

Arkansas School Band and Orchestra Association



ASBOA Executive Board Meeting Minutes

Monday, June 2, 2025 – ATU, Doc Bryan Room 242 – 10:00 AM

Draft Updated – 6/5/2025

Call to Order – Scott Villines, President 2024-2025

Moment of Silence – Invocation – Brian Pearson

Roll Call:

Scott 'Rudy' Villines, President 2024-2025; Ralph Brody, President 2025-2026; Erica Hann, 1st Vice President; Brian Pearson, 2nd Vice President; Jon Schultz, Rachel Loretz, and Chris Moore Board Members; Greg Bruner, Parliamentarian; Dewayne Dove, Executive Secretary-Treasurer; Region Chairs – Curtis Hansen filling in for Casey Buck, State Orchestra Chair; Jennifer Michaels – South Orchestra; Logan Mabry – North Orchestra; Daniel Cooper – I; Christopher Gray – II; Bobby Hagler for Brian York – III; Rusty Hart – IV; Kim Webb – V; Charity Moore – VI; Omar Alonzo – VII; Jacob Lehman – VIII; Stephanie Huffmaster – IX
Executive Advisory – Greg Bruner, Matt Teague, Tammy Sangster - absent, Doug Blevins - absent, and Keith Matthews, Scott Villines, and Ralph Brody
Past Presidents – Karen Dismuke, Kara Reynolds, Omar Taweel, and Julia Reynolds

2024-2025 President Scott Villines – turns meeting over to 2025-2026 President Ralph Brody

Mr. Brody thanked Mr. Villines for his service as president 2024-2025.

Explanation of Voting Procedure – Parliamentarian explains the voting process.

Mr. Bruner informs the group to use the yellow card when voting.

Appoint Parliamentarian for a three-year term with the approval of the Board – Ralph Brody

Mr. Bruner is appointed Parliamentarian for three years.

FOR: 24 AGAINST: 0 ABSTAIN: 0

Action: DO PASS

AGENDA

Executive Secretary-Treasurer Report 6/2/2025

Regions Complete – Region 1, 9, 7, 3, S Orch, 3, 5, N Orch, 2, 8, 4

Region 6 5/27/2025

Overage

Profit and Loss –

Mr. Dove presented the status of regions turning in paperwork and monies. He presented the Profit and Loss Report as it currently stands. He provided information that the office is still waiting on several bills that will need to be paid before the end of the fiscal year. The Profit and Loss Report will be finalized before the ABA Convention.

Bids

Sight-Reading Plaque

Motion to accept the bid from A&M for \$60 per plaque to complete the award bid cycle.

Proposed by Jon Shultz/Brian Pearson

FOR: 24 AGAINST: 0 ABSTAIN: 0

Action: DO PASS

State Marching Contest Apparel

Motion to table the bid on SMC Apparel to allow time to resolve issues with TMF and to find out more information about Northwest Designs Ink Inc.

Proposed by: Julia Reynolds/Charity Moore

FOR: 19 AGAINST: 4 ABSTAIN: 1

Action: DO PASS

State Concert Contest Host

Motion to accept the bid of Cabot High School/Searcy High School as presented as a split site for this year 2025-2026.

Proposed by: Jon Shultz/Keith Matthews

FOR: 24 AGAINST: 0 ABSTAIN: 0

Committee Reports

Percussion Committee – Sean Lane, Chair

2025 Percussion Committee Proposal:

(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, Timpani composed by Jeff Ausdemore.

- Justifications:

- All of our current etudes are outdated and are difficult to make quality cuts from 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. 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.
- 5. Remove Timpani Sight Reading from the percussion audition.
 - Justifications:
 - The committee has determined that if a student can sight read on snare drum 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.
- 6. 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 placed at the end of the snare etudes.
 2. Crash Cymbal: 4-measure etude. One for Junior High and one for Senior High placed at the end of the timpani etudes.
 - 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 18

Line 10. - 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, (2 scales no rolls, 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, chair will announce when the student will begin the tambourine exercise, and sight reading - 20 second study time, 30 second performance time.) 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
- 2 Scales - no rolls.
- 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 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 have 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 KEYBOARD - Junior High

- A) Scale 1 (8 points) A) Scale 1 (8 points)
- B) Scale2 (8 points) B) Scale2 (8 points)
- C) 4 Mlt Ex - (26 points) C) Mlt Ex - (52 points)
- D) 4 Mlt Music Express - (10 points) D) Music Express - (25 points)
- E) 4 Mlt Tempi (8 points) E) Tempi - (12 points)

- F) 2 Mlt Ex - (27 points) F) Keyboard SR - (30 points)
- G) 2 Mlt. Music Express - (10 points)
- H) 2 Mlt. Tempi (8 points)
- I) 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 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 major scale."
- ◆ "Please play your minor scale."
- ◆ "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 timpani sight reading music on the students 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 major scale."
- ◆ "Please play your harmonic minor scale."
- ◆ "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 timpani sight reading music on the students 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.”
- ❖ “Please proceed to the Tambourine and play the 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 timpani sight reading music on the students 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.

