

Arkansas School Band and Orchestra Association



ASBOA Executive Board Meeting Minutes

Friday, June 2, 2023 – ATU, Doc Bryan Room 242 – 10:30 AM

Agenda for the General Business Meeting – Thursday, July 27, 2023

Draft Updated – 8/2/2023

Call to Order – Doug Blevins, President 2022-2023

Moment of Silence – Invocation by Brian Pearson

Roll Call:

Doug Blevins, President 2022-2023; Keith Matthews, President 2023-2024, Scott 'Rudy' Villines, 1st Vice President; Ralph Brody, 2nd Vice President; Erica Hann, Brian Pearson, and Jon Schultz, Board Members; Greg Bruner, Parliamentarian; Karen Dismuke for Matt Teague, Immediate Past President; Julia Reynolds, Dewayne Dove, Executive Secretary-Treasurer
Region Chairs – Casey Buck, State Orchestra Chair; Gabriel Bruce – South Orchestra; Rachel Czech – North Orchestra; Shay Wilson – I; Carl McCraney – II; David Stuart for Kelsey Hicks – III; Aaron Decker – IV; Kim Webb – V; Albert Ortiz – VI; Sarah Miller – VII; Aaron Durham – VIII; Todd Johnson – IX
Executive Advisory – Omar A. Taweel, Grant Brinkle, Kara Reynolds, Greg Bruner, Doug Blevins, Keith Matthews

2022-2023 President Doug Blevins – turns meeting over to 2023-2024 President Keith Matthews

Doug stated it was a complete honor to serve our state and organization.

Keith thanked Doug for his leadership and time on the board. He presented Doug with the past president plaque.

Explanation of Voting Procedure – Parliamentarian Greg Bruner

Voting will be done by raising the green index card. Discussion will be limited to 3 for, 3 against, with a two-minute time limit.

AGENDA

Committee Reports

Nominating Committee Report – Omar Taweel, Chair

The nominating committee presents the following members to serve as the 2023 - 2024 ASBOA Executive Board:

Keith Matthews, President
Scott "Rudy" Villines, 1st Vice President
Ralph Brody, 2nd Vice President
Erica Hann, Board Member
Brian Pearson, Board Member
Jon Shultz, Board Member
Rachel Loretz, Board Member
Doug Blevins, Immediate Past President
Chris Moore, Board Member Elect

Committee members present were:

Grant Brinkle, Tom Chentnik, Jessica Chipman, Nathan Cunningham, Kara Reynolds, Greg Scott, and Omar Taweel

Action: DO PASS

Executive Secretary-Treasurer Report 6/29/2023

Complete – Regions 1, 2, 3, 4, 5, 7, 9, South

Region 6 7/18/2023

Overage

Region 8 5/22/2023

Overage

North Orch 6/2/2023

Concert Assessment Balance

P&L 2022 – 2023 –

Julia presented the profit and loss report. Julia explained how we receive income and what our expenses are.

Julia then spoke to the board and thanked them for the impact that the group has made on her life. She shared how she worked with the Brandons while a student and as a member of the board. She spoke of how God prepares us for our adventures and our journeys. She talked about how she made friends working with the board.

Board recommends: DO PASS

Karen Dismuke/Brian Pearson

For 21 Against 0 Abstain 0

Mr. Dove presented the P&L Report. The Audit and Finance Committee's findings are in their report.

See Audit and Finance Report

Audit and Finance Committee – Lisa Alford, Chair

Lisa Alford, Chair Valerie Laney-Rowe filling in for Lisa Alford

Members present: Rusty Hart, Valerie Laney-Rowe, Philip Nichols, and Lisa Alford

The members of the Audit and Finance Committee met on July 19 with Mr. Dove to review the Profit and Loss report for the 2022-2023 fiscal year. This past year we had two executive secretary positions while Mr. Dove was interning with Ms. Reynolds. The money to pay for Mr. Dove's position is not reflected in the P & L report. Last year we approved to use part of our contingency funds to cover his position. Because contingency funds are not reported as income, but money that had been placed in a CD, it does not reflect in the profit and loss report. Mr. Dove explained that profit is any incoming money for the year, while loss is any outgoing expenditure. So, the report does reflect a deficit.

Mr. Dove presented the report and answered the questions of the committee including how the funding of his position was covered. Rusty Hart made the motion to accept the Profit and Loss report as presented, seconded by Philip Nichols. The vote was unanimous.

Action: DO PASS

Resolutions Committee – Peggy Jeffries, Chair

RESOLUTIONS COMMITTEE REPORT – July 24, 2023

(Committee Members include – Nicole Prater, Jill Chetnik, Hope Bruner, Mary Poppelreiter, and Peggy Jeffries)

I. Years of Service Certificates – (read certificate)

15	Jeff Peters
15	Stephanie Williams
15	April Reynolds
15	Michelle Lankford
15	Trey Antonetti
15	James Palmer
15	Melanie Heikkila
15	Ashley Love
15	Valerie Laney-Rowe
15	Jeff Attaway
15	A. Roshell Cobb
15	Crystal Reeves
20	David Townsend
20	Kevin Hume
20	Tim Show
20	Brian Rhodes
20	Mike Mankins
20	Judy Whitlow, II
20	Michael Westbrook
20	Brian Pearson
20	Michael Johnson
20	Michael Ferguson
20	Michael Williamson
20	Stephanie Mikel
20	Kim Parker

20	Daniel Hodge
20	Melissa Lesso
20	Jeremy Ford
20	Julie Huffman
25	John Prater
25	Melissa Greer
25	Aaron Pettit
25	Marcy Wells
25	Mark Bailey
25	Cindy Payton
25	Scott Johnson
25	Gregg Scott
25	Shannon Hudgins
25.5	John Ferren
25.5	Kevin Sherman
30	James Pianalto
30	Starla Welty
30	Robert Kloap
30	Greg Bruner
30	Hope Bruner
30	Janna Lane
30	Shauna Thomas
30	Martha Bennett
30	Peggy Jeffries
31	Mary Ann Haley
31	Monty Hill
31	Jim Carroll
31	Stephen D. Alsup
31	Kari Jo Douglas
31	John Long
31	Omar A. Taweel
32	Susan Ford
32	Joel Sillavan
32	Kevin Ray
33	Terry Hogard
33	John McLaren
33	Michael D. Cole
34	Jon Myers
34	Kevin Dunn
35	Jim Spillars
35	Grant Brinkle
39	Stewart Wright
40	Billy Madison
40	David O. Stuart
47	Julia Reynolds

II. Retirees

Linda Gerber – Bryant, Region 1 (19 yrs AR / 35 total)
 David Bretz – Mineral Springs, Region 2 (10 yrs AR / 20 total yrs)
 Russell Johnson – Nevada County, Region 2 (34 yrs AR yrs)
 Steve Smith – Jessieville, Region 2 (1 ½ yrs AR / 34 ½ total yrs)
 Elena Hinderer – Marvell-Elaine, Region 4 (18 yrs AR 0 19 total)
 Jesse Crowley – Norfork, Region 5 (28 yrs AR)
 Billy Madison – Cedar Ridge, Region 5 (40 yrs AR)
 Ray Parham – Gosnell, Region 5 (24 yrs AR / 36 total)
 Michael Cole – Salem, Region 5 (33 yrs AR / 37 total)
 Clay Hooten – Dardanelle, Region 9 (29 yrs AR)
 Krista Spainhour – Conway, Region 9 (28 yrs AR)
 Julia Reynolds – 23 yrs in Sheridan and Russellville and 24 years as ASBOA Executive Secretary

III. New to the Profession

IV. Extend Honorary Membership

Linda Gerber
Jesse Crowley
Billy Madison
Ray Parham
Michael Cole
Clay Hooten
Krista Spainhour
Julia Reynolds
Ken Williams

V. Recommend Honorarium set forth in the ASBOA Constitution for Outgoing President – Doug Blevins

VI. Julia Reynolds ASBOA Executive Secretary Treasurer Emeritus

The word emeritus is Latin, originally meaning “veteran soldier”. It has come to mean retired, or to complete one’s service.

The honorary adjective is most often used to allow a retiree to hold their title as long as they live.

