

Arkansas School Band and Orchestra Association



ASBOA Executive Board Meeting Agenda Friday, June 7, 2024 – ATU, Doc Bryan Room 242 – 10:30 AM *Draft Updated – 5/30/2024*

Call to Order – Keith Matthews, President 2023-2024

Moment of Silence – Invocation by

Roll Call:

Keith Matthews, President 2023-2024, Scott 'Rudy' Villines, President 2024-2025; Ralph Brody, 1st Vice President; Erica Hann, 2nd Vice President; Sheila Brooks for Brian Pearson, Karen Dismuke for Jon Schultz, and Rachel Loretz, Board Members; Greg Bruner, Parliamentarian; Dewayne Dove, Executive Secretary-Treasurer;

Region Chairs – Jesse Collett for Casey Buck, State Orchestra Chair; Jennifer Michael – South Orchestra; Rachel Czech – North Orchestra; Shay Wilson – I; Daniel Dunn – II; Kelsey Hicks – III; Rusty Hart – IV; Kim Webb – V; Charity Moore – VI; Sarah Mendoza – VII; Jacob Lehman – VIII; Todd Johnson – IX

Executive Advisory – Grant Brinkle, Kara Reynolds, Greg Bruner, Matt Teague, Tammy Sangster, Doug Blevins, Keith Matthews, and Scott Villines

Past Presidents – H L Shepherd, Russell Langston, Stan Cate, Danny Lowe, Paul Gray, Franklin Washburn, Prissy Buchanan, Julia Reynolds, Julian Herring, Richard Peer, Claude Smith, Tommy Runnels, Steve Warner, John Combs, Lee Clark, Tim Cunningham, David Leonard, Mark Tenney, Bill Maxwell, Karen Dismuke, Travis Beard, Dale Marlow, Trey Reely, John Webb, Joe Trusty, Jennifer Steele, Sheila Brooks, David O. Stuart, Cathy Williams, and Omar Taweel

2023-2024 President Keith Matthews – turns meeting over to 2024-2025 President Scott Villines

Explanation of Voting Procedure – Parliamentarian explains the voting process.

AGENDA

Executive Secretary-Treasurer Report 5/21/2024

Complete – Regions 1, 3, 4, 5, 7, North, and South

Region 2 5/21/2024

Solo and Ensemble Medals (coming to summer board meeting)

Region 9 5/21/2024

Solo and Ensemble Medals

Region 6 5/21/2024

Solo and Ensemble (balance \$, medal \$)

Region 8 5/21/2024

Sight-Reading Music

P&L 2023 – 2024 –

Bids

Medals, Plaques, Trophies

State Concert Host

Committee Reports

State Contest Committee – Jon Shultz, Chair

Constitution and By-Laws Committee – Greg Bruner, Chair

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

9.1 Require two key centers for winds, strings, and piano instead of three for All-Region and All-State Jazz Auditions starting the 2024-2025 school year.

Proposed by: Kaleb Knight/Cody Jernigan

FOR: 41 AGAINST: 0 ABSTAIN: 0

Rationale – Two key centers will allow a judging panel to make an accurate assessment of the skill of an auditioner by selecting a sharp and flat key center only. Since key centers are composed of three separate scales, listening to two key centers (for a total of 6 scales) will suffice to hear range and articulation.

Region Recommendation: DO PASS

Action _____

9.2 Qualified band directors shall be permitted to serve on an All-State Jazz Audition committee with no minimum years experience requirement.

Proposed by Kaleb Knight/Cody Jernigan

FOR: 41 AGAINST: 0 ABSTAIN: 0

Rationale – to make All-State Jazz auditions equitable to Concert Band auditions, each panel should be filled with judges that are not only good band directors and musicians, but play the instrument that is being judged. It is generally easier to find qualified judges for concert band auditions than for jazz auditions because most band directors' primary instruments are common band instruments. It has become increasingly more difficult to find experienced band directors who have the needed experience on jazz-specific instruments (piano/guitar/bass/drum set) to be a discerning ear for auditions. No minimum years experience should be required.