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, placed at the end of the Snare Etude
- Limit rolls to "shake" only.
- Specify technique (i.e. fist & knee, tapped on edge, fist stop, etc.)

CRASH CYMBALS

- 1 Etude only, placed at the end of the Timpani Etude.
- 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.

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.

NO ACTION

Rationale – The report was received just prior to the summer board meeting and the music was not available until after the board meeting. Currently the composer has only granted permission for the executive board to view the music. Music will be sent out when we have permission from the composer for the membership to review. Since there is a region summer board proposal that involves percussion music, both proposals will need to be studied by the clinic audition materials 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

No Proposals

Region I – Daniel Cooper, Chair; Adrian Hernandez, Secretary; Lindsey Leggett, Treasurer

No Proposals

Region II – Christopher Gray, Chair; Chris Davis, Secretary; Scott Villines, Treasurer

2.1.25 To split DDD and DD ensembles into two separate groupings for the purposes of State Concert Contest. DDD-7A and DD-7A would perform together, and compete against each other for the purposes of naming an Honor Ensemble. All other DDD and DD ensembles (6A, 5A, etc.) would form the other grouping together.

Proposed by Villines/Davis

FOR: 36 AGAINST: 0 ABSTAIN: 0

Rationale – This would make the competition more equitable, and allow for better scheduling of all DDD and DD ensembles. To this point, all honor bands from this classification have been from 7A. I feel this would also lead to greater participation from DD-5A and DD-6A ensembles.

Region Recommendation: DO PASS

Action: Board recommends a DO PASS

FOR: 20 AGAINST: 3 ABSTAIN: 1

Rationale – This would help with scheduling the event. It also would encourage more participation from 5A and 6A second and third ensembles.

2.2.25 When scheduling DDD and DD ensembles for State Concert Contest, priority in scheduling will be given to schools who have multiple ensembles performing on the same day. For instance, if DDD/DD ensembles are performing the same day as Class 6A ensembles, then DDD/DD-6A ensembles should be scheduled toward the beginning or end of their classification block, depending on when the 6A ensembles are scheduled, and the same-school 6A band would be scheduled towards the beginning or end of their classification block to get same-school ensembles closer together. Currently the DDD/DD classification performance time is determined by classification of 1st ensemble starting at the classification and going up (DDD ensembles by classification of first ensemble, then DD ensembles by classification of first ensemble going up).

Proposed by Villines/Avery

FOR: 30 AGAINST: 0 ABSTAIN: 6

Rationale – This will allow schools with multiple ensembles performing on the same day to have their performance times closer. This year, we have a DD-5A ensemble scheduled to perform at 9:20 am, and a 5A ensemble schedule to perform at 6:30pm. This creates a hardship for our directors to try to manage two groups that will need to travel separately, one of whom will need to spend the night. With this rule, the DD-5A groups would have been moved to the last performance times in the DDD/DD block of times - 1:30pm and 1:55pm, and our 5A group could have been moved to the first third of times available for their classification. This would have allowed us to have all students and staff travel together, and get to support each other's performance.

Region Recommendation: DO PASS

Action: Board Recommends DO NOT PASS

FOR: 3 AGAINST: 18 ABSTAIN: 3

Rationale – This would eliminate the idea of random draw. In addition, this may not be an issue if 2.1.25 passes.

2.3.25 Any ensemble having to travel more than certain mileages to State Contests (Marching or Concert) will not be scheduled before specific times:

- 75 Miles 10:00 AM
- 100 Miles 11:00 AM
- 125 Miles 12:00 PM
- 150 Miles 1:00 PM

This WILL NOT replace a random draw, it will just allow some flexibility in moving a few spots around to help with safety concerns for bands traveling.

Proposed by Moss/Spencer

FOR: 8 AGAINST: 1 ABSTAIN: 27

Rationale – This allows for safer travel times for bands that are participating and hopefully allows for more bands to want to participate so that travel times are not a major burden for them.

Region Recommendation: DO PASS

Action: Board Recommends DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 0

Rationale – This would eliminate the idea of a random draw. AAA has stated that we can't use these start times and then extend the day past 9:00 PM. For this to work, we would have to have the event go past 9:00 PM and we could not get the event finished in four days.

Region III – Brian York, Chair; Melissa Greer, Secretary/Treasurer

No Proposals

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

4.1.25 At Region Concert Assessment and State Concert Contest ensembles may perform a tuning note, chord, scale, or chorale on stage before their performance. They may also play a tuning note or chord between pieces. Orchestras may continue to use the current rule.

Proposed by Reynolds/Franklin

FOR: 34 AGAINST: 0 ABSTAIN: 0

Rationale – This gives each ensemble time on stage to do a quick recheck of their instruments and a feel for the performance stage. The tuning note between pieces will allow for temperature change on stage and for students that change instruments.

