

Arkansas School Band and Orchestra Association



ASBOA Executive Board Meeting Minutes Updated Agenda for the General Business Meeting – Thursday, August 1, 2024 *Draft Updated – 8/5/2024*

Call to Order – Keith Matthews, President 2023-2024

Moment of Silence – Invocation by Ralph Brody

Roll Call:

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

Region Chairs – Casey Buck, State Orchestra Chair; Jennifer Michael – South Orchestra; Curtis Hansen for 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, Matt Teague, Tammy Sangster, Doug Blevins, Keith Matthews, and Scott Villines

Past Presidents – Karen Dismuke

Explanation of Voting Procedure – Parliamentarian explains the voting process.

Motion to limit discussion to three (3) people for and three (3) people against with a two (2) minute time limit by Kara Reynolds/Josh Jackson

Action: DO PASS

AGENDA Committee Reports

Nominating Committee – Jessica Chipman, Chair

The current officers and board members for 2024-2025 is as follows:

Scott 'Rudy' Villines, President 2024-2025

Ralph Brody, 1st Vice President

Erica Hann, 2nd Vice President

Board Members:

Brian Pearson, Jon Schultz, Rachel Loretz, and Chris Moore

Greg Bruner, Parliamentarian

Dewayne Dove, Executive Secretary-Treasurer

Keith Matthews, Immediate Past President

Board Member Elect - Nikki Cook

Action: DO PASS

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

Scott thanked Keith for his service to ASBOA and for his friendship and support in following him on the board. Scott presents Keith with past president's plaque.

Executive Secretary-Treasurer Report 8/1/2024

All Regions Complete

Bids

State S & E Medals - \$2.50 + TX/SH
Region S & E Medals - \$1.35 + TX/SH
All-State Medals – \$2.15 + TX/SH
State Marching Contest Medals - \$2.55 + TX/SH
All prices are the same as this past bid cycle
Awarded to A&M Products Company for all medals
Proposed by: Julia Reynolds/Brian Pearson
FOR: 25 AGAINST: 0 ABSTAIN: 0
Action: DO PASS
Sight-Reading Shadow Box Plaque - \$35 +tax
Pending approval of product at the ABA convention awarded
to Conway Trophy
Proposed: Kelsey Hicks/Brian Pearson
FOR: 23 AGAINST: 0 ABSTAIN: 2
Action: DO PASS

Sweepstakes Bar and Bar Plaque - \$23.00 SH/INC, \$80.00
SH/INC (Same as last bid cycle) awarded to A&M Products
Company
Proposed by: Rusty Hart/Daniel Dunn
FOR: 25 AGAINST: 0 ABSTAIN: 0
Action: DO PASS

Sweepstakes Trophy - \$130.34 T/S Inc. awarded to Winner's
Cup Awards pending approval of product at the ABA
convention
Proposed by: Rusty Hart/Brian Pearson
FOR: 25 AGAINST: 0 ABSTAIN: 0
Action: DO PASS

Second Division Plaque - \$25 SH/INC awarded to A&M
Products Company pending approval of product at the ABA
convention
Proposed by: Rusty Hart/Kim Webb
FOR: 25 AGAINST: 0 ABSTAIN: 0
Action: DO PASS

Combo/First Division Plaque "11" State of AR - \$40.00 TX/SH
Inc. awarded to A&M Products Company pending approval of
product at the ABA convention
Proposed by: Rusty Hart/Daniel Dunn
FOR: 25 AGAINST: 0 ABSTAIN: 0
Action: DO PASS

All Bids approved
Proposed by Brian Pearson/Daniel Dunn
FOR: 24 AGAINST: 0 ABSTAIN: 0
Action: DO PASS
No Action Required

Profit and Loss – See Back of the Agenda

Audit and Finance Committee – Lisa Alford, Chair

The Audit and Finance Committee met on July 24. Lisa Alford, Rusty Hart, Phillip Nichols, Valerie Laney-Rowe and Dewayne Dove were in attendance. We reviewed the 2023-2024 Profit and Loss Report. Rusty Hart made the motion to accept the report as received and it was seconded by Valerie-Laney Rowe. The committee unanimously voted to accept the report.
Action: DO PASS

Resolutions Committee – Hope Bruner, Chair

Committee met on Thursday, July 25 at 8:40 PM. Members present include Nicole Prater, Jill Chentnik, Beth Madar, and Hope Bruner.

The following were recognized for the years of service to ASBOA and Arkansas Music Education:

Brandon Wilson	15
Caleb Pond	15
Cilla Green	15
Holly Gilbee	15
James Maestri	15
Janet Rush	15
Jared Jones	15
Jennifer Michaels	15
Jennifer Williams	15
Kira Staten	15
Mark Hendrick	15
Melanie Heikkila	15
Trey Antonetti	15
David Gaston	20
Eve Borg	20

Jesse Collett	20
Julie Rutherford	20
Julius Stevens	20
Karol Rulli	20
Kelly Wolfe	20
Michael Westbrook	20
Nicole Prater	20
Robert Meadows	20
Rojay Moore	20
Shane Fudge	20
Adam Gooden	25
Bill Mitchell	25
Dustin Chambers	25
Gregg Scott	25
Jennifer Church	25
Jennifer Townsend	25
Jon Shultz	25
Keith Matthews	25
Michelle Smith	25
Shawn McCracken	25
Sherry Nye	25
Brice Evans	25.5
Dale Hardman	30
Darrell Lawrence	30
Jill Chentnik	30
Kristi Brackett	30
Patrick Matarazzo	30
Tom Chentnik	30
Greg Bruner	31
Hope Bruner	31
James Pianalto	31
Janna Lane	31
Jim Carroll	31
Michael Bridges	31
Monty Hill	31
Peggy Jeffries	31
Robert Kloap	31
Shauna Thomas	31
Starla Welty	31
Stephen D. Alsup	31
John Long	32
Kari Jo Douglas	32
Mary Ann Haley	32
Omar A. Taweel	32
Joel Sillavan	33
Kevin Ray	33
Susan Ford	33
Terry Hogard	34
Jon Myers	35
Kevin D. Dunn	35
Grant Brinkle	36
Jim Spillars	36
John McLaren	37
David Stuart	38
Stewart Wright	40

The following retirees were recognized:
Don Colquitt

Brady Massey
John McClaren
Joel Sillavan
Omar Taweel

Recognize and encourage our new directors. New directors were asked to stand.

Honorary Membership was extended to:

Don Colquitt
Brady Massey
Jon McLaren
Joel Sillavan
Omar Taweel

Recommend Honorarium set forth in the ASBOA Constitution for Outgoing President – Keith Matthews

Action: DO PASS

Honor Ensemble Committee – Kara Reynolds, Chair

The Honor Ensemble Committee would like to congratulate the Honor Ensembles performing February 2025 at the Arkansas All-State Music Conference. Representing EEE is the Springdale Lakeside Wind Symphony, directed by Angel Mauldin. Representing EEEE is the Cabot Freshman Academy Symphonic Band, directors John Prater and Erica Hann. Please try to join us at All-State for these amazing ensemble concerts.

Next spring for JH Honor Ensembles we will be accepting E and EE classifications. We highly encourage each of you with groups in these classifications to consider applying.

Executive Advisory Committee – Grant Brinkle/Kara Reynolds, 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

Substitute Motion – To Increase the Honorarium for Clinicians. Increase jazz audition and clinic fees for jr. high and sr. high \$2.00 per student. Increase concert band and orchestra audition and clinic fees for jr. high and sr. high \$1.00 per student. The money will be used to increase clinician honorarium to \$250 per day beginning with the 2024 - 2025 school year.

Proposed by: Greg Bruner/Matt Teague

Committee Recommends: DO PASS

For: 7 Against: 0 Abstain: 0

*Rationale – The increase in audition and clinic fees should supply the funds needed to increase the clinician honorarium. While still trying to keep the registration fees low, this provides funding for an honorarium that puts us closer to surrounding states. *This will require an administrators' vote.*

For: 23 Against: 1 Abstain: 0

Board Recommends: DO Pass

Rationale – Board agrees with the committee's report.

Action: DO PASS

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

Committee Recommends: DO NOT PASS

For: 0 Against: 7 Abstain: 0

Rationale – If the constitution is followed concerning event registration and payment, there will be sufficient funds available to cover the cost of each event. Each event must be self-sustaining is a requirement of the AAA office.

Redistributing funds could possibly put the ASBOA Office in a financial bind as overage is a large part of the monies needed to pay salary and outstanding bills over the summer until registration fees start coming in. ASBOA did not profit as indicated in the region's rationale.

For: 0 Against: 24 Abstain: 0

Board Recommends: DO NOT PASS

Rationale – Board agrees with the rationale from the committee.

Action: DO NOT PASS

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 - Errors are made for many reasons. A band should not be given a lower score than the rubric reflects.

Adjudicator training requires judges to match the rating to the rubric. This ensures consistency with what is already required. In some cases, directors' jobs could be in jeopardy over an adjudicator's mishap or miscalculation and currently there is no recourse through ASBOA. The enforcement of the current rule is not conducive to transparency between parties. 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. Reasonable recourse for mistakes could avoid possible future litigation.