Region Recommendation: DO PASS

Action _____

No action needed. Currently there is not a rule stating that directors have to have experience to be able to judge. Creating a panel that is made up directors with years of experience is highly encouraged, but not required.

9.3 Change “A minimum of two directors will be invited to serve on each All-State Jazz Band audition committee” to “A minimum of three directors will be invited to serve on each All-State Jazz Band audition committee.”

Proposed by: Kaleb Knight/Cody Jernigan

FOR: 41 AGAINST: 0 ABSTAIN: 0

Rationale – In the most recent iteration of the All-State Jazz Audition procedure, the All-State Jazz committee has utilized three judges per room every year.

Region Recommendation: DO PASS

Action _____

9.4 Have the Executive Advisory Committee investigate increasing the fee of the All-Region Band clinic to cover the cost of a 5th clinician (for example: percussion ensemble clinician.)

Proposed by: Matt Hines/Scott Strickland

FOR: 41 AGAINST: 0 ABSTAIN: 0

Rationale – Region level events are not allowed to operate at a loss. All of the clinicians should be fairly compensated without risking the event running at a loss. Raising the fee by \$2.00, for example, should more than allow for a 5th clinician to be paid the same rate as the other four clinicians we currently budget for.

Region Recommendation: DO PASS

Action _____

9.5 To amend the first sentence of P. 16, Section VIII, B. 2c of the constitution to say: All students trying out for All-State must have been a member of and participated in the corresponding All-Region Clinic on the instrument for which they are auditioning at All-State.

Proposed by: Scott Strickland/Matthew Hines

FOR: 41 AGAINST: 0 ABSTAIN: 0

Rationale – There was concern over last year's wording. This attempts to ease those concerns.

Region Recommendation: DO PASS

Action _____

Region VIII – Jacob Lehman, Chair; Brick Wasson, Secretary

8.1. State Concert Contest Random Draw by Classification (similar to state marching contest)

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

Proposed by: Ron Smith/Angie Clark

FOR: 47 AGAINST: 1 ABSTAIN: 0

Rationale - This will make the performance order at the State Concert Contest fair for everyone.

Region Recommendation: DO PASS

Action _____

Region VII – Sarah Mendoza, Chair; Omar Alonzo, Secretary

7.1. In cases where a director conducts multiple bands performing consecutively at Concert Assessment, they shall be granted their full warm-up time following the sight-reading session with their preceding band.

Omar Alonzo/Billy Brown

FOR: 28 AGAINST: 0 ABSTAIN: 0

Rationale - This aims to allow the band directors and their performing ensembles the opportunity to receive the full allocated warm-up time and promotes fairness and consistency thus enhancing the overall quality of each ensemble.

Region VI – Charity Moore, Chair; Jared Jones, Secretary; Josh Bradford, Parliamentarian; Tim Hendrix, Treasurer

6.1 Amend the ASBOA constitution to match the AAA Handbook regarding ninth-grade student participation in senior-level activities specifically All-Region/All-State.

Proposed by Albert Ortiz/Jared Jones

FOR: 20 AGAINST: 2 ABSTAIN: 7

Rationale –

AAA bylaws state:

SECTION 7. CLASSIFICATION OF STUDENTS

Rule 1. Ninth grade students may participate in all high school activities regardless of their grade placement or where they are housed provided they are in the same attendance zone and the principals of both involved schools agree.

Rule 2. A ninth grade student may be promoted to the senior level in any sport and may be moved back to the junior high level in a different sport. However, once engaging in interscholastic competition in senior high the student is ineligible for junior high competition in that sport.

1. Alleviate audition numbers from Junior High auditions.

2. Allow for consistency in curriculum for 9-12 programs.

3. Allow for a more enjoyable experience at region clinic and concert for talented 9th grade musicians who can play grade 3+ literature.

4. Programs who do not wish to have 9th graders play SH music may

Region Recommendation: DO PASS

Action _____

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

5.1 Define Late Fees in Section IV of the constitution to read as follows:

Late Fees:

ASBOA Registration Documents: \$10 per school per day after September 30th not to exceed \$150

Region Auditions: Additional \$10 per student if not registered by 15 days prior to the event.