Region Recommendation: DO PASS

Action: Motion to amend: To limit the time to 60 seconds before their performance.

Proposed by: J. Shultz/K. Matthews

FOR: 23 AGAINST: 0 ABSTAIN: 1

Motion as amended: At Region Concert Assessment and State Concert Contest ensembles may perform a tuning note, chord, scale, or chorale on stage limited to 60 seconds before their performance. They may also play a tuning note or chord between pieces. Orchestras may continue to use the current rule.

Motion to amend: To strike the last sentence.

Proposed by: Curtis Hansen/Rusty Hart

FOR: 24 AGAINST: 0 ABSTAIN: 0

Motion as amended: At Region Concert Assessment and State Concert Contest ensembles may perform a tuning note, chord, scale, or chorale on stage limited to 60 seconds before their performance. They may also play a tuning note or chord between pieces.

Motion to amend: To remove the word a and add s to note.

Proposed by: Jon Shultz/Scott Villines

FOR: 24 AGAINST: 0 ABSTAIN: 0

Motion as amended: At Region Concert Assessment and State Concert Contest ensembles may perform tuning notes, chord, scale, or chorale on stage limited to 60 seconds before their performance. They may also play a tuning note or chord between pieces.

Action: Board Recommends a DO PASS as amended.

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – The board agrees with the region’s rationale. The 60 seconds is to help keep the event on time.

4.2.25 State Concert Contest ratings will go by individual judges not overall score average.

Proposed by Reynolds/Franklin

FOR: 34 AGAINST: 0 ABSTAIN: 0

Rationale – This change would align the scoring system with our current Region Assessment System and keep one adjudicator from controlling the rating for an ensemble. Example: Judge 1 = 80, Judge 2 = 80, and Judge 3 = 76 for an average of 78.66– for a 2nd division. This change would make this a I, I, II and an overall 1st division rating. This would not change the overall scoring system for the Honor Ensemble.

Region Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 19 AGAINST: 2 ABSTAIN: 3

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

4.3.25 Allow the office to assign the adjudicators for Marching Assessment throughout the state. The office will notify the region of the adjudicators assigned to their date by September 15.

Proposed by Reynolds/Franklin

FOR: 33 AGAINST: 0 ABSTAIN: 0

Rationale – This will align the Marching assessment with the Concert Assessment standards. Also, it will help with the scheduling conflicts.

Region Recommendation: DO PASS

Action: Board Recommends DO PASS

FOR: 21 AGAINST: 1 ABSTAIN: 2

Rationale – This will align the Marching Assessment with the Concert Assessment Standards. This is one of the items that school administrators have been asking us to do.

4.4.25 Have the ASBOA office start the process of looking into having a marching adjudicator training. Investigating what other states surrounding us do for this process.

Proposed by Reynolds/Franklin

FOR: 33 AGAINST: 0 ABSTAIN: 0

Rationale – This will align the Marching assessment and concert assessment standards. It will also be a great opportunity for our directors.

Region Recommendation: DO PASS

Action: Board Recommends DO PASS

FOR: 22 AGAINST: 0 ABSTAIN: 2

Rationale – This will align the Marching Assessment with the Concert Assessment Standards. This is one of the items that school administrators have been asking us to do.

4.5.25 Delete the following Low Clarinet JUNIOR HIGH All-Region Exercises.

Set 1 – Page 4 #10

Set 2 – Page 3 #7

Set 3 – Page 5 #5

Proposed by Hann/Franklin

FOR: 33 AGAINST: 0 ABSTAIN: 0

Rationale – This would align the Low Clarinets with all other wind instruments having 5 exercises. These are the easiest of their exercises. We realize this may not be possible until the rotation comes back around, but would take place as soon as possible.

Region Recommendation: DO PASS

Motion to send to the Clinic Audition Materials Committee.

Proposed by: Jon Shultz/Keith Matthews

FOR: 23 AGAINST: 0 ABSTAIN: 1

Action: Sent to Committee

Rationale – The music was not available for study. The board felt like the music should be studied before any changes in material.

4.6.25 To preserve the spirit of jazz and advocate for authentic Improvisation in auditions...have the ASBOA Jazz Committee look at and study the concern of a growing number of students it's Jazz auditions with the same solo for the improvisation section of jazz auditions. These "improvised" solos are performed identically, note-for-note, rhythm-for-rhythm, across instrument families. While this may be done with good intentions, it fundamentally undermines the core of jazz music while also hindering students' growth as creative, independent musicians. Another concerning aspect of students playing the same solo is that it interferes with the integrity of the audition process. A judge can identify if a student is theirs, or not theirs, when multiple students play the same "improvised" solo.

