

Arkansas School Band and Orchestra Association



Minutes from the ASBOA General Business at All-State

Saturday, February 18, 2023 – 9:00 AM

Draft Updated – 4/21/2023

Call to Order – Doug Blevins, President 2022-2023

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

Explanation of Voting Procedures – Greg Bruner, Parliamentarian

Motion: Limit discussion to 3-for, 3-against with a 2-minute time limit per each speaker.

Kara Reynolds/Keith Matthews

Action: Do Pass

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

State Jazz Committee Report: Trent Warner, Chair

See the attached drum beats for each set for the requirements for Region Auditions (both JR and SR) and All-State Auditions (SR Only).

Please note for SR High Auditions, the required beats are presented in 3 files for viewing per set/year.

1. All-Region Drum Beats
2. All-State Drum Beats (Level 5 beats are labeled above each example that meets level 5 criteria - look for "lvl 5" above those specific beats)
3. Score (Includes all beats for region and state auditions - Level 5 beats are also labeled in this file as "lvl 5")

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

Action: 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.

Motion as Amended by Amendment #1:

- 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

Action: Do Pass

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

Motion as Amended by Amendment #1 and #2:

- 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.
- Jazz Beat Level 5 is reserved for All-State Auditions.

Action: Do Pass

UPDATED FEBRUARY 2023 (CHANGE IN FORMAT ONLY)

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

UPDATED FEBRUARY 2023 (CHANGE IN FORMAT ONLY All State Additions include Level 5's)

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

Set 1

Rock – 10, 14
Shuffle – 8
Swing – 10
Funk – 7, 10
16th Note R&B – 9
Brazilian – 5, 6
Brushes – 2, 7, 11, 14
16th Note Rock – 6, 9
Jazz Waltz – 5, 6

Set 2

Rock – 11, 15
Shuffle – 9
Swing – 11
Funk – 8, 11
16th Note R&B – 10
Brazilian – 5, 6
Brushes – 4, 8, 11, 14
16th Note Rock – 7, 10
Jazz Waltz – 5, 7

Set 3

Rock – 12, 13
Shuffle – 8
Swing – 10
Funk – 9, 10
16th Note R&B – 11, 12
Brazilian –
Brushes – 5, 9, 11, 14
16th Note Rock – 8
Jazz Waltz – 5, 8

All-State Additions

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

All-State Additions

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

All-State Additions

Rock – 18, 21
Shuffle – 12
Swing – 12
Funk – 13
Brazilian – 8
16th Note Rock – 11, 14
Jazz Waltz - 9
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 Pinkey Primer by Charles Dowd, The Erskine Method for Drumset by Peter Erskine, Alfred's Beginning Drumset Method by Stanley Keldstein 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 8th feel with and emphasized (2) and (4).
Level 1 shuffle beats look like rock beats, but they have a swung eighth feel and can be played using hi-hat or the ride cymbal. The Level 2 beats are typically used as Fillers Shuffles with unison snare and cymbal for the swung 8th 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 note pattern and (2) and (4) hi-hat.
Books referenced for the shuffle beats include The Art of Pop Drumming by John Riley, Groove Alchemy by Stanton Moore, Authentic Blues Drumming by Tony Coleman, R&B Drumming by Zero, 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 "over 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 by Ratajiff and Rupp, The Art of Pop Drumming by John Riley, and Groove Essentials by Tommy Igoe.

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 snare head. 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 Stanley Keldstein 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 Pop 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 = 108-120 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 = 108 bpm. 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 = 108-132 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.