Concert Assessment: \$25 per ensemble if not registered by 15 days prior to the event.

Solo/Ensemble: Additional \$10 per event if not registered by 15 days prior to the event.

Proposed by: Kim Webb/Faith Serna

FOR: 53 AGAINST: 1 ABSTAIN: 0

RATIONALE - Definition of late fees should be included in the constitution to ensure all regions are abiding by the same rules and not receiving conflicting information from the ASBOA office, region chair, treasurer or event host. While late fees are listed on the region invoices and there is a general statement in the constitution about late fees, they are not defined if the fee is charged to the entire

school, per student, per ensemble or per event. This wording helps define what each late fee is and leaves no question of what amount should be charged.

Region Recommendation: DO PASS

Action _____

5.2 Amend the constitution to replace all uses of the term “baritone” (in reference to the baritone horn, not baritone saxophone) with the term “Euphonium/Baritone,”

Clarification of language: **SECTION VIII - REGION AND ALL-STATE CLINICS**

Replace the language of the “Baritones (either clef)” with “Euphoniums (either clef)” in Section C. REGION INSTRUMENTATION FOR ALL-STATE AUDITIONS, the two iterations of this same language in Section D. ALL-STATE BANDS AND ORCHESTRA INSTRUMENTATION, and replace the use of “baritone” with “euphonium” in Section E. AUDITION PROCEDURES #15.

Addition to E. Audition Procedures (Format model based on existing description of bass trombone):

“Any euphoniumist who is to qualify for an Arkansas All-State Band or who is auditioning for any spot in an Arkansas All-State Band, must tryout on a genuine euphonium with a large, conical bore between 14.5mm and 16.8mm increasing diameter down the length of the instrument. Mouthpiece and shank size can vary depending on brand and model. The All-State tryout room sheet validator will be responsible for checking each euphonium to ensure it meets the guidelines. (At the region level, it should be the responsibility of the room chairman). Any student whose instrument does not meet the criteria for a euphonium will not be allowed to audition.”

The constitution, as it reads now, has mixed language using the terms “baritone” and “euphonium” interchangeably. (Examples Below)

Example 1: (SECTION VIII - REGION AND ALL-STATE CLINICS)

C. REGION INSTRUMENTATION FOR ALL-STATE AUDITIONS

1. Each of the nine Regions may certify up to the following for All-State Band auditions:

9	Flutes	7	French Horns
4	Oboes	12	Cornets/Trumpets
4	Bassoons	7	Tenor Trombones (Slide only) (ABA 2007)
16	Bb Clarinets	2	Bass Trombones (Slide only) (ABA 2007)
4	Bass Clarinets	6	Baritones (either clef)
2	Contra Clarinets	6	Tubas
6	Alto Saxophones	1	String Bass
3	Tenor Saxophones	11	Percussion (ABA 2005)
3	Baritone Saxophones		

Example 2: (SECTION VIII - REGION AND ALL-STATE CLINICS)

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. (ABA 2023) Senior High wind and percussion players may only play the harmonic form of the minor scale(s) at All-Region/All-State auditions. (ABA 2018)

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To avoid confusion and to promote proper education for students and directors, the correct instrument name should be used. This language change is similar to when the common vernacular changed from “cornet” to “trumpet.” Very rarely do we see any student using a true baritone in an audition process, much like we do not typically see any cornets in the audition process. Although there is a rich history of true baritones being used in band performances, today baritone is almost exclusively used in a British-style brass band setting that has had a renaissance in Arkansas as of late (Natural State Brass Band, MusicWorks Brass Band, Diamond Brass Band, etc).