Proposed by Alford/Ashley

FOR: 21 AGAINST: 0 ABSTAIN: 5

Rationale – The heart of this proposal is to reaffirm the value of true improvisation in our auditions, allowing students to explore, create, and express themselves within the genre's authentic traditions, while maintaining the integrity of the audition process. Jazz, by its very nature, is rooted in spontaneity, individual expression, and personal voice. When directors/teachers write out solos that students memorize and repeat:

- 1. It Limits Creative Development. Improvisation teaches students how to think musically, take risks, and listen deeply. Pre-written solos, especially those not written out by the students themselves, rob students of the chance to develop these essential skills.*
- 2. It Creates a Performance Over Learning Environment. While performance is important, jazz education should prioritize the process over the product. Prioritizing solos that are written out for students to memorize often shifts focus away from creativity and exploration and towards gathering points.*
- 3. It Misrepresents the Genre. Calling a pre-composed, memorized solo that another person gives you "improvisation" distorts the meaning of the word. Students learn that there is a "right way" to solo, when in reality, jazz celebrates unique interpretation and real-time decision-making.*
- 4. It Disengages Students from the History and Culture of Jazz. Jazz was born from the African American experience—a tradition of resilience, expression, and innovation. Sanitizing improvisation undermines its cultural integrity and educational power.*

Recommendations

- 1. Talk with your Students About the Difference Between Sharing Musical Ideas and Playing the Same Solo. We want to encourage our students to work together and collaborate during the learning process without crossing boundaries and preparing the same solo. There will be similarities when students collaborate to practice improvisation, but the solos will not be identical. Just like when an English class writes an essay on one topic. There will be similarities with the other essays, but the words and ideas will not be exactly the same.*
- 2. Encourage Scaffolded Improvisation. Instead of handing students a written solo, provide tools: scales, chord changes, call-and-response exercises, and listening sessions. Let them build solos from the ground up.*
- 3. Create Safe Spaces for Exploration. Foster a classroom culture where risk-taking is celebrated and "mistakes" are part of the learning process.*
- 4. Use Transcriptions as a Learning Tool, Not a Final Product. Learning classic solos by ear is an essential step in jazz education, but students should then be encouraged to adapt and build upon them, not simply recite them. Improvisation is not just a skill—it's the heart of jazz. By keeping improvisation in its rightful place in the audition process, we empower students to become not just better musicians, but more confident, creative, and expressive individuals.*

Proposed steps to take when students are playing the same solo at the audition

- 1) If a judge begins to hear students playing the exact same solos during the improvisation section of the audition, they need to write down the audition numbers of those students.*
- 2) After they are done judging, the judges should alert the Region Chair about which students came into the room playing the exact same solo and give the chair the audition numbers of those students.*
- 3) Working with the tally room supervisor, the Region Chair will investigate the problem (talk with the director(s) of the students/talk with the students/talk with the judge(s)).*
- 4) The ASBOA executive secretary will be notified and if necessary, an investigation can be opened and the rules committee contacted.*

Region Recommendation: DO PASS

Motion to send to the All-State Jazz Committee.

Proposed by: Jon Shultz/Keith Matthews

FOR: 19 AGAINST: 3 ABSTAIN: 2

Action: Sent to Committee

Rationale – This will need to be studied by the committee to see if this is feasible and to create a plan of action.

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

5.1.25 To change the drumset charts Airport Blues, Web-based Blues, and Williemaikit Blues for the junior high all-region auditions to better align with the recordings, to better reflect choices that are appropriate for the style, to offer an educational experience that will be more beneficial for students, and to help prepare them for the high school tryout process.

Proposed by: Ben White/Trent Smith

FOR: 55 AGAINST: 0 ABSTAIN: 0

Rationale - The current drum set charts have a few issues that go against standard practices of playing swing. This is mainly caused by the difference of writing a chart that should be up to the drummer's interpretation versus an all-region tryout process where students are expected to play exactly what's on the page.

The most prominent issue is the lack of a hi-hat on 2 and 4 in these charts. Many drummers would know to add the 2 and 4 on the hi-hat because the style demands this and it wouldn't have to be specifically written out in a chart. But for young students who are trying out in a situation where they are expected to play the page verbatim, they will not add the hi hat, which is at odds with how the style is traditionally played and what is educationally appropriate.

Also, the bass drum is used in a way that isn't appropriate for the style. On these charts there are many instances where the bass drum lands squarely on the one, on the three, or stomps loudly on quarter notes leading into a drum fill. This is not the typical way of using a bass drum in this style. This sounds very square for a style that should always have more forward motion. Typically the bass drum should feather quarters extremely lightly during time keeping or would not be used at all and then would be used for emphasis going along with the wind's melody or with larger hits. In an effort to make these charts more suitable for younger drummers, I think the chart wrongly emphasizes the bass drum over the hi-hat. When in reality, jazz drumming is more about the cymbals than the drums.