Region Recommendation: DO PASS

Motion to send to the Constitution and By-Laws Committee

Proposed by: Kara Reynolds/Keith Matthews

FOR: 0 AGAINST: 24 ABSTAIN: 0

Motion to send to the Executive Advisory Committee

Proposed by: Kara Reynolds/Todd Johnson

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – This needs to be studied by the group that created the rubric. The rubric has been updated before, and it may be time to update the rubric/adjudication sheet completely.

Substitute Motion: For the region concert assessment, the rubric will be combined with the score sheet. All score sheets for assessment events will be uploaded as a PDF into the region’s Google Drive before the score sheets are released to the director.

Proposed by: Kara Reynolds/ Keith Mathews

Committee Recommends: DO PASS

FOR: 7 AGAINST: 0 ABSTAIN: 0

Rationale – Combining the rubric and adjudication sheet together should help eliminate errors. By uploading a PDF of the results to the Google Drive allows a permanent record of what was marked. A director can already appeal the results to the Rules Committee.

For: 24 Against: 0 Abstain: 0

Board Recommendation: DO PASS

Rationale – The board agrees with the committee’s rationale. Note, that a director has always been able to appeal to the Rules Committee.

Action: DO PASS

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

Board Recommends: DO PASS (to send to committee)

Rationale – The board agrees that this needs to be studied by the Executive Advisory Committee.

Still in Committee

Rationale – The committee would like to hold and evaluate finances for the upcoming school year.

Concern - ASBOA is currently not providing health insurance for office staff as required by our employees’ contracts. Though recognized by Arkansas Teacher Retirement as a stand-alone entity, we are not recognized by the Employee Benefits Division. A solution is to pay an insurance stipend to our employees the same amount that a school district pays to the Employee Benefits Division for employees to purchase insurance.

Motion - ASBOA will pay each office staff member the amount equal to health insurance cost per month as follows: \$234.50 - Health Insurance and \$ 24.00 - Eye and Dental Insurance.

Proposed by: Greg Bruner/Keith Mathews

Committee Recommends: DO PASS

For: 7 Against: 0 Abstain: 0

Rationale - This measure does not increase ASBOA expenses. It allows our organization to continue to provide health insurance for ASBOA office staff.

For: 24 Against: 0 Abstain: 0

Board Recommendation: DO PASS

Rationale – The board agrees with the committee’s rationale.

Action: DO PASS

The Executive Advisory Committee has chosen two outstanding candidates for the Ray and Ruth Brandon Scholarship – Jacob Happy and Allison Spears.

Rules Committee – Greg Bruner, Chair

Item was referred to the Constitution and By-Laws Committee. See the Constitution and By-Laws Committee Report.

Constitution and By-Laws Committee – Greg Bruner, Chair

The Constitution and By-Laws committee met at 8pm on July 18, 2024 via Google Meet. The following members were present: Greg Bruner, chair, Mark Bailey, Grant Brinkle, Nathan Cunningham, and Meghan Langley (all present).

The following items were discussed:

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.

Original: 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. (ABA 2023)

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

Motion to send to the Constitution and By-Laws Committee

Proposed by: Kara Reynolds/Keith Matthews

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – There is a proposal from last year that is very similar to this that the Constitution and By-Laws Committee is already studying.

Substitute motion: Amend Section II, C to read:

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.

AND

Amend Section II, B, #3 to

3. Individuals participating in region and/or state events sponsored by the ASBOA MUST BE BONA FIDE 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.) (ABA 2023)

Rationale: After MUCH discussion, the committee felt that with the changing scope of marching band and jazz bands that meet ONLY outside of the school day, that this would allow students to still participate in the programs. The larger program of marching band is registered through ASBOA. The question of individual participation in region/state events will be covered under Section II, B, #3 requiring students to be a part of an ASBOA registered group in order to participate in these events.

For: 24 Against: 0 Abstain: 0

Board Recommendation: DO PASS

Rationale – This allows for some flexibility within a student’s schedule to still participate. This also keeps the policy that ASBOA events are for ASBOA registered organizations and members.

Action DO PASS

4.5.23 – NO ACTION NEEDED

4.6.23– Still in Committee

5.2.23 and 5.3.23—The person who made the original motion (Greg Bruner) agreed to rescind and the committee voted to dissolve these motions.

NO ACTION NEEDED

The following item was referred to the Constitution /By-Laws committee by the Rules Committee:

From the Rules Committee

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

Motion to send to the Rules Committee.

Proposed by: Kara Reynolds/Sheila Brooks

FOR: 23 AGAINST: 0 ABSTAIN: 1

Rationale – This needs to be studied by committee. There are several items to consider if we choose to allow ninth grade students to audition at the high school level.

Committee Recommendation: DO NOT PASS.

Rationale:

- 1. AAA allows us to have stricter rules. We have chosen to use 9th grade as the highest level of junior high – just like AAA.*
- 2. By matching and following the rules of AAA concerning 9th grade participation in high school events, once a 9th grade student participates in a high school event, they are no longer eligible to participate at the junior high level for anything dealing with band or orchestra. So, if student participates in their 9-12 marching band, then they can no longer audition for junior high all-region. If a student tries out for senior high all-region and they are on a junior high campus, they can no longer participate in their junior high band/orchestra for concert assessment or for solo and ensemble assessment.*
- 3. This would require a fourth set of audition materials, and could not go into effect until music was selected.*

For: 0 Against: 24 Abstain: 0

Board Recommends: DO NOT PASS

Rationale – Board agrees with the rationale from the committee.

Action: DO NOT PASS

The committee would like to propose the following motion:

Add the following statement to the ASBOA Constitution, Appendix A, Section F:

12. Regions may select a clinician from within their own participating schools to conduct a group at their region clinic. However, the director/teacher from a participating school may NOT be paid as a clinician.

Rationale – After talking to the AAA office concerning a couple of summer board proposals that spoke of how to pay clinicians, the response from the AAA office was that directors of a participating school cannot be paid to judge or to clinic. This is considered a possible ethics violation as the director is an employee of a participating school. We need to have this in place to end the discussion and to be in compliance with what AAA has said. It should also be noted that this ruling by AAA does not aid the ASBOA Office. Since part of our funding is overage, this could possibly cut into our monies since it is cheaper to have paid someone within the region.

For: 24 Against: 0 Abstain: 0

Board Recommendation: DO PASS

Rationale – This places into our constitution and by-laws the policy that was handed down from AAA.

Action: DO PASS

State Contest Committee – Jon Shultz, Chair

Host bid awarded to Jonesboro High School. (Dates for State Concert Contest – April 14-17, 2025)

Proposed by: Brian Pearson/Keith Matthews

FOR: 23 AGAINST: 0 ABSTAIN: 2

Action: DO PASS

In response to Proposals 8.1, 5.7, and 5.8 the State Contest Committee has the following recommendations:

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

Committee recommends a DO PASS with the following amendments:

The draw for State Concert Contest will occur within 5 Business Days of the entry due date. Those that want to attend the draw, in person, will be allowed to attend as long as they RSVP the ASBOA Executive Secretary within 3 business days of the set draw date. These procedures will be also added to the State Marching Contest.

FOR: 24 AGAINST: 0 ABSTAIN: 0

Board Recommends: DO PASS

Action: DO PASS

As amended:

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.” The draw for State Concert Contest will occur within 5 Business Days of the entry due date. Those that want to attend the draw, in person, will be allowed to attend as long as they RSVP the ASBOA Executive Secretary within 3 business days of the set draw date. These procedures will be also added to the State Marching Contest.

FOR: 25 AGAINST: 0 ABSTAIN: 0

Board Recommends: DO PASS

Rationale- This allows for a random draw of performance times for each classification after the registration deadline. By waiting until after the registration deadline, the draw will involve only those ensembles planning to attend the contest. By providing the RSVP, the Executive Director will know who wants to see the draw live in person.

Action: DO PASS

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

Committee recommends a DO NOT PASS

Rationale – This is covered in 8.1. The ASBOA Office struggles to get directors to fill out google forms properly during the time frame of all-state tryouts. There is already enough to do to get ready for tryouts and clinic. The draw needs to occur after the due date for registration.

Board Recommends: DO NOT PASS

FOR: 0 AGAINST: 25 ABSTAIN: 0

Rationale – The board agrees with the rationale from the committee.

See committee’s amended 8.1 proposal.

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’s 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

Committee recommends a DO NOT PASS.

Rationale: this is covered in 8.1. ABA is not governed by ASBOA, so we are not in charge of the schedule of events. In addition, at that time of the year we don't know what schools are going to be members of ASBOA or AAA. If we were to actually draw every school in the state, we would be creating an event that would take over two hours to complete. The number of groups that then cancel out of the event would cause confusion with the remaining groups.

Board Recommends: DO NOT PASS

FOR: 0 AGAINST: 25 ABSTAIN: 0

Rationale – The board agrees with the rationale from the committee.

See committee's amended 8.1 proposal.

Proposals from the Committee:

Proposal 1: Extend the State Concert Contest to a 4-Day Event

Rationale – Extending the event to four days will make the schedule more manageable for both the host and the ASBOA Office. This extension allows for better organization and allocation of time for each performance, reducing the risk of running over time and minimizing stress for participants and organizers.