Most, if not all, students in our band programs are using true euphoniums in our school bands. *Important to note, the only qualifications to differentiate these instruments is the bore shape (cylindrical vs. conical) and not any valve or mouthpiece*

requirements. Some districts may still have 3-valve euphoniums which will still be allowed with this new clarification. *(Unfortunately, any student that is still using a true baritone in our audition process is being set up for failure with our scoring procedures. If a student is uses a baritone in place of a euphonium, the tone score of this student would most likely suffer due to the bright, cylindrical sound of a baritone as opposed to the dark, conical sound of a euphonium that we look for in a euphonium audition process. Although it is possible to play their audition music on a baritone, much like it is possible to play bass trombone music on a tenor trombone, it is more accurately performed on a true euphonium.)*

As it is written, this would only affect students auditioning for **high school All-Region and All-State**. Junior High students can still audition on baritones as they will not be eligible to participate at All-State. However, the use of true euphoniums at the junior high level should be encouraged in preparation for high school auditions in the future.

Proposed by: Kaitlin Roll/Trent Smith

FOR: 39 AGAINST: 1 ABSTAIN: 10

RATIONALE - To clarify the language and to use terms more descriptive of the instruments that are being used in our band programs. To use the proper terminology of the instrument with a description on what defines this instrument.

Region Recommendation: DO PASS

Action _____

5.3 Remove the “(either clef)” portion of the constitution (located in Section C and D). As a result: Euphonium players wishing to qualify and participate in an Arkansas All-State Band will be provided scales, etudes, and sight reading in the bass clef only with no access to treble clef copies. *Students who wish to still use treble clef music in the preparation process can still do so, but the music materials provided in the audition will be in bass clef only. Use of bass clef audition music is encouraged (even for students transitioning from reading Bb treble clef).*

*Removal of language: **SECTION VIII - REGION AND ALL-STATE CLINICS***

Strike the “(either clef)” the language of the “Euphoniums ~~(either clef)~~” in Section C. REGION INSTRUMENTATION FOR ALL-STATE AUDITIONS, the two iterations of this same language in Section D. ALL-STATE BANDS AND ORCHESTRA INSTRUMENTATION

Proposed by: Kaitlin Roll/Zac Sheerer

FOR: 27 AGAINST: 17 ABSTAIN: 9

RATIONALE – The preparation and posting of audition materials for the euphonium rooms is excessive and confusing with the need to have both treble and bass clef for posting, stand copies, sight reading, and copies for each judge. TC (treble clef) euphonium is much less common now than it was even 10 years ago with most euphonium students reading bass clef exclusively.

- Confusing posting material:** *Currently, the process for determining stand copies is as follows: each student auditioning in the euphonium room is first asked by an outside monitor what clef they read, which is then relayed to the inside monitor, which then has the inside monitor put the correct folder on the stand before the student enters the room. This can present a few issues: 1. This puts a lot of responsibility on each monitor, which are often student workers, who may or may not understand the question themselves. 2. Auditionees may give the wrong answer to the question due to not understanding the question and/or being too nervous to respond correctly. 3. This adds time to the audition process with the transition between auditions. And 4. In the event that an alternative combined folder is made, (with music for both clefs on one folder), the excess of materials can be confusing resulting in reading the incorrect etudes, sight reading, etc. The euphonium room already has a separate, unique, script for asking students to perform scales by saying “first scale listed on the stand” which implies the proper folder was placed in front of the student and ultimately lessens the audition experience for euphoniums compared to each other room being told the scale name to perform. **Important Data:** *For the 2023 and 2024 All State Auditions, no student requested to use the treble clef stand copy from our monitors.**
- Music Discrepancies:** *Each set of treble/bass clef euphonium music has at least one discrepancy between parts that students and directors should be made aware of when preparing for auditions. The best way to alleviate this issue, is have each student prepare their music with the priority coming from the bass clef versions. It would be impossible to determine if all students are using the treble or bass clef music in their audition process if they are using their own music. As with any other student who might have fingerings, note names, etc. written on their music to help them, students can and should be allowed to use their own music (if they prefer treble clef, that option is still there). However, it should be important to note that these students will need to mark their own music cuts on their music based on the bass clef posting and will not be*

provided treble clef stand copies or treble clef sight reading.