Another issue with these charts are in the unisons found with the bass drum and snare drum. This is common practice on charts written for younger groups, but they are rarely played this way. A drummer reads a chart like this as if it is an outline where these unisons show where the music needs more emphasis. The drummer would not try and play these charts exactly as written. But, in a tryout situation, students are expected to play the chart as written, but this goes against the real way a drummer interacts with a chart, leading to sounds that are uncharacteristic of the style. These issues cause a drummer to have to choose between playing what is on the page and what actually sounds good and is appropriate for the style. This also makes a judge have to choose between what sounds good and what is technically being asked of the drummer to play. Every year, I have to give a disclaimer to my students to play this for the tryout but don't ever play it like that outside of tryouts.

The chart also doesn't include slash notation, cues, or rhythmic notations for ensemble hits that young drummers should be learning to understand and interpret.

It is also an issue that the recordings don't match the chart. The recording has a consistent hi-hat on 2 and 4. It uses the bass drum much more sparingly and appropriately. The recording doesn't have the same dynamic changes found in the chart. The drummer doesn't play the same rhythms for the fills that are dictated in the chart. A student will get conflicting information if they listened to the recording to help them prepare for tryouts.

Since, the drumming on the recording is a great example of how this style should be played and the fact there are issues with the chart itself and how drummers have to reconcile what is written vs. what would sound best, we should adopt a new chart that is more inline with the needs of the tryout process and education of young jazz drummers, and that more strongly reflects the playing that already exists in the recordings. This proposal meets those requirements.

Beyond these much needed improvements, the new charts have also been designed to prepare junior high students for the process and layout of the high school charts. In high school tryouts, drummers will play a piece that is a note for note transcription, a piece written as a chart with slash notation, cues, and ensemble hits, and an improv piece that offers very little information, leaving it to the drummer to have more freedom in creating their part. To prepare for this process, these new charts for junior high will reflect the types of pieces found in the all-region high school tryout process. The "Head" of the piece is written as a transcription straight from the existing recording. Having students read a transcription of a well versed drummer will model the type of things they should be doing when they are creating their own parts. The "Improv Section" is written with slash notation giving the drummer freedom to make up a suitable part on their own. They can listen to the recording for ideas if they are unsure how to proceed or borrow ideas from the swing patterns from the Drum Beat Guide or borrow ideas from the transcription section of the piece. The "Bridge" and the return to the "Head" are written like a drum chart with cues and ensemble hits. Since not every note is transcribed directly from the recording, the student would need to know they are expected to keep time, interact with cues that go with the melody, and set up big moments and play the ensemble hits and fills as dictated by the chart.

Nothing will need to be purchased for this change. Recordings will not be changed. The drummer's part will actually fit with the band better when rehearsing as a full group. This change should simply be more stylistically appropriate, more inline with the recordings, and more straightforward concerning what the students will need to do in the audition room to be successful.

Region Recommendation: DO PASS

Action – NO ACTION

Rationale – At this time, the composer has not given permission for the drum part to be rewritten or modified. Without written copyright approval, this cannot be addressed.

5.2.25 To replace the improvisational exercises for drumset with a solo format that will better reflect a real life soloing situation that a drummer in a jazz band would experience, while at the same time allowing the all-region and all-state process to evaluate the drum set players on skills that are not addressed with the current soloing format.

Proposed by: Ben White/Eric Watson

FOR: 54 AGAINST: 0 ABSTAIN: 0

Rationale - The current improvisational exercise layout is not appropriate for jazz drumming improvisation. Rarely, in a musical setting, will a drummer improvise while the rhythm section is still playing through the changes. A drummer will typically solo in a trading 4s or 8s format or as an open or longer solo with no other instruments playing while they solo. We should prepare drum set players for situations they will actually find themselves in.

The new format will push for skills that are not demonstrated by the other two etudes. Right now, for drummers, the current exercise structure redundantly tests skills that are used in playing the Lead Sheet pieces (appropriate style, time keeping, reading cues, and comping) and does not properly assess any new skills. The attempt to test improv skills is diminished significantly by the current format. A drummer can't play a more typical solo without clashing with the bass and piano. The drummer has to limit any sort of improv that goes past comping and light fills, in order to play something that sounds good with the recording. A trading 4s format and a more open solo format will test drummers on different skills. The drummer will have more room to create a solo and work on the organization and development of an idea (while focusing on keeping steady time, of course).

The new format will utilize trading 4s for the region level. The drummer will play four measures of time and then solo for 4 measures and back and forth 4 times for a total of 32 measures. This will give the drummers a total of 16 measures of soloing time to demonstrate their skills, but the 4 measures of time will give the drummer a chance to regroup before their next 4 measures of solo. At the state level, we are going to do a 16 measure solo. It will not have any measures of time to break up the solo. The students will need to work on organizing larger amounts of continuous information. This should give the students an opportunity to show how well they can get around a kit past keeping time or playing a beat. The skills acquired while working on these solos will translate to skills playing fills and setups as well.