Emeritus status is an honor conferred by a profession to show respect to an individual for a distinguished career. It says, “even though you no longer have official duties in the organization, we wish to claim you as a continuing part of our professional family.

Ms. Reynolds, we have gathered glory from YOUR reflected glory and grace.

We do hereby, on this 27th day of July in the year of our Lord, 2023, RESOLVE to confer upon YOU the title of ASBOA Executive Secretary Treasurer Emeritus.

Recommend the purchase of a computer for Ms. Reynolds as a retirement gift as requested by the Executive Advisory Committee.

Honor Ensemble Committee – Kara Reynolds, Chair

Honor Ensemble Committee Report

10:30 a.m. – July 21, 2023

Present: Brandon Hanlon, Teresa McCraney, Scott Johnson, Karri Wesson

We would also like to congratulate the 2024 Honor Ensembles who will perform at the All-State Music Conference in February 2024.

Representing 7EE - Chaffin Middle School Band, director James Palmer

Representing 8EE - Kimmons Middle School Band, director Christopher Ha

Motion: Allow ensembles that perform at Region Concert Assessment and receive a Superior or Excellent overall stage performance rating to apply on their classification year.

Rationale: Currently Superior and Excellent ratings may compete at State Concert and State Marching Contest and this would align with these events.

Karri Wesson; 2nd Scott Johnson – Vote: Unanimous

Recommendation of the Committee: Do Pass

Board Recommends: Do Pass

For - 21 Against - 0 Abstain – 0

Rationale: See committee’s rationale.

Action: DO PASS

Motion: Raise the application fee to \$100 for Honor Ensembles.

Rationale: Covering and giving us a small cushion for hiring adjudicators and purchasing plaques for the ensembles.

Scott Johnson; 2nd Brandon Hanlon – Vote: Unanimous

Recommendation of the Committee: Do Pass

Board Recommends: Do Pass

For - 22 Against - 0 Abstain – 0

Rationale: See committee’s rationale.

Action: DO PASS

As a committee we would like to encourage JH Orchestras and Bands to apply this coming year and in the future. It is wonderful to see groups performing at the conference in February that many of us would not get to hear from around the state. Applications from EEEE and EEE organizations will be in the spring 2024 for performance in 2025.

Bids on State Marching Contest Apparel

Foxy Tees – Mike and Ryan Fox present their bid and their apparel.

Ink Advertising – Not here due to accident on the interstate.

TMF – Willie Perez presented for his company’s bid and their apparel.

Board votes to determine vendor:

Foxy Tees – 3

Ink – 1

TMF – 14

Abstain - 3

Motion to present TMF a 2-year contract.

Jon Shultz/Brian Pearson

For 18 Against 0 Abstain 3

State Contest Committee– Jon Shultz, Chair

Classifications by Day for the 2023 State Marching Contest:

Monday, October 30, 2023

4A & 7A 9.5 hours of judging

Tuesday, October 31, 2023

3A & 5A 10 hours of judging

Wednesday, November 1, 2023

1A, 2A, & 6A 5.5 hours of judging

State Concert Contest – Proposal by Bryant for host

Motion to accept Bryant as host.

Jon Shultz/Kara Reynolds

For – 22 Against 0 Abstain 0

Proposal #1

Allow the ASBOA Executive Secretary to coordinate with the ArkCDA Secretary to schedule the 2024 State Concert Contest. This will allow Mr. Dove to move any classification to any date within the window for SCC. This is to prevent any conflicts with State Choir Contest. This will only be for this year.

Recommendation of the Committee: Do Pass

Board Recommends: Do Pass

For - 22 Against - 0 Abstain – 0

Rationale: This year we have moved to the same week as ArkCDA. If we follow our normal schedule, we will be in direct conflict everyday with choir.

Action: __DO PASS_____

Committee report in reference to:

4.2 State Marching Contest registration fee/PO and forms must be received in the office by 3 weeks (21 days) before the start of the event. Directors may register their marching band for state marching contest with a late fee of \$50 after the original due date up to 2 weeks (14 days) before the contest. The final schedule will be released 13 days prior to the event.

Kara Reynolds/Rusty Hart

FOR: 33 AGAINST: 0 ABSTAIN: 0

RATIONALE - Allows a defined time frame for registration and a late fee like our other events.

Region Recommendation: DO PASS

Action: _____

Recommendation of the Committee: Do NOT Pass

The committee submits the following substitute motion:

It is the recommendation of the committee to set the date for ALL MATERIALS for SMC to be turned into the ASBOA Office by October 1st. This date will be permanent and will be the due date each year. Bands will have the opportunity to register for almost 2 months. This is sufficient time for an ensemble to enter the contest.

Recommendation of the Committee: Do Pass

Board Recommends: Do Pass

For - 18 Against - 0 Abstain – 4

Rationale: This establishes a consistent date similar to all ASBOA registrations.

Action: __DO PASS_____

9.4 A Director or a director's designee(s) will be allowed to place non-permanent marks/objects to mark field placements for eight-man football hashes and numbers before they take the field for region and state competition. No time limits will be adjusted. This will be done during the regular allotted setup time.

Blake Henley/John Hawk

For - 36, Opposed - 0, Abstain - 0

Rationale - Eight-man football has become more and more popular across the state and the field dimensions are wildly different from sideline to sideline than a standard high school field. This is already done at BOA style competitions - Indianapolis Lucas Oil Stadium is modified with field markings for bands from Texas and other states.

Region Recommendation: DO PASS

Action: _____

Motion to send to the State Contest Committee.

Kara Reynolds/Todd Johnson

For - 22 Against - 0 Abstain - 0

Rationale: This needs to be studied to determine what type of marker is acceptable. Also, to make sure that the items used to mark the field are allowed at the contest site.

The committee submits the following substitute motion:

Recommendation of the Committee: Pass with the following stipulations.

1. Ensembles must be able to add and remove the markings during their allotted performance window.
2. Only painter's tape will be allowed to mark the field. The director of the ensemble must show the Timing and Penalties Judge the tape and get approval before placing any marks on the field.
3. The only markings that are allowed to be added are the ones from 8-man football that are different from 11-man football.
4. If any of these rules are violated there may be a penalty of warning to disqualification issued by the State Contest Committee and/or ASBOA Executive Secretary.

Board Recommends: Do Pass

For - 20 Against - 0 Abstain - 2

Rationale: This will allow those who play on an 8-man football field to be able to modify the regular field, as long as it does not mar the field or affect the timeframe.

Action: DO PASS

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

Recommendation of the Committee: Do NOT Pass

Rationale: This is something that is nearly impossible to keep track of, especially with the number of groups participating. This also narrows the judging pool for the Executive Secretary to hire judges from.

Board Recommends: Do NOT Pass

For - 0 Against - 22 Abstain - 0

Rationale: See committee's rationale.

Action: DO NOT PASS

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 years. 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.

Recommendation of the committee:

For the ASBOA President to appoint a subcommittee apart from the State Contest Committee to explore the possibility of establishing a State Jazz Contest.

After the subcommittee finishes their research, they will present their finding to the State Contest Committee.

Board Recommends: Do Pass

For - 21 Against - 0 Abstain - 1

Rationale: This needs to be researched further by a committee specific to jazz.

Action: DO PASS

Executive Advisory Committee – Omar Taweel, Chair

Motion to study adding a fulltime ASBOA office assistant by Doug Blevins/Greg Bruner

For – 6 Against – 0 Abstain – 0

Motion to change current part time contract labor to a classified employee at \$25,000 plus benefits. This is based on the passing of the following fee increase. Raise registration to \$175 per registered ensemble, \$100 per beginner groups, \$100 per jazz group, and \$25 per associate member registered.

Greg Bruner/Keith Matthews

For – 6 Against – 0 Abstain – 0

Board recommends: DO PASS

For – 22 Against 0 Abstain 0

Rationale: As more events have been added to the ASBOA office, the need for additional office help has increased. Currently the non-contractual labor hired does not get any benefits and is having to pay their taxes as self-employed. This would help make position more attractive and it will also help the office by allowing the individual to work more hours.