Board Recommends: DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – The board agrees with the rationale from the committee.

Action: DO PASS

Proposal 2: Allow Flexibility in Scheduling by ASBOA Executive Secretary

Rationale: Granting the ASBOA Executive Secretary the flexibility to set the schedule based on the number of entries in each classification will enable a more balanced and efficient event. Similar to the State Marching Contest, this approach will help distribute performances evenly across the four days, ensuring a smoother and more predictable schedule.

Board Recommends: DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – The board agrees with the rationale from the committee.

Action: DO PASS

Proposal 3: Hiring a Second Panel of Judges

Rationale – Introducing a second panel of judges, with three judges working for two days and three different judges for the remaining two days, will reduce fatigue and maintain high judging standards. This setup also broadens the pool of potential judges, as it is easier for individuals to commit to a shorter two-day judging period rather than four consecutive days.

Board Recommends: DO PASS

FOR: 21 AGAINST: 0 ABSTAIN: 4

Rationale – This was one of the requests of last year's judging panel. The board also agrees with the rationale from the committee.

Action: DO PASS

Proposal 4: Establish March 1st as the SCC Entry Deadline

Rationale – Setting a fixed deadline of March 1st for State Concert Contest (SCC) entries will provide clarity and predictability for participants. This deadline gives the ASBOA Office sufficient time to organize and finalize the event schedule while allowing participants ample time to make their travel arrangements.

Board Recommends: DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – This will allow the ASBOA Office time to create a schedule based upon the number of entries per classification and provides the ensembles time to secure their transportation.

Action: DO PASS

Proposal 5: Update State Concert Adjudication Sheet and Rubric. See attached Adjudication Form and Rubric

Rationale – We believe it is time to implement a more comprehensive instrument that provides greater detail for adjudicating ensembles. The original purpose of the sheets currently in use was to identify the state honor band, and they were not designed to give detailed ratings to ensembles. By adopting these new adjudication sheets, we aim to offer a better tool for our adjudicators,

enhancing their ability to evaluate the ensembles more effectively. We are confident that these changes will provide a more accurate and constructive assessment of performances, ultimately benefiting the development of concert bands across our state.

For: 24 Against: 0 Abstain: 0

Board Recommendation: DO PASS

Rationale – The board agrees with the committee’s rationale.

Action: DO PASS

State Jazz Committee – Trent Warner, Chair

The All-State Jazz Band Committee met via Zoom on July 23, 2024 at 6:00PM. All committee members were in attendance (Trent Warner, Josh Jackson, Carl L. McCraney, Jr., Kameron Willis, Brice Evans, David Gaston, Albert Ortiz, Michael Ferguson, and Adam Coats)

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

Motion to send to the Jazz Committee

Proposed by: Todd Johnson/Keith Matthews

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – The Jazz Committee needs to study this along with the proposal to reduce the amount of scales or key centers required.

Committee Recommendation: DO PASS

FOR: 9 AGAINST: 0 ABSTAIN: 0

Rationale - This proposal provides a more real-world application for the students auditioning on piano while playing their key centers. This will allow for the key center process to be a more in depth and educational process for the students.

For: 24 Against: 0 Abstain: 0

Board Recommendation: DO PASS

*Rationale – The board agrees with the committee’s rationale. *Note that this will not begin until the 2026-2027 school year when we start back with SET I.*

Action: DO PASS

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: Motion to send to the Jazz Committee

Proposed: Kara Reynolds/Todd Johnson

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – The Jazz committee needs to study this before it is put in place. With a proposal concerning keyboard scales, how does this need to be worded. Also note, that this cannot be put in place until the start of the next cycle (2026-2027).

Committee Recommendation: DO PASS

FOR: 9 AGAINST: 0 ABSTAIN: 0

Rationale - This proposal will help streamline the audition process at the region and state level while still achieving the level of rigor expected to give the students the most well-rounded experience possible during jazz band auditions.

Motion to amend the start date to 2026-2027

Proposed by: Jon Shultz/Kara Reynolds

For: 23 Against: 0 Abstain: 1

Board Recommendation: DO PASS

Rationale – Because this is a change in the amount of material involved in the tryout, this needs to start with SET I.

Action: DO PASS

Motion as amended: Require two key centers for winds, strings, and piano instead of three for All-Region and All-State Jazz Auditions starting the 2026-2027 school year.

For: 24 Against: 0 Abstain: 0

Board Recommendation: DO PASS

Rationale – The board agrees with the committee's rationale.

Action: DO PASS

State Jazz Festival – Trent Warner, Chair

The State Jazz Contest Committee met via Zoom on July 25, 2024 at 5:00PM. Committee members in attendance (Trent Warner, Brandon Wilson, Josh Jackson, Todd Johnson, and Timothy Mullenax)

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 Recommendation: DO NOT PASS

FOR: 0 AGAINST: 5 ABSTAIN: 3

Rationale - Due to a multitude of factors, the committee feels that the proposal for a State Jazz Assessment is not the best option to expand jazz performance opportunities for directors and students alike. In order to make a festival of this magnitude a viable option for our state, the continued growth in jazz education that has been in motion over the past several years will need to continue to grow significantly to sustain itself financially at the region and state level. It would be extremely difficult to standardize aspects of the assessment such as band size, repertoire grading requirements based on classification, judging the interpretation of the repertoire being performed by each ensemble and finding a well-rounded stable of capable educators to judge at each hypothetical region/state event. A festival of this type is also not prevalent in most state band organizations across the US that Arkansas aligns

its core pedagogical values with. We feel that this is not the right time to switch to this format and that it would take away from the spirit of jazz festivals that are already providing great performance opportunities for our state jazz programs.

For: 0 Against: 24 Abstain: 0

Board Recommends: DO NOT PASS

Rationale – Board agrees with the rationale from the committee. Voting against the proposal will dissolve the research towards creating a state contest and will allow organizations to continue their jazz festivals that are in place currently.

Action: DO NOT PASS

State Percussion Committee – Sean Lane, Chair

The All-State Percussion Committee has decided to withdraw the current "Hybrid" audition proposal and replace it with the attached proposal. Etudes for study will be made available to ASBOA members this fall. If we feel the membership is satisfied with the quality of the etudes and the logistics of the audition process, we will seek a vote of approval. We believe that the time and effort invested in developing this new procedure will result in significant educational benefits for our students and a more logical assessment methodology.

See attachment from the committee.

Region IX – Todd Johnson, Chair; Stephanie Huffmaster, 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: Motion to send to the Jazz Committee

Proposed: Kara Reynolds/Todd Johnson

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – The Jazz committee needs to study this before it is put in place. With a proposal concerning keyboard scales, how does this need to be worded. Also note, that this cannot be put in place until the start of the next cycle (2026-2027).

See Committee Report

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.

Rationale – 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

Board Recommends: Do Pass

FOR: 16 AGAINST: 6 ABSTAIN: 3

Rationale – We have been using three judges for several years.

Action: DO PASS

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

Board Recommends: DO PASS (to send to committee)

Rationale – The board agrees that this needs to be studied by the Executive Advisory Committee.

Still in Committee

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

Board Recommends: DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – Last year we passed a proposal that allowed a student to attend any region clinic and meet the requirement to tryout for the all-state bands. This will fix the loophole that was created and require students to attend the correct clinic.

Action: DO PASS

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

See the State Contest Committee Report

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 Recommendation: DO PASS

Motion to amend: Change wording from bands to ensembles.

Proposed by: Julia Reynolds/Kara Reynolds

FOR: 25 AGAINST: 0 ABSTAIN: 0

Board Recommends: DO PASS

Action: DO PASS

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

Board Recommends: DO PASS

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – The board agrees that each ensemble should have their primary director for all parts of the assessment time frame.

Action: DO PASS

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

Motion to send to the Rules Committee.

Proposed by: Kara Reynolds/Sheila Brooks

FOR: 23 AGAINST: 0 ABSTAIN: 1

Rationale – This needs to be studied by committee. There are several items to consider if we choose to allow ninth grade students to audition at the high school level.

See Committee Report

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

Motion to amend to say Appendix A instead of Section IV.

Kim Webb/Kara Reynolds

FOR: 24 AGAINST: 0 ABSTAIN: 0

Board Recommends: DO PASS

Action: DO PASS

Motion as amended:

Define Late Fees in Appendix A 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.

Board Recommends: DO PASS

FOR: 23 AGAINST: 0 ABSTAIN: 1

Rationale – This will clarify and update this section of the Appendix. Appendix A Section L is for Delinquent Accounts – Reports – Fees. This will update line items 1 and 3 – providing specific amounts for being delinquent on paying registration fees. Item two and item 4 of this section will remain as they are.

Action: DO PASS

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

Board Recommends: DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 0

Rationale – This proposal has an updated form that was presented in new business. In the original form as presented here, students who did not play a true euphonium would not be allowed to try out for senior high all-region or all-state. The updated proposal was sent out to the membership but not in time for it to be considered here. It could be presented and voted on as new business.

Action: DO NOT PASS

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.*

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.

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.