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 Chameleón 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 Moore, Authentic Blues Drumming by Tony Coleman, R&B Drumming by Zero

Brazilian

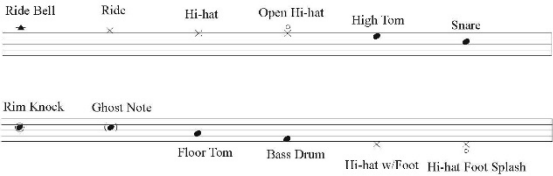
The Brazilian beats are made up of a collection of different styles from Brazil.
Level 1 has three different beats to choose from. A sample Baia containing the basic rhythmic structure of the style, the Samba de Partido Alto at a minimum tempo of half note = 80 bpm, and the 2-side of the Bossa Nova. 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 1, but with an increased minimum tempo of half note = 100 bpm 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

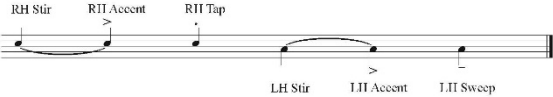
Many of the different brush patterns are named after the type of motion that can be used to help achieve the notated pattern. These motions don't have to be used as long as you are playing the indicated sounds and rhythms. The references are extremely important in learning these brush patterns. They 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 Hazzilla, The Art of Pop Drumming by John Riley, and Jazz Standards for Drumset by Brian Fullen.

Key

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.

JR. HIGH SETS

Set 1 JR High All-Region Drum Beats

Drum Set

1

Set 1 JR High All-Region Drum Beats

Drum Set

2

Set 1 JR High All-Region Drum Beats

Drum Set

3

Set 1 JR High All-Region Drum Beats

Drum Set

4

Set 1 JR High All-Region Drum Beats

Drum Set

5

Set 1 JR High All-Region Drum Beats

Drum Set

6

10. Test should be played on 3 and 4 with the foot.

11. Test should be played on 3 and 4 with the foot.

12. Test should be played on 3 and 4 with the foot.

SR. HIGH SETS

[illegible]

| | | |
|--|---|--|
| <p>Set 2 SR High Drum Beats [w/ 5 drum beats, Salsa, Rumba, and 6/8 Afro Cuban are for All-State only]</p> <p>Drum Set</p> <p>Rock</p> <p>1st 5</p> <p>Shuffle</p> <p>1st 5</p> <p>Swing</p> <p>1st 5</p> <p>Funk Chameleon - Herbie Hancock 1st 5</p> <p>16th Note R&B</p> <p>1st 5 Use Me - Bill Withers</p> <p>6</p> | <p>Set 2 SR High Drum Beats</p> <p>Brazilian</p> <p>Jazz Samba - Half Note - 70 bpm</p> <p>1st 5</p> <p>Jazz Samba - Half Note - 70 bpm</p> <p>1st 5</p> <p>Jazz Samba - Half Note - 100 bpm</p> <p>1st 5</p> <p>Brushes</p> <p>Ballad</p> <p>Standard Swing</p> <p>Shuffle</p> <p>Up Tempo</p> <p>1st 5</p> <p>16th Note Rock</p> <p>1st 5</p> <p>Jazz Waltz</p> <p>1st 5</p> <p>1st 5</p> <p>11-bar should be played on 2 and 4 with the foot.</p> | <p>Set 2 SR High Drum Beats</p> <p>Salsa (All-State Only)</p> <p>Son - Quarter Note - 110 bpm</p> <p>1st 5</p> <p>Son Montano - Half Note - 92 bpm</p> <p>1st 5</p> <p>Son Montano - Half Note - 92 bpm</p> <p>1st 5</p> <p>Rumba (All-State Only)</p> <p>Macambique - Half Note - 100-110 bpm</p> <p>1st 5</p> <p>6/8 Afro Cuban (All-State Only)</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> |
| <p>Set 3 SR High Drum Beats [w/ 5 drum beats, Salsa, Rumba, and 6/8 Afro Cuban are for All-State only]</p> <p>Drum Set</p> <p>Rock</p> <p>1st 5</p> <p>Shuffle</p> <p>1st 5</p> <p>Swing</p> <p>1st 5</p> <p>Funk Make It Funky - James Brown Cold Sweat - James Brown</p> <p>1st 5</p> <p>16th Note R&B</p> <p>1st 5</p> <p>7</p> | <p>Set 3 SR High Drum Beats</p> <p>Brazilian</p> <p>1st 5 Thinks</p> <p>Brushes</p> <p>Ballad</p> <p>Standard Swing</p> <p>Shuffle</p> <p>Up Tempo</p> <p>1st 5</p> <p>16th Note Rock</p> <p>1st 5</p> <p>Jazz Waltz</p> <p>1st 5</p> <p>1st 5</p> <p>11-bar should be played on 2 and 4 with the foot.</p> | <p>Set 3 SR High Drum Beats Salsa (All-State Only)</p> <p>Son - Quarter Note - 110 bpm</p> <p>1st 5</p> <p>Son Montano - Half Note - 92 bpm</p> <p>1st 5</p> <p>Son Montano - Half Note - 92 bpm</p> <p>1st 5</p> <p>Rumba (All-State Only)</p> <p>Macambique - Half Note - 100-110 bpm</p> <p>1st 5</p> <p>6/8 Afro Cuban (All-State Only)</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> <p>1st 5</p> |