3. **TC Music Access:** Clinicians for region and state clinics often do not provide a proper TC transposed euphonium part for students that can only read treble clef. Students are instead provided with an alternative Bb Treble Clef part (tenor sax, bass clarinet, or lower trumpet part) to play which lessens the experience of the student. In recent years, a few music publishers have entertained the idea of excluding TC parts from their published music altogether. High school level students who wish to perform on an all-state level should be able to read in bass clef. With the wording of this proposal, Junior high students would still be allowed to use treble clef if needed.
4. **Reduced Audition Materials:** This will reduce preparation time for euphonium chairman and committee members, expand our selection choices to not have to take into consideration treble clef versions (much like we did with scales), while still providing the same positive experience for students in the audition process.
5. **Promote Learning Bass Clef:** The euphonium is a low brass, bass instrument that should be reading the bass clef. Using TC euphonium music as a transition for students to learn euphonium from a trumpet is a necessary tool that should be used as a learning process with the ultimate goal to become proficient in bass clef. The format of our auditions should also promote this educational process by assessing students in the clef they should be reading. Should a student be serious about pursuing further study on the euphonium as a college musician, they will most likely be asked to play in multiple clefs (bass, treble, and tenor), but they will never be asked to exclusively read treble clef in the future.

The use of treble clef music in an All-State level audition process is ultimately being used as a permanent option for students instead of being treated as a transitional learning opportunity that should result in proficiency in bass clef. Because many euphonium students have only been provided treble clef music with no requirement to learn bass clef, many do not learn how to read the bass clef on their own. This can become a crutch with students performing in clinics, band camp bands, college auditions, and beyond.

Because many younger students at the junior high level are still going through this learning process to learn bass clef, we recognize the need to allow students to read treble clef music at the junior high level. If a region wishes to do so, treble clef euphonium music can still be used for Junior High All-Region auditions decided on at the region level with consideration for the needs in that particular region.

Region Recommendation: DO PASS

Action_____

5.4 Amend the constitution to add left hand ii-V-I voicings to the senior high All-Region and All-State Jazz Piano key centers. (Section VIII pg. 20, F. ALL-STATE JAZZ BANDS #4)

i. Wind, string, and piano players will be required to play 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. Piano scales are to be played with the right hand while the left hand plays the written ii-V-I voicings. (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)

*Highlighted section: Added material to the existing constitution text.

Voicings:

- ii: 7-9-3-5
- V: 3-13-7-9
- I: 7-9-8-5

[Key Centers.pdf](#)

[Key Centers.mp3](#)

Proposed by: Al Clevenger/Zac Sheerer

FOR: 49 AGAINST: 0 ABSTAIN: 0

RATIONALE - As the constitution reads now, the left hand is playing the same scale as the right hand just an octave below. This is not common or necessary for jazz piano playing. It would be much more appropriate and applicable to add left hand chords to the key center. When improvising, most piano students only use their right hand. By adding left hand chords with appropriate voicings, it would give students a better understanding of what voicings they can use in the future while improvising.

Region Recommendation: DO PASS

Action_____

5.5 Amend Article VIII Section C. Strike #4 “Once the judge has placed a rating on a sheet the rating may not be changed” and Replace with “ If a competing director discovers a discrepancy between the rubric scores and the rating on their sheet by 5:00PM the day following an event or on Monday if the event is on a Friday or Saturday, they may request the ASBOA Rules committee to amend the final score to reflect a score that reflects the adjudicator’s rubric score. If it is found that there is a discrepancy, the ASBOA Rules committee shall change the final score to reflect the score indicated on the rubric. In the case that awards have been presented, any trophies, plaques or other awards will be the responsibility of the event host/region, or ASBOA in a State Assessment.”

