

# Arkansas School Band and Orchestra Association



**Minutes from the  
ASBOA General Business at All-State  
Saturday, February 17, 2024 – 9:00 AM**  
*Draft Updated – 2/21/2024*

**Call to Order – Keith Matthews, President 2023-2024**

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

**Mr. Matthews thanked all of the schools and directors involved in All-State Tryouts and Clinic.**

## **I m p o r t a n t   C l a r i f i c a t i o n s   o n   P r o c e d u r e s**

- **Committee reports do not require a motion and 2<sup>nd</sup> 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**

#### **Honor Ensemble Committee – Kara Reynolds, Chair**

Thanked the groups that performed this year – Kimmons and Ramsey and then covered the information needed for this upcoming year’s honor ensemble application.

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.

#### **State Contest Committee– Jon Shultz, Chair**

#### **Classifications by Day for the 2024 State Concert Contest:**

**April 15-17, 2024**

**Mon. D's & 5A**

**Tues. A - 4A**

**Wed. 6A & 7A**

**Site is Bryant High School**

#### **Still in Committee**

#### **Executive Advisory Committee – Omar Taweel, Chair**

**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**

**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.**

#### **Constitution and By-laws Committee – Greg Bruner**

**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.

**Still in Committee**

**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: 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**

**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**

**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.

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

<b>2013</b>	
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.

<b>6 Judges (Both Panels)</b>		
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

<b>Total Expenses</b>	
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

Mr. Matthews requested help from the membership to assist with the changing of sets for the concerts.

Percussion committee – Dustin Chambers provided an update in what they would like to propose concerning percussion tryout material and the procedure for tryouts. This will be sent out in a future email.