State Contest – Jon Shultz, Chair Policy Changes

1. Make SMC a 3-day event. The contest would be held on Monday, Tuesday, and Wednesday. Wednesday would be the shortest day so judges begin their travel home. The grouping of the classifications on a specific day will be determined by the SMC before Summer Board.

Rationale: By adding a 3rd day, it prevents groups from having to perform very early or very late. It allows ensembles the opportunity to travel at safer times of the day. This will also help prevent the judges from becoming too fatigued during their day.

Board Recommendation: Do Pass (22-0-1))

Action: Do Pass

2. Change the fee of SMC from \$300 to \$400.

Rationale: This will help offset the cost of the extra day of stadium rental and judges' honorariums.

Board Recommendation: Do Pass (17-0-5)

Action: Do Pass This will require an administrator vote.

3. Each ensemble's performance order will be determined by a random draw in classification. The draw will be performed by the Executive Secretary in a forum that can be witnessed by the participating directors.

Rationale: This will make the performance order at SMC fair for everyone.

Board Recommendation: Pass (21-0-1)

Action: Do Pass

4. Each school may purchase up to 4 additional staff passes for \$20 apiece, and/or up to 15 additional Field Passes for \$11 each.
Rationale: This will allow schools with larger staffs to be able to provide a pass for the press box.

Board Recommendation: Do Pass (18-0-4)

Action: Do Pass This will require an administrator vote.

5. Members of ASBOA, who do not have a group competing nor have a staff pass, that wish to attend SMC may purchase a VIP ticket to watch bands from the Press Box Area. The cost of this is \$20 per day. There will be a limited number of these passes available at the discretion of the ASBOA office.

Rationale: Priority will be given to directors of participating groups and then other VIPs may purchase keeping crowding down in the press box.

Board Recommendation: Do Pass (18-0-4)

Action: Do Pass This will require an administrator vote.

6. Contest will provide Audio Control space for one Director/Staff Member, close to the same general vantage point as the general effect judges. Note: this area is not authorized to use or capture any audio or video.

Rationale: Bands should be able to mix levels accordingly from the judges' vantage point.

Board Recommendation: Do Pass (18-0-4)

Action: Do Pass

7. Contest will provide a videographer pass and area where video can be made of the band's performance.

Rational: Bands should have the ability to take a video for archival purposes that is of an appropriate vantage point and away from the general audience.

Need to investigate copyright issues

Motion to Table: Keith Matthews/Josh Jackson (19-0-3)

SMC Rules Changes

1. Substitute Motion:

All music from traditional wind and percussion instruments or electronic instruments must be performed by a Student Live and in Real Time. The use of sampled, prerecorded, or sequenced sounds of woodwind and brass instruments is not permitted. Percussion or Other Music must either be performed "live and in real time" or prerecorded or sequenced for playback on a "one stroke, one note" basis. Tempo-Specific samples and musical loops are not permitted during the Performance. Non-music sounds such as narration or sound effects may be performed either through its live performance or through the playback of the recorded sound.