Action: __DO PASS__

Motion to change the overtime hourly rate to 1/8 of the daily rate of the adjudicator's honorarium for State Marching Contest, Region Concert Contest, and State Concert Contest.

Doug Blevins/Greg Bruner

For – 6 Against – 0 Abstain – 0

Board recommends: DO PASS

For – 22 Against 0 Abstain 0

Rationale: The current rate of pay for overtime is \$16 per hour. By changing the amount to 1/8 of the daily rate, this will allow for the amount to remain relative to the honorariums as the amount of honorarium changes.

Action: __DO 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 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

Committee Report:

July 26 Update: After checking with Lance Taylor, Executive Director of the Arkansas Activities Association, ASBOA cannot do this. The \$500 outgoing president honorarium is paid out of the sustaining member funds - which is allowable. That particular fund does not have enough money to pay an additional \$1500 per year. Based on Mr. Taylor's statement, this proposal is dissolved.

SC 6.5; 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 Bruner/Omar Taweel For: Unanimous

STILL IN COMMITTEE

Executive advisory plans to hold this in committee for further study. However, ASBOA will be providing mandatory region chair training to help the chairs understand their roles and responsibilities, and the financial structure for ASBOA and the various ASBOA level events.

SC 6.4 At the end of the year financial statements are completed and money from regions are returned to ASBOA. ASBOA as 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/clinics. 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

Executive advisory plans to hold this in committee for further study. However, ASBOA will be providing mandatory region chair training to help the chairs understand their roles and responsibilities, and the financial structure for ASBOA and the various ASBOA level events.

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

Brad Reeves/Crystal Reeves For – 38 Against – 1 Abstain – 4

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

Motion: Send to Executive Advisory Committee Omar Taweel/Greg Bruner Board Recommendation to Send to Executive Advisory Committee: Do Pass For – 23 Against – 0 Abstain – 1

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

Action: _____

Committee Recommendation: ASBOA will align its practice concerning Executive Board Meetings and General Business Meetings with that of the Arkansas Activities Association. Executive Board and General Business Meetings have been, and will continue to be recorded. These recordings will be available on request. The resulting minutes from these meetings will be available in a timely manner.

Action: No action needed; this is a procedure.

The Executive Advisory Committee has elected to offer the following adjustments to the ASBOA office staff salaries.

- **Joseph Gerhart, Administrative Assistant**
 - **Raise salary to \$50,000**
 - **Rationale: This will put Mr. Gearhart's salary in line with the base salary in the LEARNS Act**
- **Dewayne Dove**
 - **An 8.7% cost of living increase**
 - **Rationale: Mr. Dove was employed as the Interim Executive Secretary/Treasurer for the 2022-2023 school year. This increase more closely aligns his salary with his years of experience from his previous position.**

The Executive Advisory committee is pleased to announce the recipient of the 2023 Raymond and Ruth Brandon Scholarship in the amount of \$500

- **Piper Turner**

Donations are accepted at the registration desk.

Committee members present were:

Grant Brinkle, Omar Taweel, Kara Reynolds, Greg Bruner, Matt Teague, Keith Matthews and Doug Blevins.

Constitution and By-laws Committee – Greg Bruner

Constitution and By-laws Committee report from meeting held 7/16/23.

The committee met via Google Meet and the following members were present: Greg Bruner, chair, Grant Brinkle, Meghan Langley, Mark Bailey, and Terry Hogard. Karol Rulli was unable to attend. The following items were considered:

4.4 Under Section II Letter B #3 - Add the sentence: A bona fide student is defined as a student enrolled in an Instrumental Music Class.

Kara Reynolds/Rusty Hart

FOR: 36 AGAINST: 0 ABSTAIN: 0

RATIONALE - There is not a clear definition in the constitution, it just says bona fide member multiple times.

Region Recommendation: DO PASS

Action _____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Jon Shultz

For - 22 Against - 0 Abstain - 0

Rationale: This needs to be studied by the committee to determine a definition of bona fide student that will fit into our constitution.

The committee submits a substitute motion:

Regarding 4.4. The committee met and discussed at length the need to clarify the definition of bona fide student as it relates specifically to ASBOA. The following changes are recommended by the committee in order to clarify:

Page 10, Section II, B #3

3. Individuals participating in region and/or state events sponsored by the ASBOA MUST BE BONA-FIDE ~~MEMBERS OF~~ **STUDENTS IN THE A PARTICIPATING ORGANIZATION (THIS INCLUDES SOLOS, ENSEMBLES, AUDITIONS, AND CLINICS).** BLOCK SCHEDULING: Students earning a full year credit in one semester are considered eligible for participation with the group in activities throughout the school year. (Revised 1997) **Students enrolled in split classes with the same standards shall be considered bona fide students in the participating ensemble. (i.e. Instrumental music (orchestra or band) that meets in multiple class periods throughout the day but performs as one group.)**

Page 11, Section II, C

C. BONA-FIDE STUDENT

A student participating in an interscholastic activity must be a bona-fide student of a school: A bona-fide student is one who has not been graduated from a high school and who is currently enrolled in, and attending regularly, at least four full-credit courses recognized by the State Department of Education. NOTE: A local school may make an exception for a student the last semester of his/her senior year, provided he/she is enrolled in and attending regularly at least one full-credit course, and is meeting all requirements for graduation. (See "Scholarship" - below)

For the purposes of ASBOA, in addition to the AAA requirements, a bona fide student must be enrolled in a regularly scheduled instrumental course specific to the competing organization (band or orchestra). Exception: Students enrolled in a band, jazz, or orchestra course may participate in jazz band auditions, clinics, and festivals.

To keep the wording consistent the following change is recommended:

Page. 18, Section VIII, E #7

7. (a) A Junior or High School band student may audition on only one wind or percussion instrument for an All-Region or All-State Band (high school students only).

An orchestra student may audition for the All-State Orchestra on one string instrument.

(b) Any **bona fide** student enrolled in both a ~~bona-fide~~ band class and a ~~bona-fide~~ string class at his/her member school may audition for the All-State Band and Orchestra on one wind or percussion instrument and one string instrument, if qualified at the Region level.

Recommendation of the Committee: Do Pass

Board Recommends: Do Pass

For - 22 Against - 0 Abstain - 0

Rationale: This clarifies for ASBOA the definition of a bona-fide student.

Action: DO PASS

4.5 Students enrolled in any ASBOA registered ensemble as a bona fide student can audition for All Region/All State in both band and orchestra.

Nick Shurtleff/Kevin Beirne

FOR: 32 AGAINST: 0 ABSTAIN: 0

RATIONALE - As school schedules are getting more complex students, in some cases, are less likely to be able to take both band and orchestra. This allows students who are unable to have both ensembles in their schedule to have the opportunity to participate in All Region/State Band and Orchestra. This will also deepen the pool of students for some instruments that typically have fewer students audition (i.e. String Bass).

Region Recommendation: DO PASS

Action _____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Todd Johnson

For - 22 Against - 0 Abstain - 0

Rationale: The committee needs to determine what a bona fide student is and then determine how this fits into this proposal.

STILL IN COMMITTEE

*We are holding this one in committee until the definition of bona fide student is better defined.

4.6 Amend the constitution to include the following statement: Directors are not allowed to give letters to the hired adjudicators of any sanctioned competition their band is participating in. This includes thank you notes. Any director who provides a hired judge with a letter with the intent or appearance of influencing their groups' or students' score will disqualify all competing groups or individuals from that school assigned to be adjudicated by that judge.

Aaron Decker/Andrew Medina

FOR: 34 AGAINST: 0 ABSTAIN: 0

RATIONALE - Directors are sending in letters with their music scores at concert assessment to give further information on their students' abilities--IEPs, 504s, etc. This is not part of our rubric and should not be allowed. There is currently not a penalty for this action in our rules.

Region Recommendation: DO PASS

Action _____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Brian Pearson

For - 22 Against - 0 Abstain - 0

Rationale: We need to make sure we are in compliance concerning 504s and IEPs.

4.6 Directors are not allowed to give letters **or information** to the hired adjudicators of any sanctioned competition their band is participating in **prior to the performance**. ~~This includes thank you notes. Any director who provides a hired judge with a letter or information with the intent or appearance of influencing their groups' or students' score will disqualify all competing groups or individuals from that school assigned to be adjudicated by that judge.~~ **not receive ratings, rankings, judges' sheets, or comments for that event.**

Motion to send back to the committee.