Proposed by: Terry Hogard/Adam Hartness

FOR: 48 AGAINST: 1 ABSTAIN: 3

RATIONALE -

1. *Errors are made for many reasons. A band should not be given a lower score than the rubric reflects.*
2. *Adjudicator training requires judges to match the rating to the rubric. This ensures consistency with what is already required.*
3. *In some cases, directors' jobs could be in jeopardy over an adjudicator's mishap or miscalculation and currently there is no recourse through ASBOA.*
4. *The enforcement of the current rule is not conducive to transparency between parties.*
5. *The rubric system was put into place so that ASBOA and its directors could demonstrate to parent groups, school administrators, AAA and other state agencies that assessment scores have tangible meaning and are not arbitrary numbers placed only on the opinions of adjudicators. If the rubric can be ignored and a rating that does not reflect the rubric can stand, then the rating is just an arbitrary number based on the opinion of the adjudicator, and the rubric is a pointless gesture.*
6. *Reasonable recourse for mistakes could avoid possible future litigation.*

Region Recommendation: DO PASS

Action _____

5.6 To pay the Clinician of the Region Percussion Ensemble with ASBOA funds.

Proposed by: Carlos Serna/Brian Pearson

FOR: 50 AGAINST: 0 ABSTAIN: 0

RATIONALE - Clinicians receive compensation for their time working with a Region/State Ensemble or ASBOA event. It would only be just to the clinician that worked with the Region Percussion Ensemble to also receive compensation. The precedence has already been established with the “Contract for Region Clinicians and Assessment Judges - Concert and Marching” on what to pay the clinicians.

Section H. Wage scale for Adjudicators, Clinicians, Guest Conductors

1. *Honorariums -- All figures are the maximum amount to be paid from ASBOA monies. Regions are given the prerogative to pay clinicians more than the set fee as long as the additional monies do not come from student fees. (Revised 1996)*
2. ***The length of time for a judging panel should be limited to an eight-hour day, not to exceed nine hours, in emergencies. Region and State assessment adjudicators judging over a nine-hour day will be paid at the rate of 1/8 of the daily rate per hour for the overtime. (ABA 2023) A judge or clinician who works any part of a day, shall be paid for a full day.*
3. *Hotel/Motel room expenses only will be paid by the Secretary or Host. The Region, or State, will not be responsible for long distance calls, or any incidental expenses of a judge or clinician.*
4. *The transportation allowance for adjudicators, clinicians, and ASBOA officers shall be \$.33 cents/mile, for officially approved business of the Association. 5. The Chairman or Host of an event may stipulate that, as a part of the contract, certain judges travel together or waive full travel reimbursement.*

Arkansas School Band and Orchestra Association



**CONTRACT for REGION CLINICIANS AND
ASSESSMENT JUDGES - CONCERT and MARCHING**

I agree to serve in the capacity indicated below and on the date/s specified, and according to the provisions of ASBOA Rules and Regulations.* I also agree to be my own independent contractor for this event.

Name -	WK PH -	Cell -	
Address -	City -	State -	Zip -
Email -		Social Security -	
Typed Signature -			

*The ASBOA Region or State Office will pay for professional services as follows:

Honorarium: \$175.00 per day

Mileage: \$.33 per mile, or coach air travel, with the agreement of the Region Chair

Meals: \$8.00/Breakfast, \$10/Lunch, \$15.00/Dinner as indicated on the voucher.

Hotel/Motel: ROOM ONLY will be paid by the Region Secretary.

ASBOA will not be responsible for long distance calls or any other special services charged to a room by judges or clinicians.

Event -	Date -
To be held at -	Host -
Mailing Address -	
Work PH -	Cell PH -
Email -	

Return this form at once to the address indicated below.

Region Recommendation: DO PASS
Action _____

5.7 To have a live and in person random draw that directors may attend to determine performance order for state concert contest. This live and in person random draw will occur at the All-State Music Conference. Bands interested in being a part of the state concert contest must fill out an online form before the All-State Music Conference to be included in the live and in person random performance order draw. If a band decides to not attend state concert contest or they do not meet the qualifying requirements, their number will be skipped when the final schedule is released. The ASBOA Executive Secretary will conduct the live and in person random performance order draw.

Proposed by: Richie Williams/Eric Jackson

FOR: 45 AGAINST: 0 ABSTAIN: 7

RATIONALE - Random performance order at state concert contest aligns with what we are doing for state marching contest. A live and in person random draw aides and adds to transparency for all ensembles involved.