PENALTY – Penalty is at a minimum 1 point per infraction up to disqualification at the discretion of the Contest Director

Board Recommendation: Do Pass (19-0-3)

Action: Do Pass

2. All non bona-fide members of a marching ensemble must have a Directors' Pass or Field Pass to enter the competition area. This also includes Junior High Students.

PENALTY – Penalty is at a minimum .1 point per infraction up to disqualification at the discretion of the Contest Director

Board Recommendation: Do Pass (18-0-4)

Action: Do Pass

3. In the case of extreme weather conditions, individuals with a Directors' Pass or Field Pass can be used to hold props for the safety of the performers. This will be left up to the discretion of the Contest Director when to implement this policy.

These individuals may NOT contribute in any way to the production, this includes moving the props for the sake of the production. Props must be moved by bona-fide members of the ensemble at all times during the show.

PENALTY – Penalty is at a minimum 1 point per infraction up to disqualification at the discretion of the Contest Director

Board Recommendation: Do Pass (18-0-4)

4. Renting of spaces at the site of State Marching Contest including the performance field for the purpose of rehearsal, staging, sound checks, walk-through, or any other reason to gain a competitive edge is not permissible from August 1 to November 5 of the competing year.

An ensemble may perform on the field for a AAA sanctioned event (football game, contest, etc) but are not allowed to rehearse their competition show at the State Marching Contest site.

PENALTY - If an ensemble uses the state marching site or spaces to rehearse their competitive show, they will be disqualified from the event.

A written letter will be sent to the Director, Administrator, AAA Sponsor and Superintendent of the violating school, notifying them of disqualification. If timing does not permit a letter, a call will be made notifying the school of disqualification.

Amendment: Change to August to after competition of the SMC (Do Pass (21-0-1)

Action: Do Pass

Motion as amended: Renting of spaces at the site of State Marching Contest including the performance field for the purpose of rehearsal, staging, sound checks, walk-through, or any other reason to gain a competitive edge is not permissible from August 1 to the completion of SMC of the competing year.

An ensemble may perform on the field for a AAA sanctioned event (football game, contest, etc) but are not allowed to rehearse their competition show at the State Marching Contest site.

PENALTY - If an ensemble uses the state marching site or spaces to rehearse their competitive show, they will be disqualified from the event.

A written letter will be sent to the Director, Administrator, AAA Sponsor and Superintendent of the violating school, notifying them of disqualification. If timing does not permit a letter, a call will be made notifying the school of disqualification.

Board Recommendation: Do Pass (19-0-3)

Action: Do Pass

Contest Scheduling Sample:

Schedule

| Area | Physical Warm-Up | Music Warm Up | Props in Holding Area | At Gate | Performance |
|------|------------------|---------------|-----------------------|---------|-------------|
| A | 1:30 - 1:50 | 2:05 - 2:30 | 2:30 | 2:45 | 3:00 |
| B | 1:45 - 2:05 | 2:20 - 2:45 | 2:45 | 3:00 | 3:15 |
| A | 2:00 - 2:20 | 2:35 - 3:00 | 3:00 | 3:15 | 3:30 |
| B | 2:15 - 2:35 | 2:50 - 3:15 | 3:15 | 3:30 | 3:45 |
| A | 2:30 - 2:50 | 3:05 - 3:30 | 3:30 | 3:45 | 4:00 |
| B | 2:45 - 3:05 | 3:20 - 3:45 | 3:45 | 4:00 | 4:15 |
| A | 3:00 - 3:20 | 3:35 - 4:00 | 4:00 | 4:15 | 4:30 |
| B | 3:15 - 3:35 | 3:50 - 4:15 | 4:15 | 4:30 | 4:45 |

Board Recommendation: Do Pass (18-0-4)

Action: Do Pass

Honor Band – Kara Reynolds, Chair

Congratulations to Lincoln Junior High School and Russellville Junior High School and their directors – Chris Moore and Scott Johnson on their outstanding performances yesterday afternoon.

Percussion Committee – Sean Lane, Chair

Minutes from Percussion Committee Meetings at All-State Conference 2023

Sean Lane, Chairman, presiding over meeting. Dustin Chambers, along with special guest Jeff Ausdemore presenting.