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

Board Recommends: DO PASS

*Rationale – The board agrees that by the time students reach the high school level that they should be reading bass clef for an instrument that primarily reads bass clef. The board also recognizes that junior high students may still need some time to make the switch from treble to bass clef and that having both clefs for junior high needs to remain. *Note that if this is passed, that it cannot go into effect until the 2026-2027 school year.*

Action: DO PASS

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

Motion to send to the Jazz Committee

Proposed by: Todd Johnson/Keith Matthews

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – The Jazz Committee needs to study this along with the proposal to reduce the amount of scales or key centers required.

See Committee’s Report

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 -

Errors are made for many reasons. A band should not be given a lower score than the rubric reflects.

Adjudicator training requires judges to match the rating to the rubric. This ensures consistency with what is already required.

In some cases, directors' jobs could be in jeopardy over an adjudicator's mishap or miscalculation and currently there is no recourse through ASBOA.

The enforcement of the current rule is not conducive to transparency between parties.

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.

Reasonable recourse for mistakes could avoid possible future litigation.

Region Recommendation: DO PASS

Motion to send to the Constitution and By-Laws Committee

Proposed by: Kara Reynolds/Keith Matthews

FOR: 0 AGAINST: 24 ABSTAIN: 0

Motion to send to the Executive Advisory Committee

Proposed by: Kara Reynolds/Todd Johnson

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – This needs to be studied by the group that created the rubric. The rubric has been updated before, and it may be time to update the rubric/adjudication sheet completely.

See Committee’s Report

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: No action needed.

Rationale – Currently clinicians can be paid for by using funds obtained by audition and clinic registration fees.

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

Board Recommends: DO NOT PASS

FOR: 0 AGAINST: 25 ABSTAIN: 0

See the State Contest Committee Report

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

Board Recommends: DO NOT PASS

FOR: 0 AGAINST: 25 ABSTAIN: 0

See the State Contest Committee Report

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

Motion to send to the Constitution and By-Laws Committee

Proposed by: Kara Reynolds/Keith Matthews

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – There is a proposal from last year that is very similar to this that the Constitution and By-Laws Committee is already studying.

See Committee’s Report

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: See Action from 5.5

Rationale – This is almost word for word the same as proposal 5.5. This was sent along with 5.5 to the Executive Advisory Committee.

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 Burkepile

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

Motion to send back to the Orchestra for clarification.

Proposed by: Julia Reynolds/Kara Reynolds

FOR: 23 AGAINST: 0 ABSTAIN: 1

Rationale – During discussion, there was confusion on whether this was to also affect the South Orchestra Region. The board felt like this needed to be sent back for clarification.

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 Bases**

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

Board Recommends: DO PASS

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – The board agrees with the region’s rationale.

Action: DO PASS

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 Burkepile

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: NO ACTION

Rationale – The AAA Office has said that we cannot have a four-day clinic for one ensemble. They will allow us to go back to having the Chamber Orchestra on Wednesday and Thursday, and the String Orchestra Thursday through Saturday.

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

See Committee's Report

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

See Committee's Report

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.

See Committee's Report

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

See Committee Report

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.

See 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

See Percussion Committee's new report

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

See Committee's 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

FROM REGION 5 to REPLACE PROPOSAL 5.2

PROPOSAL:

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,” with an additional section to define a proper “euphonium.”

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

Replace the language of the “Baritones (either clef)” with “Euphoniums/Baritones (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/baritone” 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, should be encouraged to audition on a genuine euphonium with a large, conical bore between 14.5mm and 16.8mm increasing diameter down the length of the instrument. (As opposed to a baritone horn with a bore size of strictly 13mm remaining the same cylindrical size down the bore of the instrument.)

RATIONALE:

To clarify the language and to use terms more descriptive of the instruments that are being used in our band programs and to promote the proper use of the “euphonium” in our All-Region and All-State bands.

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)

To avoid confusion and to promote proper education for students and directors, the correct instrument name should be used in addition to the soon-to-be-outdated use of “baritone” in the Wind Band setting. 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) or in marching band programs that use marching baritones.

Most, if not all, students in our band programs are using true euphoniums in our school bands and may not fully understand the difference between the two instruments. Clarification is needed to provide equal education to all in understanding our expectations of euphonium students at the region and state level to create a more fair audition process. *Important to note, the only qualifications to differentiate these instruments is the bore shape (cylindrical vs. conical) and not any valve or mouthpiece requirements. Euphoniums can have any configuration of 3-4 valves (side action or not) and will have a 14.5-16.8mm conical bore size. Unfortunately, any student that is still using a true baritone (marching or brass band style) in our audition process is being set up for failure with our scoring procedures. If a student is using a baritone in place of a euphonium, the tone score of this student would be lower 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 F-attachment trombone, it is more accurately performed on a true euphonium. This is similar to us discouraging students from using sousaphones, mellophones, Eb tenor horns, or cornets for region and state level ensembles. A description is needed in the constitution to provide equal education to all for the state's expectation of our euphonium students at the region and state level.*

Proposed by: Kaitlin Roll/Trent Smith

Motion to amend: Strike everything in the proposal past the statement Euphonium/Baritone in the first sentence.

Proposed by: Keith Matthews/Todd Johnson

FOR: 24 AGAINST: 0 ABSTAIN: 0

Board Recommends: DO PASS

Motion as amended: 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.”

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – Over time and various changes to the constitution and by-laws, the words baritone and euphonium have been used interchangeably throughout the document. To avoid confusion, this will standardize the language.

Action: DO PASS

No other new business.

Meeting was adjourned at 6:34 PM.



State Concert Contest/Assessment Evaluation Form

Classification:		Day:		Time:	
Name of Band or Orchestra:					
School:				City:	
	Title	Composer	ID#	Grade	Grade Required
1					
2					
3					
The number of students per grade used in this organization:					
	7 -	8 -	9 -	10 -	11 -
Grade majority of students were beginners					
Adjudicator Signature					
Areas of Review					
					Scoring
Sound Quality (30.0 points total)		Superior (I)	Excellent (II)	Good (III)	Fair (IV)
		Consistently	Frequently	Sometimes	Infrequently
		Poor (V)			
		Seldom	SUB SCORE		
Tone Quality (15 points)					
Natural (for classification)	<input type="checkbox"/> Vibrant (has energy)	<input type="checkbox"/> Blend	80 - 100	60 - 79	40 - 59
Free (of tension)	<input type="checkbox"/> Control (range/dynamics)	<input type="checkbox"/> Timbre	20 - 39	0 - 19	0 - 19
					x .15
					0.00
Pitch (15 Points)					
Accuracy	<input type="checkbox"/> Intonation	<input type="checkbox"/> Centered	80 - 100	60 - 79	40 - 59
Consistency	<input type="checkbox"/> Interval and Chord		20 - 39	0 - 19	0 - 19
					x .15
					0.00
Technical Accuracy (30.0 points total)					
Technique (15 points)					
Meets Demand	<input type="checkbox"/> Initiation/Releases	<input type="checkbox"/> Accuracy	80 - 100	60 - 79	40 - 59
Articulation/Bowing	<input type="checkbox"/> Flexibility/Dexterity		20 - 39	0 - 19	0 - 19
					x .15
					0.00
Rhythm (15 Points)					
Accuracy	<input type="checkbox"/> Steady Pulse	<input type="checkbox"/> Control	80 - 100	60 - 79	40 - 59
Tempi	<input type="checkbox"/> Precision (Vertical Alignment)		20 - 39	0 - 19	0 - 19
					x .15
					0.00
Musicality (35.0 points total)					
Interpretation, Musicianship (15 points)					
Style Application	<input type="checkbox"/> Balance	<input type="checkbox"/> Sense of Ensemble	80 - 100	60 - 79	40 - 59
Artistry	<input type="checkbox"/> Nuance	<input type="checkbox"/> Expressivity	20 - 39	0 - 19	0 - 19
					x .15
					0.00
Dynamics (10 points)					
Full Range (fff-ppp)	<input type="checkbox"/> Uniformity	<input type="checkbox"/> Appropriate Between Sections	80 - 100	60 - 79	40 - 59
Use of Subtle Dynamic Changes			20 - 39	0 - 19	0 - 19
					x .10
					0.00
Phrasing (10 Points)					
Appropriate Shaping	<input type="checkbox"/> Supports Tone		80 - 100	60 - 79	40 - 59
Planned and Executed			20 - 39	0 - 19	0 - 19
					x .10
					0.00
Performance Considerations (5.0 points total)					
Literature and Performance Consideration (5 Points)					
Literature Selection	<input type="checkbox"/> Appropriate Variety	<input type="checkbox"/> Error Recovery	80 - 100	60 - 79	40 - 59
Music Demonstrates Appropriate Challenges			20 - 39	0 - 19	0 - 19
					x .05
					0.00
Adjudicator Signature				Rating	Overall Score
				V	0.000
TIE BREAK RULES: In the case of a tie, the tie will be broken with total "tone quality" score, if still tied, then the "pitch" score will be used.					
Adjudication break down of ratings	Superior (I)	80 - 100	Excellent (II)	60-79.99	Good (III)
				40-59.99	Fair (IV)
				20-39.99	Poor (V)
					0-19.99

Date:

