remove the all-state jazz band verbiage from the All State Chamber Orchestra Section of the Constitution (Section VII, E, 35, b.) The constitution currently reads, "The All State Chamber Orchestra rehearsal schedule will be the same as for All State Jazz Bands and will perform on Thursday evening at All State along with the All State Jazz Bands."

Proposed change, "The All State Chamber Orchestra will rehearse on Wednesday and will perform on Thursday evening at All State."

Rationale: This verbiage is out of date due to the change in the all state jazz band scheduling.

Patrice Brown/Hayley Evans

For: 30 Against: 2 Abstain: 1

No Action Needed – Clerical error corrected

Region V – Richie Williams, Chair; Peggy Jeffries, Secretary; Grant Harbison, Treasurer

5.1 MOTION MADE BY: Charles Page SECONDED BY: Geoffrey Smith

Update Part II, Section VIII, Subsection I, 8 (c), the DIRECTOR LIMITATIONS section on the sight-reading room from the current version to the updated version

Current version on the website

"Only one director may instruct and direct an organization in sight-reading. The director in charge of the group, adjudicator, students, and additional directors from that school will be allowed in the sight-reading room during the instruction and performance. The other directors and monitors may assist with logistics, but the monitors must leave the room when the instruction time begins. No other audience is allowed. (ABA 2012) The director may instruct the group as they see fit, including singing phrases or illustrating rhythmic figures. The director may have the group count aloud and clap rhythms and/or finger the notes on their instruments. The director may not play music on any instrument or play a recording of the music. No one is to make any markings on the music. Once the performance has begun, the director will not be allowed to give further vocal instruction other than rehearsal letters or numbers. All members of the concert organization who participate on stage will participate in the sight-reading event. Exceptions to this rule are:

- 1. If no part is published for the particular instrument, or**
- 2. If there are more percussion players than parts, or**
- 3. If percussion equipment called for is not available the director may select the players to play.**

Updated version

"Only one director may instruct and direct an organization in sight-reading. The director in charge of the group, adjudicator, students, additional directors from that school, student interns, and the parents of students in the organization (ABA 2015) will

be allowed in the sight-reading room during the instruction and performance. No other audience is allowed. The director may instruct the group as they see fit, including singing phrases or illustrating rhythmic figures. The director may have the group count aloud and clap rhythms and/or finger the notes on their instruments. ***Once the performance has begun, the director will not be allowed to give further vocal instruction other than rehearsal letters or numbers. ***

RATIONALE:

There is currently a discrepancy between the sight-reading instructions on the ASBOA website and what is being distributed for assessment planning and preparation. The current wording of the DIRECTOR LIMITATIONS section is confusing and is not clear as to whether or not student interns are allowed in the sight-reading room. It can be left to interpretation whether they are "additional directors" or "monitors". Student interns are additional directors and therefore should be protected as such under the ASBOA constitution.

- *The addition of student interns to the proposal, and removal of but the monitors must leave the room when the instruction time begins will help promote clarity and uniformity.*

DISTRIBUTED SIGHT-READING ROOM INSTRUCTIONS VERSION

"Only one director may instruct and direct an organization in sight-reading. The director in charge of the group, adjudicator, students, additional directors from that school, and the parents of students in the organization (ABA 2015) will be allowed in the sight-reading room during the instruction and performance. The other directors and monitors may assist with logistics, but the monitors must leave the room when the instruction time begins. No other audience is allowed. The director may instruct the group as they see fit, including singing phrases or illustrating rhythmic figures. The director may have the group count aloud and clap rhythms and/or finger the notes on their instruments. *Once the performance has begun, the director will not be allowed to give further vocal instruction other than rehearsal letters or numbers. ***"**

For: 43 Against:5 Abstain: 5

Board Recommendation: DO PASS

For: 22 Against: 0 Abstain: 1

Action: Pass

Region IV – Tony Luzzi, Chair; Josette Cordell, Secretary-Treasurer

No Proposals

Region III – Rachel Loretz, Chair; Valerie Laney-Rowe, Secretary-Treasurer

No Proposals

Region II – Jon Shultz, Chair; Scott "Rudy" Villines, Secretary-Treasurer

No Proposals

Region I – Kris Smith, Chair; Mary Poppelreiter, Secretary; Shay Wilson, Treasurer

No Proposals

No New Business

Motion to Adjourn – Krista Spainhour/Kara Reynolds – Do Pass

STILL IN COMMITTEE

SC 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

SC 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