Committee members also present: CJ Morris, Matt Hines.

Committee members not present: Kevin Sherman, Brandon Brockington, Julie Rutherford.

The meeting was open to any band director and percussion specialist in the state along with percussion professors from our universities to facilitate open discussion of all elements discussed in the presentation.

- Restated goal of the committee that was also stated in the minutes from Summer ABA 2022.
 - Stated reasons why we want go back to declaring a major or what we may re-term as “primary instrument.”
 - Stated why there is an overwhelming need to change the etudes for both junior high and senior high level. Slides with the old etudes were shown and discussed what was lacking in them. **There was no debate on this, everyone agreed.**
 - Extended discussion on why the senior high keyboard etudes had to change since 2 of the 3 old etudes for senior high are violin transcriptions and not written for marimba/xylophone. In other words, NOT written for our instrument. **There was no debate on this, everyone agreed.**
 - With the new process the student will only sight- read on their primary instrument. **On the 2nd day of the presentation, there was concern raised about not everyone sight-reading on mallet percussion and how this would prepare them for the college level. I had already stated that our students are not music majors as they would be at a university and that no other instrument has to sight-read on 3 different instruments such as an Alto Sax doesn’t also have to sight-read on Tenor and Bari Sax, or Clarinet doesn’t also sight-read on Bass Clarinet. The percussion committee will have to further discuss this issue. I personally feel that it is not the job of the audition process to “prepare our students for college” but rather to put our best players in the right band and chairs. The audition process is certainly one of many tools that we as music educators can use to prepare them for the next level, but it should not be the only tool or means to do so.**
 - The 4-mallet reasoning was thoroughly discussed and had no debate. **Everyone agreed that it is necessary.**
 - Presented what the process for the auditions would look like in regard to set up, and what each room would look like in terms of flow from one instrument to the next according to the primary instrument. No debate or discussion on this.
 - Presented a set-up diagram of how each room would be set up. Along with this diagram was a list of the required skills and considerations list about the etude. This was used from a source that we got the idea from. This is one of the requirements for Jeff Ausdemore to include as he writes our new etudes. **No debate or discussion on this.**
 - Presented video of a performance of an etude that we used as our idea for our new etudes that Jeff Ausdemore will also be providing for all the etudes both Junior High and Senior High. **Question was raised: “will there also be a separate tutorial video?” Answer: Yes. And this is especially important for some of the auxiliary percussion techniques and the High School 4-mallet keyboard techniques. We want to provide all the resources that we can for our non-percussionist band directors.**
 - Gave the link to Jeff Ausdemore’s website so people can look at where the book of the etudes will be available for purchase if this all gets approved from the ASBOA members at large. The videos will also be available at this website. (There is not a price set yet. Jeff will not require a commission fee. He will receive payment for his services from selling the etude books.)
 - Presented the stipulations that we gave Jeff that must be in the etudes. (See Slides for details)
 - Introduced Jeff Ausdemore who then presented some of the Set 1 etudes that he has written with both the primary section of the continuous etude along with the secondary instruments and auxiliary. He thoroughly explained all of the notation, phrasing, sticking, and technical elements of the pieces. **A concern was brought up about the new material was not enough material when compared to what the clarinets have to prepare for the audition process. A band director replied to that concern with the fact that out of all of that clarinet material they almost always choose the same cuts in every set year after year. That director also said that quality of audition material is better than just quantity of audition material.**
 - Presented slides of what the new scoring rubric would need to look like. **A concern was brought up about how we would need to weight the scoring so that if the student plays at a superior level on their primary but at an excellent level at the secondary it won’t completely destroy their score, if it indeed is our goal to put the best player on that primary instrument in the honor band in the right seat.**
 - Presented a slide showing how the bands would be seated according to their primary instrument. I stated that I’m not sure if this is what we want, but that this is where I started so we could discuss. **No concerns were brought up.**
- Meeting adjourned.