Region Recommendation: DO PASS

Action _____

5.8 To have a live and in person random draw that directors may attend to determine performance order for state marching contest. This live and in person random draw will occur at the Arkansas Bandmasters Association Convention. Because this draw will occur in the summer and job movement may still be happening, all bands from each classification will have their school name entered into the live and in person random draw. If a band decides to not attend state marching contest or they do not meet the qualifying requirements, their number will be skipped when the final schedule is released. The ASBOA Executive Secretary will conduct the live and in person random performance order draw.

Proposed by: Richie Williams/Eric Jackson

FOR: 45 AGAINST: 0 ABSTAIN: 7

RATIONALE - A live and in person random draw aides and adds to transparency for all ensembles involved.

Region Recommendation: DO PASS

Action _____

Region IV – Rusty Hart, Chair; Lane Hall, Secretary/Treasurer

4.1 Amend Part II - ASBOA Handbook Section II - Eligibility Letter C - Bona Fide Student to state the following:

A student participating in an interscholastic activity must be a bona fide student of the 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 music course.

Proposed by: Brice Evans/Ryan Ashley

FOR: 33 AGAINST: 0 ABSTAIN: 0

RATIONALE – Under current ASBOA eligibility requirements a wind player only registered for an orchestra class cannot qualify for the all-state symphonic orchestra because the qualifying event is All-Region Band auditions. Furthermore, many schools now only practice marching band after school. An electric bass player enrolled in jazz band during the school day but attending marching band practice after school would not be eligible to compete under the current rules.

Region Recommendation: DO PASS

Action _____

Region III – Kelsey Hicks, Brian York, Secretary

No Proposals

Region II – Daniel Dunn, Chair; Chris Gray, Secretary

No Proposals

Region I – Shay Wilson, Chair; Daniel Cooper, Treasurer; Lindsey Leggitt, Secretary

1.1 Amend Article VIII Section C. Strike #4 "Once the judge has placed a rating on a sheet the rating may not be changed" Replace with " If a competing director discovers a discrepancy between the rubric scores and the rating on their sheet at any time, they may request the ASBOA Rules committee to amend the final score to reflect the correct score from the rubric. If it is found that there is a discrepancy, the ASBOA Rules committee shall change the final score to reflect the score on the rubric. In the case that awards have been presented, any trophies, plaques or other awards will be the responsibility of the event host/region, or ASBOA in a State Assessment. (optional) Rankings in state competitions will be final on completion of awards.

Proposed by: John Fultz/Lindsey Leggitt

FOR: 33 AGAINST: 0 ABSTAIN: 0

Rationale -

- 1. Adjudicator training requires judges to match the rating to the rubric. This ensures consistency which is already required.*
- 2. Errors can be made for many reasons. A band should not be given a lower score than the rubric reflects because of error or oversight.*
- 3. In some cases directors' jobs could be in jeopardy over an adjudicator's mishap or miscalculation, and currently there is no recourse through ASBOA.*
- 4. The enforcement of the current rule is not conducive to transparency between parties.*
- 5. The change provides reasonable recourse to mistakes and could avoid possible future litigation.*
- 6. The rubric system was put into place so that ASBOA and its directors could demonstrate to parent groups, school administrators, AAA and other state agencies that assessment scores have tangible meaning and are not arbitrary numbers placed only on the opinions of adjudicators. If the rubric can be ignored and a rating that does not reflect the rubric can stand, then the rating is just an arbitrary number based on the opinion of the adjudicator, and the rubric is a pointless gesture.*

Region Recommendation: DO PASS

Action _____

State Orchestra – Casey Buck, Chair; Faith Flurry, Secretary

South Orchestra – Jennifer Michaels, Chair; Nathan Groot, Treasurer; Noah Davidson, Secretary

North Orchestra – Rachel Czech, Chair; Anne Pequeno, Secretary; Logan Mabry, Treasurer

O.1 Amend Article I, Section H, point 14 to read "All Region Chairs will be elected for a period of two years. Regions I, III, V, VII, and IX will hold elections on odd numbered years and II, IV, VI, and VIII on even years. (Revised 1996) The North Orchestra Region Chair will be elected at the All-State Region Clinic by a majority vote of the North Region members on ~~odd~~ even numbered years. The South Orchestra Region Chair will be elected at the All-State Clinic by a majority vote of the South Region members on even numbered years."