The soloist should be focused on keeping time while soloing, being stylistically appropriate and organizing their solo and developing their ideas. It should not turn into a "chop session" where drummers focus on playing solid non stop licks with no sense of direction. So, listed on the new exercises are examples for organizing the solo material. This is not the only way to do it, but only options that can be used or at least get the student to think about the need to organize their solo material.

Region Recommendation: DO PASS

Motion to send to the All-State Jazz Committee to study and to make sure that this will not be a copyright infringement.

Proposed by: Jon Shultz/Brian Pearson

FOR: 23 AGAINST: 0 ABSTAIN: 1

Action: Sent to Committee

Rationale – With the issues of copyright with 5.1.25, the board felt like we needed to make sure that we are not violating a copyright by changing the drum part. The committee will need to research if copyright approval will be necessary.

5.3.25 If a student starts on the correct pitch of scale, the student will not be penalized for playing the wrong scale.

Proposed by: Terry Hogard/Nathan Anderson

FOR: 39 AGAINST: 3 ABSTAIN: 11

RATIONALE – We are not allowed to say a student has played an incorrect scale, even if they miss every pitch, as long as they start on the correct note, but if a student plays the natural minor as opposed to a harmonic minor scale, they get zero credit. Every scale with the same pitch class missed in every octave is a wrong scale. For example, if a student plays the G major scale with all F-naturals, we should technically call that the G Mixolydian mode and disqualify the scale.

Region Recommendation: DO PASS

Motion to send to the All-State Tryout Procedures Committee.

Proposed by: Julia Reynolds/Kara Reynolds

FOR: 23 AGAINST: 0 ABSTAIN: 1

Action: Sent to Committee

Rationale – The committee needs to establish the standard of how to grade a student who plays wrong notes in a scale. Since missing a note changes the scale to a different mode, a decision needs to be made if that should result in a 0.

5.4.25 Sight-reading pieces must be no shorter than sixteen counts in any time-signature where the quarter note gets the beat; and no shorter than 16 dotted quarter notes where the time signature has an 8 in the denominator.

Proposed by: Terry Hogard/Whitney Rose

FOR: 35 AGAINST: 0 ABSTAIN: 11

Rationale – Judging the length of a piece of music by how many measures is deceiving. Four measures of 4/4 time is the same length as eight measures of 2/4 times four measures of 3/4 is shorter than both. (NOTE: This has come up at the state level where a controversy arose over a sight-reading piece being 4 measures in 4/4 was deemed too short and was replaced by piece consisting of 8 measures in 2/4). Measuring x/8 time signatures by the number of eighth notes makes it possible for students to read the music in simple or compound time. If they read it in compound time, it may have fewer counts than those in simple time, but the effect will be the same.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 0 AGAINST: 23 ABSTAIN: 1

Rationale – The board felt like every instrument and every audition committee may differ on how long a sight-reading piece may need to be. The instructions provided during the judges' meeting is to sing through the passage with mistakes to determine the length of a sight-reading.

5.5.25 Tryout committee will develop criteria for All State Sight-reading Music

Proposed by: Terry Hogard/Brian Pearson

FOR: 42 AGAINST: 0 ABSTAIN: 6

RATIONALE – We want to measure students according to a standard to show our efficacy as a teaching body. We do not have a sight-reading standard at the individual level. Currently, there is no standard at any level for sight reading.

Region Recommendation: DO PASS

Motion to send to the All-State Tryout Procedures Committee.

Proposed by: Jon Shultz/Kim Webb

FOR: 23 AGAINST: 0 ABSTAIN: 1

Action: Sent to Committee

Rationale – To help standardize the sight-reading portion of the audition, we need to develop criteria so that the sight-reading material will be appropriate for the tryout.


5.6.25 Replace all Senior High Percussion etudes with 3 new sets of etudes for Snare Drum, Keyboard, and Timpani, along with adding an auxiliary etude in place of the timpani sightreading.

Proposed by: Trent Smith/Tim Haney

FOR: 43 AGAINST: 1 ABSTAIN: 2

RATIONALE - All of our current etudes are outdated and are difficult to make quality cuts for auditions. Many lack dynamic diversity. 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. Requiring sight reading on all three instruments includes us assessing overlapping skill sets, which adds time to the audition process. Auxiliary instruments are an important part of being a well rounded percussionist. By assessing this part of percussion we are able to not only better prepare students for the Region/State clinics, but prepare them for literature they will see throughout their high school years in their home band program.