Jon Shultz/Omar Taweel

For - 22 Against - 0 Abstain - 0

STILL IN COMMITTEE

5.2 Change to Article VIII, Section C, Item #7.

Third sentence currently reads: "In lieu of playing a scale or chorale in the performance area, the orchestra as an ensemble may perform a single tuning note for each open string."

Motion is to change to the following: "In lieu of playing a scale or chorale in the performance area, the orchestra as an ensemble may perform a single tuning note for each open string and a band may let students warm up individually for a time equal to the performance of a scale or chorale."

Greg Bruner/Richie Williams

FOR: 55 AGAINST: 0 ABSTAIN: 0

RATIONALE - Allows band to become acquainted with the acoustics of the hall and stage without performing an organized warm-up in the performance area.

Region Recommendation: DO PASS

Action _____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Jon Schultz

For - 21 Against - 0 Abstain - 0

Rationale: This needs to have further study concerning length of time and how this can be adjusted to incorporate orchestra.

"In lieu of playing a scale or chorale in the performance area, the orchestra as an ensemble may perform a single tuning note for each open string and a band may let students warm up individually for a time equal to the performance of a scale or chorale **no more than thirty seconds.**"

Motion to send back to the committee.

Kara Reynolds/Kelsey Hicks

For - 22 Against - 0 Abstain - 0

STILL IN COMMITTEE

5.3 Change of Article VIII, Section C, Item #7.

Second sentence currently reads "Tuning of instruments should occur prior to entering the stage." Replace with: "Bands will be allowed to tune before each selection on stage by having a single member of the ensemble give a reference pitch on a string, wind, or non-electronic keyboard instrument."

Greg Bruner/Richie Williams

FOR: 56 AGAINST: 0 ABSTAIN: 0

RATIONALE – Situations arise where there is a delay from the warm-up area to the stage or there are major temperature differences between areas. This would allow groups to re-tune before they begin. With the number of color instruments (soprano sax, Eb clarinet, English horn, etc.) that students must change to during performance, it gives those students an opportunity to tune before they begin. All college and professional groups do this on a consistent basis already. It simply allows for a better performance opportunity.

Region Recommendation: DO PASS

Action_____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Brian Pearson

For – 21 Against – 0 Abstain – 0

Rationale: This needs to be studied by the committee to determine length of time and procedure.

STILL IN COMMITTEE

*The committee is holding on to this one for now to allow more time for study and look at possible impacts to performance times and loopholes that may be exploited.

Music Materials Committee – Marcy Wells, Chair

Committee Report in reference to:

4.1 Flex arrangements of concert assessment compositions that are listed on the UIL Prescribed Music List or ASBOA required music list for concert assessment are acceptable substitutions for concert assessment performance.

Brice Evans/Lane Hall

FOR: 36 AGAINST: 0 ABSTAIN: 0

RATIONALE – Many school instrumental music programs are continuing to experience less than optimal instrumentations due to the lasting effects of the 2020-2021 COVID school year. Furthermore, many ensembles that have competed and been successful in the past at Concert Assessment have created their own flex arrangements by redistributing or transcribing parts of missing instruments for instruments that are in their ensemble. The option to choose a flex arrangement would simplify the process of transcribing parts for missing instruments.

Region Recommendation: DO PASS

Action: See committee report below

The committee does not support this proposal due to the vast differences that could exist between a standard arrangements and flex versions. We feel that pieces need to be examined individually on a case-by-case basis, as we do currently with our submission process.

The Committee Recommends: Do NOT Pass

Board Recommends: DO NOT PASS

For – 22 Against – 0 Abstain – 0

Rationale: Since there isn't an industry standard for flex arrangements, pieces need to be submitted and examined within the submission process.

Action: DO NOT PASS

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

No Proposals

Region I – Shay Wilson, Chair; Lindsey Leggitt, Secretary

No Proposals

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

No Proposals

Region III – Kelsey Hicks, Brian York, Secretary

No Proposals

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

4.1 Flex arrangements of concert assessment compositions that are listed on the UIL Prescribed Music List or ASBOA required music list for concert assessment are acceptable substitutions for concert assessment performance.

Brice Evans/Lane Hall

FOR: 36 AGAINST: 0 ABSTAIN: 0

RATIONALE – Many school instrumental music programs are continuing to experience less than optimal instrumentations due to the lasting effects of the 2020-2021 COVID school year. Furthermore, many ensembles that have competed and been successful in the past at Concert Assessment have created their own flex arrangements by redistributing or transcribing parts of missing instruments for instruments that are in their ensemble. The option to choose a flex arrangement would simplify the process of transcribing parts for missing instruments.

Region Recommendation: DO PASS

COVERED IN COMMITTEE REPORTS

4.2 State Marching Contest registration fee/PO and forms must be received in the office by 3 weeks (21 days) before the start of the event. Directors may register their marching band for state marching contest with a late fee of \$50 after the original due date up to 2 weeks (14 days) before the contest. The final schedule will be released 13 days prior to the event.

Kara Reynolds/Rusty Hart

FOR: 33 AGAINST: 0 ABSTAIN: 0

RATIONALE – Allows a defined time frame for registration and a late fee like our other events.

Region Recommendation: DO PASS

Action _____

Motion to send to the state contest committee.

Jon Shultz/Brian Pearson

For – 22 Against – 0 Abstain – 0

Rationale: This needs further study by the committee to ensure that changing deadlines will still allow enough time for the ASBOA office to prepare for the contest.

SEE COMMITTEE REPORT

4.3 Region chairs will send a copy of each event's financial statement to their region through email by the due date to the ASBOA office.

Kara Reynolds/Rusty Hart

FOR: 36 AGAINST: 0 ABSTAIN: 0

RATIONALE – This will allow every region member to see the financial documents in detail. Not every region is doing this currently.

Region Recommendation: DO PASS

This is already in the Constitution Article 1, Section H

4.4 Under Section II Letter B #3 - Add the sentence: A bona fide student is defined as a student enrolled in an Instrumental Music Class.

Kara Reynolds/Rusty Hart

FOR: 36 AGAINST: 0 ABSTAIN: 0

RATIONALE – There is not a clear definition in the constitution, it just says bona fide member multiple times.

Region Recommendation: DO PASS

Action _____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Jon Shultz

For – 22 Against – 0 Abstain – 0

Rationale: This needs to be studied by the committee to determine a definition of bona fide student that will fit into our constitution.

SEE COMMITTEE REPORT

4.5 Students enrolled in any ASBOA registered ensemble as a bona fide student can audition for All Region/All State in both band and orchestra.

Nick Shurtleff/Kevin Beirne

FOR: 32 AGAINST: 0 ABSTAIN: 0

RATIONALE – As school schedules are getting more complex students, in some cases, are less likely to be able to take both band and orchestra. This allows students who are unable to have both ensembles in their schedule to have the opportunity to participate in All Region/State Band and Orchestra. This will also deepen the pool of students for some instruments that typically have fewer students audition (i.e. String Bass).

Region Recommendation: DO PASS

Action _____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Todd Johnson

For – 22 Against – 0 Abstain – 0

Rationale: The committee needs to determine what a bona fide student is and then determine how this fits into this proposal.

SEE COMMITTEE REPORT/STILL IN COMMITTEE

4.6 Amend the constitution to include the following statement: Directors are not allowed to give letters to the hired adjudicators of any sanctioned competition their band is participating in. This includes thank you notes. Any director who provides a hired judge with a letter with the intent or appearance of influencing their groups' or students' score will disqualify all competing groups or individuals from that school assigned to be adjudicated by that judge.

Aaron Decker/Andrew Medina

FOR: 34 AGAINST: 0 ABSTAIN: 0

RATIONALE – Directors are sending in letters with their music scores at concert assessment to give further information on their students' abilities--IEPs, 504s, etc. This is not part of our rubric and should not be allowed. There is currently not a penalty for this action in our rules.

Region Recommendation: DO PASS

Action _____

Motion to send to Constitution and By-Laws.