Ensemble

Classification

Achievement Level		Rating/Score		Considerations		
Superior	Performs Consistently	I (80 - 100)		Adjudication Suggestion in determining scoring/rating When determining score/rating please consider all elements and if the performers are demonstrating those specific areas Consistently (I), Frequently (II), Sometimes (III), Infrequently (IV) or Seldom to Never (V) please judge accordingly to the sum of each identifier in each category.		
Excellent	Performs Frequently	II (60 - 79.99)				
Good	Performs Sometimes	III (40 - 59.99)				
Fair	Performs Infrequently	IV (20 - 39.99)				
Poor	Performs Seldom	V (0-19.99)				
Category	Superior (I)	Excellent (II)	Good (III)	Fair (IV)	Poor (V)	
	Demonstrate the highest achievement of a scholastic music ensemble performance	Demonstrate an excellent scholastic music ensemble performance in class	Demonstrate an average scholastic ensemble performance in class.	Demonstrates a below average scholastic music ensemble performance in class.	Demonstrates a improper scholastic music ensemble performance in class.	
Sound Quality	Tone Quality	The performers tone quality is consistently natural, vibrant, free of tension, controlled, blends well with the section and ensemble and consistently demonstrates the correct timbre.	The performers tone quality is frequently natural, vibrant, free of tension, controlled, blends well with the section and ensemble and frequently demonstrates the correct timbre.	The performers tone quality is sometimes natural, vibrant, free of tension, controlled, blends well with the section and ensemble and sometimes demonstrates the correct timbre.	The performers tone quality is infrequently natural, vibrant, free of tension, controlled, blends well with the section and ensemble and infrequently demonstrates the correct timbre.	The performers tone quality is seldom to never natural, vibrant, free of tension, controlled, blends well with the section and ensemble and seldom to never demonstrates the correct timbre.
	Pitch	The performers pitch is consistently accurate, well-centered, and is in-tune melodically and harmonically within the section and ensemble.	The performers pitch is frequently accurate, well-centered, and is frequently in-tune melodically and harmonically within the section and ensemble.	The performers pitch is sometimes accurate, well-centered, and is sometimes in-tune melodically and harmonically within the section and ensemble.	The performers pitch is infrequently accurate, well-centered, and is infrequently in-tune melodically and harmonically within the section and ensemble.	The performers pitch is seldom or never accurate, well-centered, and is seldom to never in-tune melodically and harmonically within the section and ensemble.
Technical Accuracy	Technique	The performers technique consistently meets the demand of the selection, each note has a proper start and release, is accurate within the pulse, and demonstrates appropriate articulation and flexibility.	The performers technique frequently meets the demand of the selection, each note has a proper start and release, is accurate within the pulse, and frequently demonstrates appropriate articulation and flexibility.	The performers technique sometimes meets the demand of the selection, each note has a proper start and release, is accurate within the pulse, and sometimes demonstrates appropriate articulation and flexibility.	The performers technique infrequently meets the demand of the selection, each note has a proper start and release, is accurate within the pulse, and infrequently demonstrates appropriate articulation and flexibility.	The performers technique seldom or never meets the demand of the selection, each note has a proper start and release, is accurate within the pulse, and seldom or never demonstrates appropriate articulation and flexibility.
	Rhythm	The performers rhythm is consistently accurate, steady in pulse, controlled, precise and demonstrates proper control of all tempos.	The performers rhythm is frequently accurate, steady in pulse, controlled, precise and frequently demonstrates proper control of all tempos.	The performers rhythm is sometimes accurate, steady in pulse, controlled, precise and sometimes demonstrates proper control of all tempos.	The performers rhythm is infrequently accurate, steady in pulse, controlled, precise and infrequently demonstrates proper control of all tempos.	The performers rhythm is seldom or never accurate, steady in pulse, controlled, precise and seldom or never demonstrates proper control of all tempos.
Musicality	Interpretation/ Musicianship	The performers/conductors interpretation and musicianship consistently demonstrates appropriate application of proper style, nuance, expressivity, and maintains a balance of these artistic expression elements staying true to the composer intent while satisfying one's own interpretation.	The performers/conductors interpretation and musicianship frequently demonstrates appropriate application of proper style, nuance, expressivity, and frequently maintains a balance of these artistic expression elements staying true to the composer intent while satisfying one's own interpretation.	The performers/conductors interpretation and musicianship sometimes demonstrates appropriate application of proper style, nuance, expressivity, and sometimes maintains a balance of these artistic expression elements staying true to the composer intent while satisfying one's own interpretation.	The performers/conductors interpretation and musicianship infrequently demonstrates appropriate application of proper style, nuance, expressivity, and infrequently maintains a balance of these artistic expression elements staying true to the composer intent while satisfying one's own interpretation.	The performers/conductors interpretation and musicianship seldom or never demonstrates appropriate application of proper style, nuance, expressivity, and seldom or never maintains a balance of these artistic expression elements staying true to the composer intent while satisfying one's own interpretation.
	Dynamics	The performers dynamics consistently demonstrate a full range (fff-ppp), uniform from performer to performer, appropriate between sections and the use of subtle dynamic changes are consistently observed.	The performers dynamics frequently demonstrate a full range (fff-ppp), uniform from performer to performer, appropriate between sections and the use of subtle dynamic changes are frequently observed.	The performers dynamics sometimes demonstrate a full range (fff-ppp), uniform from performer to performer, appropriate between sections and the use of subtle dynamic changes are sometimes observed.	The performers dynamics infrequently demonstrate a full range (fff-ppp), uniform from performer to performer, appropriate between sections and the use of subtle dynamic changes are infrequently observed.	The performers dynamics seldom or never demonstrate a full range (fff-ppp), uniform from performer to performer, appropriate between sections and the use of subtle dynamic changes are seldom or never observed.
	Phrasing	The performers phrasing consistently demonstrates appropriate shaping, supports tone and is planned and well executed through the performance.	The performers phrasing frequently demonstrates appropriate shaping, supports tone and is frequently planned and executed through the performance.	The performers phrasing sometimes demonstrates appropriate shaping, supports tone and is sometimes planned and executed through the performance.	The performers phrasing infrequently demonstrates appropriate shaping, supports tone and is infrequently planned and executed through the performance.	The performers phrasing seldom or never demonstrates appropriate shaping, supports tone and is seldom or never planned and executed through the performance.
Performance Consideration	Literature/ Performance Consideration	When taking in consideration of all the above elements; the performers were remarkably challenged through literature selection, presented appropriate variety of musical styles, and recovered from error (if any) almost instantaneously .	When taking in consideration of all the above elements; the performers were appropriately challenged through literature selection, presented appropriate variety of musical styles, and recovered from error in a appropriate manner .	When taking in consideration of all the above elements; the performers were sometimes challenged through literature selection, sometimes presented appropriate variety of musical styles, and sometimes recovered from error.	When taking in consideration of all the above elements; the performers were infrequently challenged through literature selection, infrequently presented appropriate variety of musical styles, and infrequently recovered from error.	When taking in consideration of all the above elements; the performers were seldom or never challenged through literature selection, seldom or never presented appropriate variety of musical styles, and seldom or never recovered from error.

(Constitution amendments pages 4 - 6. Chatsworth score overlay page 7. Cost page 8.

Updated script guides pages 9 - 12. Composition specifications pages 13-16)

1. Replace all Junior High and Senior High Percussion etudes with 3 new sets of etudes for Snare Drum, Keyboard, and Timpani composed by Jeff Ausdemore.

● *Justifications:*

- *All of our current etudes are outdated and are difficult to make quality cuts for auditions.*
- *Many lack dynamic diversity.*
- *Snare etudes lack modern notation and a mix of closed and open rolls that are necessary skills for the students.*
- *2 of the 3 high school keyboard etudes are violin transcriptions and were not written for the keyboard.*
- *There are 3 revisions of the senior high keyboard etude book, and that has created discrepancies in each etude that limits the cuts that we can make for auditions.*
- *High school timpani etudes need to be for 4 timpani instead of 3 and Junior High for 3 instead of 2 in that everyone can better prepare the students for the music that they will perform at Region/State Clinics and college.*

2. Eliminate all rudiments from the percussion audition.

● *Justifications:*

- *The new snare drum etudes will include embedded junior high rudiments for the junior high etudes and the senior high will include some rudiments from both junior high and senior high rudiment list embedded in their etudes.*
- *Students will never be required to play a rudiment from slow to fast to slow in any band literature for region or state clinics making this an irrelevant audition procedure.*
- *It will cut off a minute of audition time.*
- *There are several interpretation discrepancies among teachers everywhere about the correct performance of the drag rudiments which leads to a lot of subjective scoring.*
- *The rudiment line on the scorecard will be replaced with “exercise rudiments” since the rudiments will be embedded in the exercise making them more relevant to performance.*
- *The wording in the constitution of “open-closed-open” can be and has been misinterpreted in the roll rudiments as open (double stroked) to closed (buzz stroked).*

3. Change the Timpani tuning time to “30 seconds total time” for Junior High auditions and “40 seconds total time” for Senior High auditions.