- *Additional Notes*

- *The auxiliary etude will be scored the same as the timpani sightreading, so there will be no need to change the score sheets.*
- - *Snare Drum Etude Music (Advanced Snare Drum Studies by Mitchell Peters)*
- [*Peters Advanced Snare Etude 12*](#) (Set 1)
- [*Peters Advanced Snare Etude 19*](#) (Set 2)
-  *Peters Advanced Snare Etude 23* (Set 3)
- *Timpani Etude Music (Peters Fundamental for Timpani)*
- [*Peters Timpani Etude 48*](#) (Set 1)
- [*Peters Timpani Etude 54*](#) (Set 2)
- [*Peters Timpani Etude 49*](#) (Set 3)
- *Keyboard Etude Music (Masterpieces for Marimba by Thomas McMillan)*
 - [*Sonata Set 1*](#)
 - [*Sonata Set 2*](#)
 - [*Sonata Set 3*](#)
- *Auxiliary Etude Music (Complementary Percussion by Keith Aleo)*
- [*Tambourine Etude 1*](#) (Set 1)
- [*Crash Cymbal Etude 4*](#) (Set 2)
- [*Triangle Etude 2*](#) (Set 3)

Region Recommendation: DO PASS

Motion to send to the Clinic Audition Materials Committee.

Proposed by: Jon Shultz/Keith Matthews

FOR: 24 AGAINST: 0 ABSTAIN: 0

Action: Sent to Committee

Rationale – The music needs to be studied in depth by the Clinic Audition Materials Committee.

5.7.25 Require all marching assessment adjudicators to complete a marching adjudicator training prior to judging Region Marching Assessment.

Proposed by: Kim Webb/Zac Sheerer

FOR: 40 AGAINST: 0 ABSTAIN: 1

RATIONALE – To ensure all marching assessment judges are properly trained to judge both visual and music, at the same time. This will also ensure that we have qualified, certified judges, just as we do in our region concert assessments. Additionally, as a state, we

will be able to ensure that marching and music remain the top priority of the state of Arkansas Region Marching Assessment through proper training.

Region Recommendation: DO PASS

Motion to table until we have a marching band adjudicator training process in place.

Proposed by: Jon Shultz/Christopher Gray

FOR: 24 AGAINST: 0 ABSTAIN: 0

Action: Tabled

Rationale – Until 4.4.25 or a similar proposal is past and a training process has been established, this proposal is not feasible. This will align the Marching Assessment with the Concert Assessment Standards.

5.8.25 Amend constitution Appendix B, Section G to read as follows:

Original wording in constitution:

Section G: Audition Room Procedure

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

1. Jazz Conception Book Exercises (2)

- Wind, string, and piano players may play posted exercise cuts in any order that they choose.

- Drum set players must play their exercises in the following order:

Transcription Exercise (Snidero)

Lead Sheet Exercise with accompanying track Aebersold Improv Exercise (1)

2. All students must play their improv exercise as their third exercise with the accompanying track. Wind, string, and piano players will play one (1) time through the full form of the head (melody) and then improvise one (1) full chorus over the chord changes (region and state). Drum set players must accompany (comp with) the wind player playing the head (melody) on the track as indicated on the arranged lead sheet one (1) time through the full form of the head (melody) and then improvise one (1) full chorus over the form of the lead sheet.

New wording updates as highlighted in section G - Number 2:

Section G: Audition Room Procedure

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

1. Jazz Conception Book Exercises (2)

- Wind, string, and piano players may play posted exercise cuts in any order that they choose.

- Drum set players must play their exercises in the following order:

Transcription Exercise (Snidero)

Lead Sheet Exercise with accompanying track Aebersold Improv Exercise (1)

2. All students must play their improv exercise as their third exercise with the accompanying track. Wind, string, and piano players will play one (1) time through the full form of the head (melody) and then improvise one (1) full chorus over the chord changes (region and state). Drum set players must accompany (comp with) the ~~wind player~~ **rhythm section playing the head (melody) on the track as indicated on the arranged lead sheet one (1) time through the full form of the head (melody) and then improvise one (1) full chorus over the form of the lead sheet.**

In the Set 1 All-State improvisation exercise "Satin Doll," wind, string, and piano players will play one (1) time through the A section (m. 1-8) of the head (melody). Following the repeat in the first (1st) ending; wind, string and piano players will improvise through the remainder of the form over the chord changes.

Proposed by: Trent Warner/Nathan Anderson

FOR: 52 AGAINST: 0 ABSTAIN: 2

RATIONALE - The wording in section G, number 2 needs to change "wind player" to "rhythm section" in regards to the drum set improvisation audition tracks. This reflects what's actually happening in the track for students auditioning on drum set. It's simply a wording change and will not change the current audition process or track. The current wording regarding the process of performing the head (melody) and improvising over the chord changes works for the majority of the improvisation exercises. "Satin Doll," which is the All-State improvisation exercise for Set 1, requires too much time to perform under the current wording. Since this exercise is at the tempo of 88 bpm while playing with the accompanying track, it takes 2:31 to play one time through the head (melody) plus the additional chorus of improvisation through the form. To streamline the audition process to match the All-State improvisation exercises in sets 2 and 3, it would be appropriate to shorten the required amount of time to play the head (melody) to one A section of the form (measures 1-8). Once the repeat is taken at the end of the first (1st) ending, the students should begin their improvisation

and improvise through the remainder of the form. This would shorten this improvisation exercise from 2:31 to 1:19 and create a more succinct audition process for the students and judges alike moving forward.