Kara Reynolds/Brian Pearson

For – 22 Against – 0 Abstain – 0

Rationale: We need to make sure we are in compliance concerning 504s and IEPs.

SEE COMMITTEE REPORT/STILL IN COMMITTEE

4.7 Add "wrong rudiment or drum pattern" to the all-region and all-state audition error card.

Aaron Decker/Andrew Medina

FOR: 34 AGAINST: 0 ABSTAIN: 0

RATIONALE – This is currently lacking from the error cards. This will allow directors to receive more specific feedback.

Region Recommendation: DO PASS

Action: Board Recommends Do Pass

For – 20 Against – 0 Abstain – 2

Rationale: This will make more sense to the percussionist who might have played the wrong rudiment or drum pattern.

Action: DO PASS

4.8 Amend the constitution to include the following clarification of scale selection procedure for All-Region and All-State Euphonium Auditions at the junior high and senior high level.

(Section VIII pg. 17, E. AUDITION PROCEDURES #6)

#6. Students will be required to play one flat scale, one sharp scale, and one minor scale, with the following exceptions: 1. the C major scale and/or the chromatic scale may be required in lieu of one or both major scales. 2. Euphonium scale selection should follow these requirements in bass clef only with the appropriate transposition to the treble clef scale regardless of key signature. Posting of scales for the audition should be clearly marked in the corresponding key of both treble and bass clef.

***Highlighted Section: Added Clarification to the existing constitution text.**

John Prater/Nicole Prater

FOR: 34 AGAINST: 0 ABSTAIN: 0

RATIONALE – As the constitution reads now, the euphonium scale selection process requires that the 1 sharp, 1 flat, and 1 minor scale rule be followed in both Treble Clef (TC) and Bass Clef (BC) Euphonium, while still selecting the same concert pitch scales for a fair and blind audition. This can become a very difficult process when having to consider the transposition of these scales between both clefs with many scales transposing to scales that use their enharmonic form.

For example:

At Junior High Tryouts, the audition committee cannot pick the Concert F Major (G Major TC) Scale, due to this being a flat key signature in BC and a sharp key signature in TC. There is no other major scale that can be paired with this scale that still satisfies the sharp and flat scale requirement in both clefs out of the JH scale sheet.

At high school tryouts, this same scale (Concert F Major, G Major in TC) can only be paired with either Concert E Major (Gb Major in TC) or Concert B Major (Db Major in TC) as these scales transpose to their enharmonic form of the opposite accidentals on the scale sheet.

*The scale selection process requires that the audition committee find the perfect configuration of scales that meet these requirements in both clefs but still demand the rigor and ability of students that should qualify for the All-Region and All-State Bands. *(see attached configuration chart)*

*At the high school level, three of the scales on the scale page do not transpose into a comparable key signature *(see attached scale sheet: #5 E Major, #6 B Major, & #7 F Major). Should the committee want to select either concert E Major or Concert B Major, the only other scales that can be paired would then be the Concert C Major scale or the F Major Scale. This is the only way to follow the guidelines in both clefs. This can also make the audition much more predictable on the student and director side when there are known scales that will not be paired together for the audition.*

This becomes especially difficult at the junior high level when there are much fewer scale choices. Without the ability to pick the concert F Major scale, should the committee want to hear a 2 octave major scale, the only 2 octave major scale available would be the concert G Major Scale in the Junior High Audition. This also can create a predictability aspect to JH auditions with students and directors knowing F Major cannot be picked.

An amended clarification for the euphonium scale selection for the audition process is extremely needed as it will allow the same freedoms as other instrument rooms when selecting scales. TC euphoniums should have the same opportunities as BC euphoniums as they will be playing the same music at the clinic, however they should be able to play the BC euphonium scales that are chosen in their transposed key. This will also prevent the inability to pick specific scales in the audition. With this new constitution clarification, the one sharp and one flat major scale requirement will still be maintained in the Concert BC pitch when selecting scales, however this will result in the TC euphoniums playing the transposed version of those scales on their instrument, regardless of key signature.

Region Recommendation: DO PASS

Action: Board Recommends DO PASS

For – 20 Against – 0 Abstain – 0

Rationale: This will increase the amount of scale options for the euphonium to be the same as the other instruments. Currently they are very limited on what they can choose.

Action: DO PASS

Possible Scale Configuration Examples <i>Note: These are only SOME examples, not all possible examples</i>	
 Bass Clef (BC)	 Treble Clef (TC)
Bb Major - G Major Bb Major - D Major C Major - Db Major C Major - Ab Major D Major - Db Major Db Major - G Major Eb Major - G Major G Major - Ab Major *F Major - B Major (flat and sharp) *F Major - E Major (flat and sharp) *B Major - C Major (sharp and natural)	C Major - A Major C Major - E Major D Major - Eb Major D Major - Bb Major E Major - Eb Major Eb Major - A Major F Major - A Major A Major - Bb Major *G Major - Db Major (sharp and flat) *G Major - Gb Major (sharp and flat) *Db Major - D Major (flat and sharp)
Impossible Scale Configuration Examples <i>Note: These are only SOME examples, not all impossible examples</i>	
 Bass Clef (BC)	 Treble Clef (TC)
Ab Major - E Major Ab Major - F Major (2 flat scales) Ab Major - B Major Gb Major - B Major F Major - G Major F Major - Eb Major (2 flat scales) F Major - C Major F Major - D Major Eb Major - E Major E Major - A Major (2 sharp scales) B Major - D Major (2 sharp scales) E Major - D Major (2 sharp scales)	Bb Major - Gb Major (2 flat scales) Bb Major - G Major Bb Major - Db Major (2 flat scales) Ab Major - Db major (2 flat scales) G Major - A Major (2 sharp scales) G Major - F Major G Major - D Major (2 sharp scales) G Major - E Major (2 sharp scales) F Major - Gb Major (2 flat scales) Gb Major - B Major Db Major - E Major Gb Major - E Major

Lowbrow BC Baritone A.S.B.O.A. Scale Sheet

Trumpet in Bb A.S.B.O.A. Scale Sheet

Trombone/Baritone BC -- Junior High All-Region Scales Revision 05

Trumpet/Baritone TC -- Junior High All-Region Scales Revision 05

Region V – Kim Webb, Chair; Carlos Serna, Secretary

PROPOSALS:

5.1 Exact Duplicate of 4.8 above

FOR: 56 AGAINST: 0 ABSTAIN: 0

Region Recommendation: Do Pass

Board addressed in 4.8

5.2 Change to Article VIII, Section C, Item #7.

Third sentence currently reads: "In lieu of playing a scale or chorale in the performance area, the orchestra as an ensemble may perform a single tuning note for each open string."

Motion is to change to the following: "In lieu of playing a scale or chorale in the performance area, the orchestra as an ensemble may perform a single tuning note for each open string and a band may let students warm up individually for a time equal to the performance of a scale or chorale."

Greg Bruner/Richie Williams

FOR: 55 AGAINST: 0 ABSTAIN: 0

RATIONALE – Allows band to become acquainted with the acoustics of the hall and stage without performing an organized warm-up in the performance area.

Region Recommendation: DO PASS

Action

Motion to send to Constitution and By-Laws.

Kara Reynolds/Jon Schultz

For – 21 Against – 0 Abstain – 0

Rationale: This needs to have further study concerning length of time and how this can be adjusted to incorporate orchestra.

SEE COMMITTEE REPORT/STILL IN COMMITTEE

5.3 Change of Article VIII, Section C, Item #7.

Second sentence currently reads “Tuning of instruments should occur prior to entering the stage.” Replace with: “Bands will be allowed to tune before each selection on stage by having a single member of the ensemble give a reference pitch on a string, wind, or non-electronic keyboard instrument.”

Greg Bruner/Richie Williams

FOR: 56 AGAINST: 0 ABSTAIN: 0

RATIONALE – Situations arise where there is a delay from the warm-up area to the stage or there are major temperature differences between areas. This would allow groups to re-tune before they begin. With the number of color instruments (soprano sax, Eb clarinet, English horn, etc.) that students must change to during performance, it gives those students an opportunity to tune before they begin. All college and professional groups do this on a consistent basis already. It simply allows for a better performance opportunity.