Proposed by: Anthony Verge/Mike Burkpile

FOR: 21 AGAINST: 0 ABSTAIN: 0

Rationale - Orchestra regions do not have a Spring Region meeting in March/April like the bands do. More orchestra directors, especially those who only teach MS/JH, attend the Fall Meeting in November at All-Region Orchestra Clinic than the Orchestra Region Meeting at the All-State Music Conference in February. The newly-elected Region Chair will take over duties on March 1 (per the Constitution). The North and South Region Chair elections will still happen in different school years.

Region Recommendation: DO PASS

Action _____

O. 2 Amend Part II, Section VIII.D, point 3 to read "The instrumentation for the All-Region Orchestra will be as follows: ~~18~~ 16 1st Violins – ~~18~~ 20 2nd Violins - 12 Violas - 12 Cellos - 10 Basses

Proposed by: Gabriel Bruce/Jennifer Michaels

FOR: 21 AGAINST: 0 ABSTAIN: 0

Rationale - Traditionally, 1st Violins have been stronger players than 2nd Violins; this 16 - 20 split will help to create better balance within the ensemble. There are no longer alternates at the region level for orchestra, so when students decline to participate in clinic, it results in a smaller second violin section as students are moved up. This new proposal will result in a better balance even after students have dropped or moved.

Region Recommendation: DO PASS

Action _____

O.3 The All-State Symphonic Orchestra will be a four-day clinic with rehearsals beginning on the Wednesday before All-State Clinic and the performance on Saturday along with the concert bands, jazz bands, and choirs.

Wind, Brass, and Percussion players will be assigned to the ensemble in rank order from top to bottom based on All-State results. Vacancies in these sections will be filled in order from top to bottom. Wind, Brass, Percussion player participation in the All-State Symphonic Orchestra will not conflict with membership in any other All-State ensemble.

Proposed by: Jesse Collett/Mike Burkpile

FOR: 21 AGAINST: 0 ABSTAIN: 0

Rationale –

- *Continuing to offer a full symphonic orchestra would give our string students an opportunity to play in a full orchestra, which many of them do not have. The strings and winds/brass/percussion involved would be exposed to professional level repertoire which will better prepare them for their college experience and potential future performance opportunities.*
- *The nature of symphonic wind/brass/percussion affords those students prestigious solo positions, as they are one on a part. Often those parts are very different than what they would encounter in wind band music affording them a new educational experience.*
- *String players during Thursday/Friday rehearsals will be used for string sectionals and strings-only selections for the Saturday performance.*
- *Does not take away from the Band Wind Ensemble experience; there are no schedule conflicts.*
- *This schedule would allow the top wind players the prestige of playing in two All-State ensembles*
- *No additional cost for use of the Convention Center space*
- *No percussion moving between Convention Center and ASMSA*
- *Schedule is similar to the former Chamber Orchestra experience*
- *Possible Schedule*
 - Wednesday
 - *Full Orchestra Rehearsal at Convention Center*
 - *10AM-12PM Rehearsal*
 - *Lunch Break*
 - *2:00PM-5:30PM Rehearsal*
 - Thursday
 - *Strings only Orchestra Rehearsal at ASMSA*
 - *Band students attend their Band Ensemble Rehearsals*
 - *After Dinner*
 - *7:00PM-9:00PM Full Orchestra Rehearsal at Convention Center*
 - Friday - (no change to schedule)
 - *Strings only Orchestra Rehearsal at ASMSA*
 - *Band students attend their Band Ensemble Rehearsals*
 - Saturday
 - *8:30AM-10:15AM ASBOA All-State Dress Rehearsals - band students attend band ensemble*
 - *11:00-11:50AM Full Orchestra Warm-up in Arena*
 - *12:00PM Full Orchestra Concert*

Region Recommendation: DO PASS

Action _____

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

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 average. 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

4.5.23 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

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.

4.6.23 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

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

5.2.23 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

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

5.3.23 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

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.

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

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.

Committee has been created

Committee is still studying the request

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