● *Justifications:*

- *The old 15 seconds per drum takes up too much time in the Timpani audition room.*
- *At Region and State clinics it is imperative that the student tunes in a timely manner.*

4. Remove all scales from the percussion audition.

● *Justifications:*

- *Percussion is the only instrument that requires you to perform 3 different etudes and sight-reading on 3 different instruments. This will reduce the vast amount of material that the student must prepare every year.*

- *Saves time in the audition process.*
- *Junior High and Senior High 2-mallet etudes will change keys at the beginning of each phrase based on the current list of scales for Junior High and Senior High to “make-up” for the removal of scales in the audition.*

5. Senior High keyboard audition will contain a 4-mallet etude and a 2-mallet etude performed & scored separately.

- *Justifications:*
 - *Modern day band literature requires the performer to possess the skill set of 4-mallet keyboard. This is mainly seen at the senior high level, therefore we must have a 4-mallet etude and a separate 2-mallet etude for the senior high keyboard audition. This year at All-State all 3 bands had 4-mallet keyboard parts.*

6. Remove Timpani Sight Reading from the percussion audition.

- *Justifications:*
 - *The committee has determined that if a student can sight read on snare drum and on keyboard, then they have the skills for timpani sight reading and do not need to be assessed.*
 - *The new 4 measure Crash Cymbal etude will be performed in the Timpani Audition Room and will take the place of Timpani Sight Reading on the scorecard.*

7. Add 2 auxiliary percussion etudes. Same etudes will be used through all 3 sets.

1. *Tambourine: 4-measure etude. One for Junior High and one for Senior High.*
2. *Crash Cymbal: 4-measure etude. One for Junior High and one for Senior High.*

- *Justifications:*
 - *Based on observations from region and state clinics the committee, has determined that many students lack the skill/technique to perform correctly on crash cymbals and tambourine. This is a skill that can't just be taught at the clinic. These same skill sets will also prepare the student to be a more well-rounded percussionist for their band program.*

Amend:

E. Audition Procedures

Page 17

Line 6. - Remove “and percussion” also at top of page 18 (also in line 6)

Page 18

Line 10. - Remove “keyboard (no rolls)” Remove “Drum rudiments are to be played “open-closed-open.”

Page 18 (Line 14) amend as follows:

14. Comprehensive percussion is to be divided at All-State as follows: one panel for timpani, (tune pitches of timpani exercise - 30 seconds maximum tuning time for junior high, 40 seconds maximum tuning time for senior high - strike each drum from lowest to highest consecutively in a half note rhythm quarter note =80, pick one 8 measure phrase of the timpani exercise from rehearsal mark A,B,C or D, chair will announce when the student will begin the crash cymbal exercise; one panel for keyboard, Senior High ONLY - pick one 8 measure phrase of the 4-mallet etude in the keyboard exercise from rehearsal mark A,B,C or D, pick one 8 measure phrase in the 2-mallet etude of the keyboard exercise from rehearsal mark A,B,C or D, Senior High ONLY - at the conclusion of the 4-mallet exercise the keyboard chair will announce when the student must begin the 2-mallet exercise, and sight reading for 2-mallets only - 20 second study time, 30 second performance time); one panel for snare drum, pick one 8 measure phrase of the snare exercise from rehearsal mark A,B,C or D and sight reading - 20 second study time, 30 second performance time, chair will announce when the student will begin the tambourine exercise.) Rooms/Instruments may be combined at the region level. Each student will have all equipment ready before entering the room (i.e. snare sticks, keyboard mallets, timpani mallets, permitted tuning device.) Students may use their own instruments - timpani sizes designated below. (ABA 2005,2012) (More information - Appendix C) [Paragraph 2 - no amendment.](#)

Paragraph 3 amend:

Students for Junior High All-Region auditions must play on the three timpani sizes indicated in the etude. Senior High All-Region & All-State auditions must use Timpani sizes 23”, 26”, 29”, and 32”.

[Paragraph 4 - no amendment.](#)

Amend Page 24 as follows:

Appendix C

The Strategy TRYOUT ROOM(S)

Each student will have all equipment ready before entering the room.

i.e. Snare sticks, keyboard mallets, timpani mallets, non-electronic devices. Students may use their own instruments.

Room 1 - Timpani

- Tryout order
 - Tune pitches of timpani exercise, 30 seconds maximum tuning time(Junior High) 40 seconds maximum tuning time(Senior High), *strike each drum from lowest to highest consecutively in a half note rhythm quarter note =80.*
 - One 8 measure phrase of the timpani exercise from rehearsal mark A,B,C or D.
 - Perform all of the Crash Cymbal etude.

Students may use only the specified timpani sizes stated in the Etude.

Audition host should provide the necessary drums and crash cymbals for the etudes and no more. Schools who bring their own equipment to auditions must only be allowed to use the specified number of drums for the etude.

Room 2 - Keyboard

- Tryout order
 - Senior High - one 8 measure phrase of the 4-mallet etude from rehearsal mark A,B,C or D plus one 8 measure phrase of the 2-mallet etude from rehearsal mark A,B,C, or D, at the conclusion of the 4-mallet exercise the keyboard chair will announce when the student must begin the 2-mallet exercise.
(Regions may decide to audition on the 4-mallet etude and 2-mallet etude or the 2-mallet etude only in which case they would need to use the Junior High Keyboard overlay for the scantron.)
 - Junior High - one 8 measure phrase of the keyboard etude from rehearsal mark A,B,C or D.
 - Sight reading for 2-mallets only - 20 second study time, 30 second performance time.

Audition host should provide a marimba or xylophone that has the note range of the keyboard etudes. Schools may bring their own xylophone or marimba to the auditions.

Room 3 - Snare Drum

- Tryout order.
 - One 8 measure phrase of the snare drum etude from rehearsal mark A,B,C or D.
 - Sight-read - 20 second study time; 30 second performance time.
 - Perform all of the tambourine etude.

Audition host should provide a snare drum and a tambourine that has a fully functional head on it. Schools may bring their own snare and tambourine to the auditions.

*Instruments/Rooms may be combined on the Region level.

Updated Scoring - Chatsworth Overlays.

SNARE DRUM

- A) Snare Ex - (60 points)**
- B) Exer Rudiments (15 points)**
- C) Music Express - (15 points)**
- D) Tempi - (10 points)**
- E) Snare SR - (25 points)**
- F) Tamb. Ex - (10 points)**

KEYBOARD - Senior High

- A) 4 Mlt Ex - (34 points)**
- B) 4 Mlt Music Express - (10 points)**
- C) 4 Mlt Tempi (8 points)**
- D) 2 Mlt Ex - (35 points)**
- E) 2 Mlt. Music Express - (10 points)**
- F) 2 Mlt. Tempi (8 points)**
- G) Keyboard SR - (30 points)**

KEYBOARD - Junior High

- A) Mlt Ex - (60 points)**
- B) Music Express - (25 points)**
- C) Tempi - (20 points)**
- D) Keyboard SR - (30 points)**

TIMPANI

- A) Tuning - (16 points)**
- B) Timpani Ex - (60 points)**
- C) Music Express - (30 points)**
- D) Tempi - (13 points)**
- E) Crash Cym Ex - (16 points)**

COST

Junior High and Senior High audition books can be purchased separately for \$40 or combined for \$80 Download format only. Purchase will include a “proof of purchase” printed on the etudes with the school name on each.

(This is equivalent to what JW Pepper does with ePrint.)

Downloads for Junior and Senior High include etudes for all 3 sets for all 3 instruments and videos that will include the following:

- *Each etude for each instrument will be performed by Jeff Ausdemore at full tempo, and possibly slower/rehearsal tempi as well.*
- *A teaching tutorial where Jeff utilizes his grad students playing while he coaches us (band directors) on what to look for, what to emphasize, etc. so we can be comfortable teaching our students.*

“My goal is to overwhelm the band directors in Arkansas with resources, clear paths to excellence, technique needed to be successful, practice strategies for the students AND wind directors that need help communicating to their percussion students.” - Jeff Ausdemore

Other necessary updates:

- *We will need to remove the keyboard scales and snare drum rudiments from the Junior High & Senior High All-Region/All-State required music list as well as update the audition material list in the same document to reflect the new etudes.*
- *We will need to put the link to purchase and download the new etudes and videos on the ASBOA website.*

Updated Script Guides:

Script Guide for All-Region and All-State Auditions

Percussion Timpani Room

- ❖ **As soon as the student has equipment set and is ready to tune the monitor states the student's audition number.** The student must give the room monitor a "thumbs up" that signals they are ready to tune.
- ❖ **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.
- ❖ **"Number _____ you begin tuning your timpani; (Junior High - "you have 30 seconds total tuning time starting now.") (Senior High - "you have 40 seconds total tuning time starting now")**
(Chairman should keep time.)
Only if tuning exceeds total tuning time, call, "Time," before moving to the next command.
- ❖ **"Please strike each drum from lowest to highest consecutively."**
- ❖ **"Please play your exercise."**
- ❖ **"Please proceed to the crash cymbals and play the exercise."**
- ❖ At the conclusion of the crash cymbal exercise,
"The monitor will bring you your audition pass and a judge's scorecard that you must sign on the back before you leave to proceed to the Keyboard Audition Room. Thank you."