Region Recommendation: DO PASS

Action

Motion to send to Constitution and By-Laws.

Kara Reynolds/Brian Pearson

For – 21 Against – 0 Abstain – 0

Rationale: This needs to be studied by the committee to determine length of time and procedure. Should include bands and orchestras.

SEE COMMITTEE REPORT/STILL IN COMMITTEE

5.4 Amend/Add the following sections within the constitution to align with the newly voted on sets (etudes, scales, and drum beats) to be used for senior high All-Region and All-State Jazz auditions starting in the 2023-2024 school year. Sections highlighted in yellow are new additions/amendments to the current constitution.

1. Amend Page 20, Section F (b) (4) and (12) to say the following:

(4) Students will be required to play from memory the following:

i. Wind, string, and piano players will be required to play ~~2 key centers plus 1 blues scale: (ABA 2013) Key centers ii, V, I – (Included in jazz audition materials) Blues scales – g, c, f, b flat, e flat, a flat – Concert Pitch (See Appendix B for intervallic construction of scales and modes.)~~

3 key centers (1 sharp key center, 1 flat key center and a 3rd key center of the judging committee’s choice: (ABA 2021)

Key centers-ii, V, I – (to be selected from all 12 keys included in jazz audition materials)

Key centers (ii, V, I) will be played in swing pattern to the 9th degree in the order of Dorian, Mixolydian, and Major with indicated articulation at a tempo of quarter note = 72: 2/4 - sixteenth notes, swing. ~~In addition, the students will be asked to play a blues in the current triplet pattern. Wind blue scales are to be tongued ascending and descending at a tempo of 90+ in the following rhythm pattern: 2/4 – eighth note triplets. All blues scales will be two octaves if they begin on the same pitch as a two octave major scale for All-State Concert Band auditions. All blues scales will be two octaves for strings and piano. Piano scales are to be played hands together. (ABA 2013) Any student not playing the required tempo and/or rhythmic pattern and/or articulation should receive credit, but shall not be scored above the center line of the scale score sheet. (ABA 2007)~~

ii. Drummers will play 8 measures of 3 specific beat patterns ~~which will include in 4/4 time bossa, funk, rock, samba, shuffle, and swing; and 3/4 time jazz waltz. (Skeletal patterns available for guide only) (ABA 2007)~~ selected from the reorganized sets of drum beat patterns compiled by Ben White (available through ARJE at arkansasjazzeducators.com). Judges will select from the beats for Sets I, II, and III as indicated for the region and state level (ABA 2022/All-State 2023).

(12) Jazz drum set players will ~~use the CD background during the jazz tryout process. (ABA 2006)~~ play with an accompaniment track as indicated in the All-Region/All-State Jazz Materials List. Only two exercises per set will require the track (improv track will change between All-Region and All-State Auditions as indicated in the jazz material list).

i. Set I lead sheet exercise and improv exercise(s) using track:

- 1. Autumn (Snidero)**
- 2. Song for My Father (Region), Satin Doll (State) (Aebersold)**

ii. Set II lead sheet exercise and improv exercise(s) using track:

- 1. IND Line (Snidero)**
- 2. Maiden Voyage (Region), Doxy (State) (Aebersold)**

iii. Set III lead sheet exercise and improv etude(s) using track:

- 1. Total Blues (Snidero)**
- 2. Impressions (Region), Solar Flair (State) (Aebersold)**

The following transcription etudes from Jim Snidero's Jazz Conception for Drums will not use an accompanying track (Bird Blues (Set I), Joe's Thing (Set II) and Friends (Set III)).

Trent Warner/Richie Williams

FOR: 56 AGAINST: 0 ABSTAIN: 0

Rationale – The rationale for this proposal is to update the verbiage for these areas in the constitution to reflect and align with the updated senior high All-Region/All-State materials that have been passed for the 2023-2024 school year and onward. These amendments/additions of information in the constitution will help solve possible confusion that would occur with verbiage addressing audition material that has been used before the 2023-2024 school year.

Region Recommendation: DO PASS

No Action Needed

Page 20, Section F (b) (4) already changed in newest constitution

5.5 Proposal: Amend/Update the contents of Appendix B on Page 26 within the constitution to align with the newly voted on sets (etudes, scales, and drum beats) to be used for senior high All-Region and All-State Jazz auditions starting in the 2023-2024 school year. This proposal also updates the All-State Jazz Band Committee rotation terms. Sections highlighted in yellow are new additions/amendments to the current constitution.

Amend/Update Page 26, Appendix B to say the following (omitting the current Section B)

Appendix B Jazz

Section A. Time line for region committee members to rotate off the All-State Jazz Band Committee.

<u>I, IV, VII</u>	<u>II, V, VIII</u>	<u>III, VI, IX</u>
2009	2010	2011
2012	2013	2014
2015	2016	2017
2018	2019	2020
2021	2022	2023
2024	2025	2026
2027	2028	2029
2030	2031	2032

Section B. ~~Intervallic construction of Blues scales in steps. 1 Blues scale 1 1/2 1 1/2 1/2 1 1/2 1~~ (Updated)) Key centers and beat patterns are available through ARJE at arkansasjazzeducators.com

Section C. ~~Scales and beat patterns are available from the ARJE Committee Chair and/or the ASBOA office.~~ (Updated) Prepared audition material is listed in the All-Region/All-State Jazz Materials List and is available through ARJE at arkansasjazzeducators.com

~~Section D. Prepared audition material is available through ARJE.~~

Trent Warner/Brian Pearson

FOR: 56 AGAINST: 0 ABSTAIN: 0

RATIONALE – To update outdated material that does not align with the updated senior high jazz sets.

Region Recommendation: DO PASS

No Action Needed

Appendix B has been updated in newest version of the constitution

5.6 Proposal:

1. Add the following All-Region/All-State audition scorecard values/audition procedure clarifications to the constitution to align with the newly voted on sets (etudes, scales, and drum beats) to be used for senior high All-Region and All-State Jazz auditions starting in the 2023-2024 school year.
2. Revise Judges Script for All-Region/All-State Jazz Auditions

Judges Scorecard Point Values

- (1) Exercises (3) - 80 Points Possible (240 Total Points Possible Per Scorecard)
 - Improv exercises (Aebersold) will be scored with the same value as exercises used from the Jim Snidero "Jazz Conception" books.
- (2) Musical Style/Expression - 60 Points Possible Per Scorecard
- (3) Tone - 80 Points Possible Per Scorecard
- (4) Key Centers/Drum Beat Patterns (3) - 20 Points Possible (60 Points Possible Per Scorecard)
- (5) Sight Reading - 100 Points Possible Per Scorecard

Audition room procedure amendments

Each student should go through these order of events during their audition based on the script read by the chairperson of the audition room (provided below)

1. Jazz Conception Book Exercises (2)
 - Wind, string, and piano players may play posted exercise cuts in any order that they choose.
 - Drum set players must play their exercises in the following order:

1. Transcription Exercise (Snidero)
2. Lead Sheet Exercise with accompanying track
2. Aebersold Improv Exercise (1)
All students must play their improv exercise as their third exercise with the accompanying track.
-Wind, string, and piano players will play 1 time through the full form of the head (melody) and then improvise 1 full chorus over the chord changes (region and state).
-Drum set players must accompany (comp with) the wind player playing the head (melody) on the track as indicated on the arranged lead sheet 1 time through the full form of the head (melody) and then improvise 1 full chorus over the form of the lead sheet.
-The section of sheet containing scale/chord information (bottom) should be cut off by the audition committee before being placed on the audition room stand. Students may NOT bring in their own original copy of the chord changes into the audition room.
3. Key Centers/Drum Beats (3)
- All students must play their key centers/drum beats by memory in the order posted by the judges outside of the audition room. The chairman of each audition room will announce what key center//beat should be played before the student performs that key center/beat. Key center/drum beat sheets must not be on the stand for use by the student auditioning (as indicated in the script, materials should be removed before the chairman announces the first key center/drum beat pattern to be played).
4. Sight-Reading
- All students must play the sight-reading provided by the audition room committee. Each student will have a 20 second study time period followed by their performance of the sight-reading material.