Script Guide for Junior High All-Region Auditions

Percussion Keyboard Room

- ❖ **As soon as the student has equipment set and is ready to perform the monitor states the student's audition number.** The student must give the room monitor a "thumbs up" that signals they are ready to begin..
- ❖ **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.
- ❖ **"Number _____ please play your exercise."**

- ❖ **"You have twenty seconds to study the sight-reading music. You may not play your instrument during this time.**

The room monitor will place the sight-reading on your stand at this time." The inside room monitor will place the keyboard sight reading music on the student's music stand then states **"Okay"** at which time the chairman starts the timer.

- ❖ At the end of 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 scorecard that you must sign on the back before you leave. to proceed to the Snare Audition Room. Thank you."

Script Guide for Senior High All-Region and All-State Auditions Percussion Keyboard Room

- ❖ **As soon as the student has equipment set and is ready to perform the monitor states the student's audition number.** The student must give the room monitor a "thumbs up" that signals they are ready to begin..
- ❖ **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.
- ❖ **"Number _____ please play your 4-mallet exercise."**
- ❖ **Please play your 2-mallet exercise."**

- ❖ **"You have twenty seconds to study the sight-reading music. You may not play your instrument during this time.**

The room monitor will place the sight-reading on your stand at this time." The inside room monitor will place the keyboard sight reading music on the student's music stand then states **"Okay"** at which time the chairman starts the timer.

❖ At the end of 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 scorecard that you must sign on the back before you leave. to proceed to the Snare Audition Room. Thank you."

Script Guide for All-Region and All-State Auditions

Percussion Snare Room

❖ **As soon as the student has equipment set and is ready to perform the monitor states the student's audition number.** The student must give the room monitor a "thumbs up" that signals they are ready to begin.

❖ **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.

❖ **"Number _____ please play your exercise."**

❖ **"You have twenty seconds to study the sight-reading music. You may not play your instrument during this time.**

The room monitor will place the sight-reading on your stand at this time." The inside room monitor will place the snare reading music on the student's music stand then states **"Okay"** at which time the chairman starts the timer.

❖ At the end of twenty seconds say,
"Time, please play the sight-reading."

❖ **"Please proceed to the tambourine and play the exercise."**

❖ At the conclusion of the sight-reading say,
"The monitor will bring you your audition pass and a judge's scorecard that you must sign on the back before you leave. Thank you."

Composing Specifications for Jeff Ausdemore.

3 Etudes for Snare Drum, Keyboard and Timpani. 1 Etude Tambourine, 1 Etude Crash Cymbals for Junior High and Senior High.

General considerations for all 3 instruments:

All Etudes must have: (with the exception of Tambourine and Crash Cymbals)

- Performance instructions that include how articulations such as agogic, accent, marcato and staccato marking are to be performed. (Rather than including this on all of the etudes, this could be on a “General Guideline’s” page since these are applicable to Timpani, Keyboard and Snare Etudes)
- A wide range of dynamic contrast in each 8 measure phrase.
- Rolls of varied lengths.
- 32 measures composed in four - 8 measure phrases notated with rehearsal marks A,B,C,D marking the beginning of each phrase.

All Etudes may include:

- ritardando and accelerando passages.

JUNIOR HIGH SPEC'S

TIMPANI

- 3 Timpani. (No pitch changes within the etude.).
- At top left of page above the tempo specify the pitches for the etude from low to high along with the appropriate timpani size.
- Roll(s) on each pitch to demonstrate appropriate roll speeds.
- Slurred roll releases.
- Forte-piano rolls.
- 2- stroke “drags.” (Please indicate in the performance instructions that drags should be singled)
- Crossovers.
- Notated muffling.
- Recommended sticking where necessary, especially for crossovers.
- Use the following key signatures:
 - Etude 1: F Major.
 - Etude 2 B-flat Major.
 - Etude 3 E-flat Major.

KEYBOARD

- Compose in the range of a xylophone.
- Slurred roll releases.
- Start and end each phrase on the tonic.
- Double stops & double stop rolls in varied harmonic intervals.
- Change key signature at the beginning of each phrase:
 - Etude 1: Phrase A - G Major, Phrase B - e minor, Phrase C - D Major, Phrase D - a minor.
 - Etude 2: Phrase A - F Major, Phrase B - d minor, Phrase C - B-flat Major, Phrase D - g minor.
 - Etude 3: Phrase A - E-flat Major, Phrase B - c minor, Phrase C - A-flat Major, Phrase D - D-flat Major.

SNARE DRUM

- Specifically notated closed and open rolls using z's for closed rolls. Closed rolls should be notated without the skeleton (roll base), open rolls can be notated either way. When notating open rolls in non-skeletal (roll base) form please indicate in the instructional page that the slashes on the rhythm indicate a double-stroke roll and must be performed that way.
- Forte-piano closed rolls.
- 5, 7 and 9 stroke open rolls.
- Single Paradiddles with accent on the first partial.
- Alternating Flams.
- 2-stroke drags (ruffs). (Please indicate in the performance instructions that these should be performed "open".)
- Single strokes in 24th or 32nd note rhythms as tempi allows.

TAMBOURINE

- **1 Etude only.**
- Limit rolls to "shake" only.
- Specify technique (*i.e. fist & knee, tapped on edge, fist stop, etc.*)

CRASH CYMBALS

- **1 Etude only.**
- Let ring and choke crashes.
- No rhythms greater than 1/8th notes.

SENIOR HIGH SPEC'S

TIMPANI

- **4** Timpani. (No pitch changes within the etude.)
- In addition to the Junior High specs please include 3 stroke “drags.” (Please indicate in the performance instructions that these should be singled.)
- Use the following key signatures:
 - Etude 1: A-Flat Major.
 - Etude 2: G Major.
 - Etude 3: D Major.

KEYBOARD

- 3 etudes for 4-mallet. 3 for 2-mallet.
- Compose in the range of a xylophone.
- **4-Mallet Etudes:**
 - Start and end each phrase on the tonic.
 - Level of difficulty and 4-mallet stroke types equivalent to “Sea Refractions” and “Yellow After The Rain.” Please include sticking/mallet permutations.
 - Use the following key signatures:
 - Etude 1: E-flat Major.
 - Etude 2: A Major.
 - Etude 3: f harmonic minor.
- **2-Mallet Etudes:**
 - Start and end each phrase on the tonic.
 - Slurred roll releases.
 - Double stops & double stop rolls in varied harmonic intervals.
 - Change key signature at the beginning of each phrase:
 - Etude 1: Phrase A - E Major, Phrase B - c# harmonic minor, Phrase C - G-flat Major, Phrase D - e-flat harmonic minor.
 - Etude 2: Phrase A - B Major, Phrase B - g# harmonic minor, Phrase C - C Major, Phrase D - b harmonic minor.
 - Etude 3: Phrase A - A Major, Phrase B - f# harmonic minor, Phrase C - D-flat Major, Phrase D - b-flat harmonic minor.

SNARE DRUM

- Specifically notated closed and open rolls using z's for closed rolls. Closed rolls should be notated without the skeleton(roll base), open rolls can be notated either way. When notating open rolls in non-skeletal (roll base) form please indicate in the instructional page that the slashes on the rhythm indicate a double-stroke roll and must be performed that way.
- Forte-piano closed rolls.
- 5, 7 and 9 stroke open rolls, and longer when applicable.
- Single Paradiddles, Double Paradiddles and Paradiddle-diddles with accent on the first partial.
- Alternating Flam, Flam Accent, Flamacue.
- 2, 3, 4 and 6-stroke drags(ruffs). Double Drag Tap, Single Ratamacue. (Please indicate in the performance instructions that drags/ruffs should be performed "open".)
- Single strokes in 24th or 32nd note rhythms as tempi allows.

TAMBOURINE

- **1 Etude only.**
- Shake and thumb rolls only.
- Specify technique (*i.e. fist & knee, tapped on edge, fist stop, etc.*)

CRASH CYMBALS

- **1 Etude only.**
- Let ring and choke crashes
- No rhythms greater than 16th notes.



Arkansas School Band and Orchestra Association

Adjudicator's Comment Sheet – Concert

CLASS -	DAY -	TIME -				
NAME OF BAND OR ORCHESTRA -						
SCHOOL -				CITY -		
SELECTIONS PLAYED:						
	TITLE	COMPOSER	ID #	GRADE		
1						
2						
3						
The number of students per grade used in this organization:						
	7-	8 -	9 -	10 -	11 -	12 -
Grade majority of students were beginners -						

Signature of Adjudicator _____

The items circled or underlined by the adjudicator in the areas of concern on the rubric should accurately reflect the ensemble's overall rating.

ASBOA Concert Scoring Rubric					
	1 – Superior	2 – Excellent	3 – Good	4 – Fair	5 – Poor
FUNDAMENTAL TECHNIQUE					
Tone Quality	The tone is uniform, centered, consistent and well controlled throughout.	Most tones are uniform, centered, consistent and well- controlled throughout.	There is an overall good tone quality with some harshness and/or distortion at extended ranges and volume levels.	Most tones are not uniform, centered, consistent and well controlled throughout.	Tones are fragmented and rough.
Intonation	The ensemble performs in tune in all dynamic levels and ranges throughout the performance. There may be infrequent intonation errors that are quickly resolved.	The ensemble is well-tuned most of the time with occasional pitch problems.	The ensemble intonation is inconsistent.	The ensemble is rarely in tune.	There is a lack of tonal center that results in poor intonation.
Note Accuracy, Technique and Articulation / Bowing	The ensemble performs accurate notes with great dexterity and flexibility. Articulation / Bowing is clear, appropriate and consistent.	Accurate notes - Technical facility is excellent. Flaws occur infrequently during difficult passages. Articulation / Bowing is proper and consistent with only minor variations.	Technical facility is good most of the time. Flaws occur sometimes during difficult passages. Correct Articulation / Bowing is performed some of the time.	Flaws are evident in complex passages as well as relatively easier passages. Correct Articulation / Bowing is infrequent.	Technical facility is poor. Articulation / Bowing is inconsistent and not appropriate.
Rhythm, Precision and Tempo	Rhythms are accurate and vertically aligned. Tempos are accurate throughout the performance.	Rhythms are accurate and vertically aligned. Tempos are accurate most of the time.	Most rhythms are accurate and vertically aligned. Tempos are accurate some of the time.	Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy.	There is little or no rhythmic accuracy throughout the performance.
MUSICAL EFFECT					
Interpretation and Style	Performance is stylistically accurate.	Performance is stylistically accurate most of the time.	Performance is stylistically accurate some of the time.	There is little stylistic interpretation of the music.	Performance is stylistically incorrect.
Balance and Blend	Chords balanced at all dynamic levels and melody clearly heard.	Most chords are balanced and melody is usually heard.	Most chords are not balanced and the accompaniment often covers the melody.	There are incomplete chord sounds. Accompaniment and melody are not well defined.	Several parts are missing. Ensemble is consistently out of balance.
Phrasing, Expression and Dynamics	Great attention is paid to the shaping of phrases while displaying a wide range of appropriate dynamics throughout the performance.	Most phrases have musical shape and the ensemble displays a consistent dynamic range most of the time.	There is a basic attempt to shape phrases and dynamic variation is apparent, but range of dynamic level is limited.	There is a minimal attempt to shape phrases but the ensemble attempts some dynamic changes.	There are no discernable phrases. or meaningful dynamic changes.

Fundamental Technique Comments

Musical Effect Comments

Additional Comments(Including Stage Presence, Discipline, Posture, Strong Points, Weak Points)

Recommended for Division _____
 1 2 3 4 5 Signature of Adjudicator _____
 Circle & Write Out (I, II, III, IV or V)

Arkansas School Band & Orchestra Association

Profit & Loss

07/23/24

July 2023 through June 2024

Accrual Basis

	Jul '23 - Jun 24
Income	
Designated Income	
Adjudication Training	
10000 · Training Income	950.18
Total Adjudication Training	950.18
All State Income	
10101 · Tryout Fees	14,781.35
10102 · Clinic Fees	6,657.84
Total All State Income	21,439.19
Concert Award Income	
10301 · Award Income	25,598.05
Total Concert Award Income	25,598.05
Honor Band	
10350 · Applications	997.91
Total Honor Band	997.91
Region Clinic Assessment	
10210 · Audition and Clinic Fees	9,425.52
Total Region Clinic Assessment	9,425.52
Region Sight Reading Income	
10202 · Music	4,137.00
Total Region Sight Reading Income	4,137.00
Region Solo and Ensemble	
10225 · Region Solo & Ensemble Income	10,886.82
Total Region Solo and Ensemble	10,886.82
State Concert Assessment Income	
10260 · Concert Assessment Income	31,083.88
11004 · Other Sales & Commissions	155.00
11005 · Program Income	330.00
Total State Concert Assessment Income	31,568.88
State Marching Contest Income	
10251 · Entry Fees	36,163.91
10253 · Sponsor Contributions	13,158.00
10254 · Ticket Sales	61,072.00
Total State Marching Contest Income	110,393.91
State Solo & Ensemble Income	
10276 · Entry Fees	1,666.34
Total State Solo & Ensemble Income	1,666.34
Total Designated Income	217,063.80
General Income	
Contest Split	
15101 · Current Year	37,107.54
Total Contest Split	37,107.54
Membership Income	
15201 · Associate Member Dues	1,992.38
15202 · Director Membership Dues	1,253.06
15203 · Sustaining Member Dues	1,148.89
Total Membership Income	4,394.33

Arkansas School Band & Orchestra Association

Profit & Loss

07/23/24

July 2023 through June 2024

Accrual Basis

	Jul '23 - Jun 24
Registrations	
15401 · Beginner Band	11,399.10
15403 · Jazz Band	11,296.22
15404 · School Band	105,858.83
Total Registrations	128,554.15
15150 · Interest Income	653.19
15350 · Region Overage	49,849.72
Total General Income	220,558.93
Total Income	437,622.73
Gross Profit	437,622.73
Expense	
Designated Expenses	
Adjudication Training	
20000 · Training Expenses	892.81
Total Adjudication Training	892.81
All State Expenses	
Auditions	
20127 · Supplies	602.86
Total Auditions	602.86
Clinic Expenses	
20102 · Clinician Travel	8,386.94
20103 · Equipment	1,100.00
20105 · Hotel	6,536.42
20107 · Clinician for Directors	5,400.00
20108 · Meals	3,100.08
20109 · Student Awards	3,004.23
20110 · Supplies	1,147.06
Total Clinic Expenses	28,674.73
Tryout Expense	
20120 · Supplies	558.57
20122 · Travel	207.94
Total Tryout Expense	766.51
Total All State Expenses	30,044.10
Honor Band	
20550 · Adjudicators	300.00
20551 · Plaques	185.30
Total Honor Band	485.30
Region Concert Assessment	
20601 · Awards	24,347.41
Total Region Concert Assessment	24,347.41
Region Sight Reading Expenses	
20252 · Music	4,136.92
Total Region Sight Reading Expenses	4,136.92
State Marching Contest Expenses	
20401 · Awards	9,725.71
20402 · Adjudicators	10,800.00
20403 · Meals	2,318.65
20404 · Supplies	2,911.62
20405 · Travel & Lodging	11,590.53
20407 · Contest Office Expenses	23,015.95

Arkansas School Band & Orchestra Association

Profit & Loss

07/23/24

July 2023 through June 2024

Accrual Basis

	Jul '23 - Jun 24
20408 · Event Facilitator	12,400.00
20411 · Student Labor	2,527.50
20414 · Postage	448.80
20415 · Insurance	1,208.98
20416 · Equipment	581.00
Total State Marching Contest Expenses	77,528.74
State Solo & Ensemble Expenses	
20451 · Judges	1,122.55
20453 · Host Expenses	374.93
Total State Solo & Ensemble Expenses	1,497.48
StateConcert Assessment Expense	
20501 · Award Expense	3,967.60
20502 · Adjudicators	9,000.00
20503 · Meals	677.58
20505 · Travel & Lodging	1,899.97
20506 · Hotel	2,682.90
20508 · Host Honorarium	900.00
20516 · Equipment	609.00
Total StateConcert Assessment Expense	19,737.05
20300 · Region Solo & Ensemble Expense	6,942.00
Total Designated Expenses	165,611.81
General Expenses	
ABA Expenses	
25102 · ABA Registration	(7,348.69)
25109 · ABA Expenses	270.25
Total ABA Expenses	(7,078.44)
Personnel	
Executive Secretary	
25300 · Salary	81,525.00
253001 · Payroll Taxes	5,911.00
253002 · Insurance	5,986.56
253003 · Retirement	13,140.19
Total Executive Secretary	106,562.75
Office Assistants	
25302 · Salaries	20,833.33
253021 · Payroll Taxes	1,593.80
253023 · Retirement	3,125.00
Total Office Assistants	25,552.13
Secretary	
25310 · Salary	50,000.00
253101 · Payroll Taxes	3,462.68
253102 · Insurance	3,373.29
253103 · Retirement	7,500.00
Total Secretary	64,335.97
Total Personnel	196,450.85
Postage	
25476 · Box Rent	30.00
25478 · Regular Postage	636.27
Total Postage	666.27
Professional Services	

Arkansas School Band & Orchestra Association

Profit & Loss

07/23/24

July 2023 through June 2024

Accrual Basis

	<u>Jul '23 - Jun 24</u>
25125 · Accounting Service	1,800.00
Total Professional Services	1,800.00
25150 · Bank Service Charges	30.00
25175 · Committee Expenses	2,627.02
25200 · Computer Services	162.41
25201 · Computer Software	7,443.31
25202 · Computer Supplies	463.99
25225 · Contract Labor	4,811.61
25255 · Dues & Memberships	60.00
25275 · Executive Board Expenses	35.00
25351 · Website	105.80
25400 · Office Equipment	3,298.14
25425 · Office Supplies	11,428.54
25430 · Office Parking	135.00
25445 · Insurance - Property	594.00
25450 · Past President's Plaque	65.81
25500 · President's Honorarium	500.00
25525 · Printing/Copying	4,805.50
25550 · Storage Rental	2,565.39
25625 · Travel	6,633.42
98999 · Write off uncashed checks	(4,645.73)
Total General Expenses	232,957.89
Total Expense	398,569.70
Net Income	39,053.03