Trent Warner/Brandon Bakkala

FOR: 56 AGAINST: 0 ABSTAIN: 0

RATIONALE - The rationale for the proposal is to align the senior high All-Region/All-State judging materials with the updated sets that have been passed for the 2023-2024 school year and onward. These scoring and procedural changes reflect the new material being used for auditions.

Region Recommendation: DO PASS

Action: _____

Motion to amend section 2 to read as follows:

2. Aebersold Improv Exercise (1)
All students must play their improv exercise as their third exercise with the accompanying track.
-Wind, string, and piano players will play 1 time through the full form of the head (melody) and then improvise 1 full chorus over the chord changes (region and state).
-Drum set players must accompany (comp with) the wind player playing the head (melody) on the track as indicated on the arranged lead sheet 1 time through the full form of the head (melody) and then improvise 1 full chorus over the form of the lead sheet.
-The section of sheet containing scale/chord information (bottom) should be cut off by the audition committee before being placed on the audition room stand. **Only the clean copy of the improv exercise chord changes provided by the committee is allowed for use in the audition.**

Scott Villines/Casey Buck

For – 19 Against – 0 Abstain – 2

Rationale: The change does not affect the intent of the proposal, but allows the student to bring in a complete set of jazz material for the prepared portion of the audition.

Action: DO PASS

Motion as amended:

5.6 Proposal:

3. Add the following All-Region/All-State audition scorecard values/audition procedure clarifications to the constitution to align with the newly voted on sets (etudes, scales, and drum beats) to be used for senior high All-Region and All-State Jazz auditions starting in the 2023-2024 school year.
4. Revise Judges Script for All-Region/All-State Jazz Auditions

Judges Scorecard Point Values

- (6) Exercises (3) - 80 Points Possible (240 Total Points Possible Per Scorecard)
- Improv exercises (Aebersold) will be scored with the same value as exercises used from the Jim Snidero "Jazz Conception" books.
- (7) Musical Style/Expression - 60 Points Possible Per Scorecard
- (8) Tone - 80 Points Possible Per Scorecard
- (9) Key Centers/Drum Beat Patterns (3) - 20 Points Possible (60 Points Possible Per Scorecard)
- (10) Sight Reading - 100 Points Possible Per Scorecard

Audition room procedure amendments

Each student should go through these orders of events during their audition based on the script read by the chairperson of the audition room (provided below)

2. Jazz Conception Book Exercises (2)
-Wind, string, and piano players may play posted exercise cuts in any order that they choose.
-Drum set players must play their exercises in the following order:
 3. Transcription Exercise (Snidero)
 4. Lead Sheet Exercise with accompanying track
2. Aebersold Improv Exercise (1)
All students must play their improv exercise as their third exercise with the accompanying track.
-Wind, string, and piano players will play 1 time through the full form of the head (melody) and then improvise 1 full chorus over the chord changes (region and state).
-Drum set players must accompany (comp with) the wind player playing the head (melody) on the track as indicated on the arranged lead sheet 1 time through the full form of the head (melody) and then improvise 1 full chorus over the form of the lead sheet.

-The section of sheet containing scale/chord information (bottom) should be cut off by the audition committee before being placed on the audition room stand. **Only the clean copy of the improv exercise chord changes provided by the committee is allowed for use in the audition.**

3. Key Centers/Drum Beats (3)

- All students must play their key centers/drum beats by memory in the order posted by the judges outside of the audition room. The chairman of each audition room will announce what key center/beat should be played before the student performs that key center/beat. Key center/drum beat sheets must not be on the stand for use by the student auditioning (as indicated in the script, materials should be removed before the chairman announces the first key center/drum beat pattern to be played).

4. Sight Reading

- All students must play the sight-reading provided by the audition room committee. Each student will have a 20 second study time period followed by their performance of the sight-reading material.

Motion as amended:

For – 19 Against – 0 Abstain – 3

Rationale: The change does not affect the intent of the proposal, but allows the student to bring in a complete set of jazz material for the prepared portion of the audition.

Board Recommends: DO PASS

Action: DO PASS

Motion to send to jazz committee to realign the script to the amended motion.

Karen Dismuke/Todd Johnson

For – 22 Against – 0 Abstain – 0

Rationale: With the change section 2, the committee needs to revisit the script to align to the proposal.

(Scripts on following 2 pages – Updated by the State Jazz Committee)

The wording of "Please remove any personal belongings from the stand" has been moved to be before the improvisation exercise begins instead of after to create less confusion in the room for what materials will be needed. This way it will align with the amendment that was made to the original proposal at the most recent executive board meeting.

Script Guide for All-Region and All-State Jazz Auditions

(Winds, Guitar, Bass and Piano)

✂ **Monitor states the student's audition ID number as the student enters the room.**

✂ **The chairman repeats the student's audition ID number out loud to confirm.**

- From this point on the room should be completely governed by the chairman of the room.
- If a student has a problem with an instrument or a question, they may ask the monitor, but the room should be controlled by the chairman.
- If a student begins on scales, politely stop them and ask them to play the requested prepared material first.

✂ **"ID Number _____ please play your first exercise."**

✂ **"Please play your second exercise."**

✂ **"Please remove any personal belongings from the stand."**

✂ **"For the improvisation exercise of the audition you will play with a prerecorded track. Please play 1 time through the melody of the lead sheet followed by 1 full chorus of improvisation through the chord changes as indicated on the chart." (Chairman turns on track - NOT to be controlled by room monitor)**

✂ **"Please play your _____ Key Center."**

✂ **"Please play your _____ Key Center."**

✂ **"Please play your _____ Key Center."**

✂ **"You have twenty seconds to study the sight-reading music.**

-You may not play your instrument during this time.

-I will tell you when to begin playing at the end of the study period.

-Please turn the folder over and begin your study time." (Chairman should keep time)

✂ **At the end of the twenty seconds say,**

"Time, please play the sight-reading."

✂ **At the conclusion of the sight-reading say,**

"The monitor will bring you your audition pass and a judge's score card that you must sign on the back before you leave.

Thank you."

Script Guide for All-Region and All-State Jazz Auditions

(Drum Set Only)

✕ **Monitor states the student's audition ID number as the student enters the room.**

✕ **The chairman repeats the student's audition ID number out loud to confirm.**

- From this point on the room should be completely governed by the chairman of the room.
- If a student has a problem with an instrument or a question, they may ask the monitor, but the room should be controlled by the chairman.
- If a student begins on scales, politely stop them and ask them to play the requested prepared material first.

✕ **"ID Number _____ please play your transcription exercise."**

✕ **"For your lead sheet exercise you will play with a prerecorded track. Please play the posted cut with the track." (Chairman turns on track - NOT to be controlled by room monitor)**

✕ **"Please remove any personal belongings from the stand."**

✕ **"For the improvisation exercise of the audition you will play with a prerecorded track. For the first time through the form, please play the appropriate style behind the melody. For the second time through the form, please play your improvisation material." (Chairman turns on track - NOT to be controlled by room monitor)**

✕ **"Please play your _____ Pattern."**

✕ **"Please play your _____ Pattern."**

✕ **"Please play your _____ Pattern."**

✕ **"You have twenty seconds to study the sight-reading music.**

-You may not play your instrument during this time.

-I will tell you when to begin playing at the end of the study period.

-Please turn the folder over and begin your study time." (Chairman should keep time)

✕ **At the end of the twenty seconds say,**

"Time, please play the sight-reading."

✕ **At the conclusion of the sight-reading say,**

"The monitor will bring you your audition pass and a judge's score card that you must sign on the back before you leave.

Thank you."

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

The region has 52 voting members. According to Robert's Rules of Order the region needed to have the minimum of 26 members present to create a quorum to vote on the region's summer board proposals. The proposals sent to the ASBOA office did not meet that requirement.

Region VII – Sarah Miller, Chair; Zach Brown, Secretary

No Proposals

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

8.1 Move to amend Article VIII, Section G, Item 8 to add the highlighted text:

"Each soloist or ensemble **MUST** furnish an ORIGINAL score, with measures numbered, for the judge, for each event. If a piece on the State Solo/Ensemble List is permanently out of print, a good quality facsimile will be permitted with a letter of permission from the publisher. (ABA 2004) Solos and/or Ensembles with duplicated scores and no permission letter will not be allowed to perform and will not receive a refund of entry fees. (ABA 2009). **Works and editions of works that are fully within the public domain in the United States, as indicated on the International Music Score Library Project (or other similar online databases) may be allowed, as long as the judge's copy of the music is clean, legible, and numbered."**

Adam Coats/Aaron Durham

For: 38 Against: 0 Abstain: 0

Rationale – High quality works available in the public domain should be in consideration for Region and State Solo & Ensemble Assessments and available to students. If a work is in the public domain in the United States, procuring it from a free, legal source and producing a high-quality facsimile should be permissible.

Region Recommendation: DO PASS

Note: If public domain works do not appear on the current list, you may submit them to the State SE Committee for approval to be added to the list. All of the items on public domain are not comparable to the editions of pieces that are on the approved list.

Action _____

Board recommends: DO NOT PASS

For – 1 Against 21 Abstain 0

Rationale – there is a process already in place for this music. Those not on the list need to be submitted. Those on the list need the letter stating public domain.

Action: _DO NOT PASS_____

Region IX – Todd Johnson, Chair; Stephanie Mikel, Secretary

9.1 Posting copies of music outside of audition rooms at All-Region and All-Region jazz will include the physical scale, and not just the name of the scale.

Kaleb Knight/Jessica Perry

For - 35, Opposed - 1 Opposed, Abstain - 0

Rationale – To eliminate confusion for transposing instruments, a copy of the scale will be posted with the prepared materials outside of the audition rooms.

Region Recommendation: DO PASS

Action _____

Motion to amend to include All-State and strike the word jazz.

Todd Johnson/Kara Reynolds

For – 22 Against – 0 Abstain – 0

Rationale: For this to be relevant for the state, it needs to include the words All-State and and the word jazz is not needed. It will be all mediums.

Action: __DO PASS_____

As amended:

Posting copies of music outside of audition rooms at All-Region and All-State will include the physical scale, and not just the name of the scale.

For – 22 Against – 0 Abstain – 0

Rationale: For this to be relevant for the state, it needs to include the words All-State.

Board Recommends a Do Pass

Action: __DO PASS_____

9.2 The category for "TONE" on the overlay for Drum Set at All Region/All State auditions should be replaced with "TIME".

Cody Jernigan/Marcy Wells

For - 35, Opposed - 1 Opposed, Abstain - 0

Rationale – Although judges across the state may very well judge tone on the drum set as time, this allows a standardization of this practice. Drum set tone is largely reliant upon the hardware of the player, and with a community drum set in the audition room, it is more difficult to delineate tone from player to player. Time of a drummer is as important, if not more important, than tone when supporting an entire jazz band.

Region Recommendation: DO PASS

Action _____

Motion to amend to include the word jazz.

Todd Johnson/Brian Pearson

For – 21 Against – 0 Abstain – 0

Rationale: The word jazz adds clarity to the proposal.

Action: DO PASS

As amended:

The category for "TONE" on the overlay for Drum Set at All Region/All State auditions should be replaced with "TIME".

For – 21 Against – 0 Abstain – 0

Rationale: With a community drum set available for auditions, time is a better evaluation than tone.

Board Recommends a Do Pass

Action: DO PASS

9.3 Removal of "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" from the script for the Region Concert Assessment sight reading room.

Kaleb Knight/ Ben Hogan

For - 23, Opposed - 0, Abstain - 13

Rationale – The sight-reading music each year is commissioned by UIL specifically for sight reading and therefore has never been seen by anyone.

Region Recommendation: DO PASS

Action

Board Recommends: DO NOT PASS

For – 0 Against – 22 Abstain – 0

Rationale: Students may change schools between an early and late contest date.

Action: DO NOT PASS

9.4 A Director or a director's designee(s) will be allowed to place non-permanent marks/objects to mark field placements for eight-man football hashes and numbers before they take the field for region and state competition. No time limits will be adjusted. This will be done during the regular allotted setup time.

Blake Henley/ John Hawk

For - 36, Opposed - 0, Abstain - 0

Rationale – Eight- man football has become more and more popular across the state and the field dimensions are wildly different from sideline to sideline than a standard high school field. This is already done at BOA style competitions – Indianapolis Lucas oil stadium is modified with field markings for bands from Texas and other states.

Region Recommendation: DO PASS

Action

Motion to send to the State Contest Committee.

Kara Reynolds/Todd Johnson

For – 22 Against – 0 Abstain – 0

Rationale: This needs to be studied to determine what type of marker is acceptable. Also, to make sure that the items used to mark the field are allowed at the contest site.

See Committee Report

9.5 To amend the state constitution P. 16 Section 8. 2.c as shown below:

(c) All students trying out for All-State must have been a member of and participated in ~~All-Region band~~ and All-Region clinic or as a string member of All-Region Orchestra. A student shall be ineligible to audition for the All-State groups if he/she fails to attend the region clinic for any reason other than sickness, death in the immediate family, or weather conditions which make travel impossible, except in the case of extenuating circumstances (each region has the right to handle its own extenuating circumstances).

Scott Strickland/Matt Hines

For - 34, Opposed - 0, Abstain - 2

Rationale – Region IX has approved a region percussion ensemble and we would like to give that opportunity to the highest chaired students possible without jeopardizing their all state eligibility.

Region Recommendation: DO PASS

Action

Board Recommends: DO NOT PASS

For – 4 Against – 15 Abstain – 3

Rationale: Clinicians need to be told to provide music for all of the percussion students that make a band. Those that work with the group need to double parts or add parts to ensure that everyone is playing. Several felt like this was placing percussionists above the rest of the ensemble. Also based upon the wording, this would allow anyone to audition for any of the all-state ensembles regardless of what clinic they attended.

Action: Do Pass

Motion to send 9.5 to Committee.

Daniel Cooper/Donnie Barkhimer

Action: DO NOT PASS

Still in Committee

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

RESOLVED WITH COMMITTEE REPORT

SC 6.5; 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 (Meal per diem has already been addressed)

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

Rationale: This provides each Region the ability to remain financially solvent and allows regions to have monies to afford marching assessment and jazz auditions/clinics. 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

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

RESOLVED WITH COMMITTEE REPORT

State Contest

Concerning 8.2

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

Still in Committee

RESOLVED WITH COMMITTEE REPORT

All-State Percussion - Sean Lane, Chair

Concerning 8.6

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

Junior High/Senior High Percussion Audition Proposal:

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

Dustin Chambers

For - 38 Against - 0 Abstain - 4

Rationale:

**One continuous etude for all percussion majors*

**One Room Percussion Audition*

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

**Current Etudes are outdated.*

Requirements:

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

Stipulations for the Continuous Etudes:

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

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

Marimba etude: High School will have 8 measures of a 4 mallet etude for keyboard majors or 8 measures of a 2 mallet etude for non-keyboard majors. Junior High will be a 2-mallet etude for 16 measures. Etudes must have a good range of dynamics. Each version must have 3 measures of rest to allow transfer to Snare Drum.

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

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

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

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

Additional Information for major instrument:

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

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

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

1 Timpani Major

3 Keyboard Majors

4 Snare Drum Majors

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

2 Timpani Majors

4 Keyboard Majors

5 Snare Drum Majors

All-State Qualifiers:

Top 2 Timpani Majors

Top 4 Keyboard Majors

Top 5 Snare Drum Majors

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 years. 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

SEE COMMITTEE REPORT

SC 8.1 CD Tracks should be made available in the senior high drum set 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

New Business

Move to allow ensembles up to 1 minute to tune upon entering the sight-reading room at Concert Assessment.

Casey Buck/Brian Pearson

For – 14 Against 5 Abstain 3

Rationale: Ensembles may have had equipment bumped during the travel from the performance area to the sight-reading room. This will allow groups to make adjustments before prior starting the sight-reading process.

Recommendation of the Committee: Do Pass

Board Recommends: Do Pass

For - 21 Against - 0 Abstain – 1

Rationale: See rationale above.

Action: __DO PASS__

Motion to adjourn Patrice Brown/Brian Pearson