Region Recommendation: DO PASS

Action: Board Recommends DO PASS

FOR: 20 AGAINST: 0 ABSTAIN: 4

Rationale – the Board agrees with the region’s rationale.

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

6.1.25 Proposal to Revise Registration Deadline for All-Region Auditions and Clinics

Amend current practice to reflect the following change: All registrations for All-Region Auditions and All-Region Clinics must be submitted no later than five (5) days prior to the event. Upon approval, this change will take effect beginning with the 2025–2026 academic year and will be reflected in the ASBOA Handbook and communicated in advance to all directors.

Proposed by: J. Jones/ Chris Moore

FOR: 24 AGAINST: 0 ABSTAIN: 12

Rationale –

To ensure the highest level of accuracy for event hosts and to better reflect the flexibility required in modern educational settings, this proposal seeks to change the deadline for submitting registrations for All-Region Auditions and All-Region Clinics from 15 days prior to the event to 5 days prior.

This adjustment:

- *Allows hosts adequate time to prepare accurate schedules, materials, and rosters,*
- *Reduces clerical errors that result from outdated or incomplete information submitted too far in advance,*
- *Supports directors in accommodating students whose academic or extracurricular schedules may change close to the event date,*
- *Protects student opportunities by allowing more time to finalize participant lists with maximum accuracy.*

With increasing variability in student availability due to athletics, academics, and personal circumstances, a more flexible registration window is in the best interest of the students ASBOA serves.

Relevant Constitutional References:

- *By-Laws, Article III, Section A – Management of Events:*

“All Clinics and Festivals sponsored by this Association shall be under the management of the Clinic and Festival Committee, subject to the rules and regulations prescribed by the Association...”

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 2 AGAINST: 21 ABSTAIN: 1

Rationale – The board felt like this did not give time for the host to get auditions finalized and get all of the paperwork ready for tryouts. It would also not provide time for the directors to be able to check the list from the host to make sure that all of the students who were planning to try out were accounted for.

6.2.25 Proposal to Revise Payment Deadlines for All-Region Auditions and Clinics

Amend the financial policy for All-Region Auditions and All-Region Clinics as follows:

- **Digital Payment Deadline:** All schools paying via the ASBOA online payment portal must ensure that payment is received no later than four (4) days prior to the event date.
- **Check Payment Option (Addendum):** Schools choosing to pay by check via postal mail must ensure that payment is postmarked no later than fifteen (15) days prior to the event to allow for mail processing and timely verification. If approved, this policy would take effect for all All-Region events beginning in the 2025–2026 academic year. Directors will be notified via official communication and updates to the ASBOA Handbook.

Proposed by: J. Jones/ C. Moore

FOR: 31 AGAINST: 0 ABSTAIN: 2

Rationale – With the successful integration of the ASBOA online payment portal, it is now feasible to shorten the timeframe required for the receipt and verification of payments prior to ASBOA-sponsored events. Currently, the Constitution (Article III, Section D) and By-laws (Article VII, Section E) require that all participation fees be received (not postmarked) by specified deadlines. To streamline operations and improve financial accountability for All-Region Auditions and Clinics, this proposal seeks to update the required payment timeline to reflect current digital capabilities.

Current Reference Points:

- *By-Laws, Article III, Section A:*

"All Clinics and Festivals sponsored by this Association shall be under the management of the Clinic and Festival Committee, subject to the rules and regulations prescribed by the Association..."

This update ensures continued compliance with Article III, Section D of the Constitution while adapting to modern digital capabilities. It also allows for fair accommodation of districts still using traditional payment methods, while maintaining organizational efficiency and event integrity.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 0

Rationale – Having multiple deadlines could cause confusion and are not equitable. This has the possibility of eliminating students from being able to participate. This doesn't allow time for a check to leave the ASBOA Office and get to the host before the event.

6.3.25 I propose the section in the ASBOA Constitution of Section H. 2. To be replaced with a new Solo & Ensemble format for music selections.

ASBOA Constitution H. 2 page 22

PROPOSAL:

1. Music must be chosen from the most recent ASBOA or Texas UIL (Class One=ASBOA Grade 4; Class Two=ASBOA Grade 3) (ABA 2017) Required Music List for the Region and State assessment. If a selection is on both lists, the grade is determined by the ASBOA list. (Revised ABA 2003)

The new section would read

About the Process

2. Music Selection – Students and their teachers choose a musical selection from the ASBOA Solo & Ensemble Festival Music List to study. The list is divided into three difficulty levels, called 'classes.'

Class C – Entry level. For students in their first/second years of study

Class B – Experienced level. For students in their second/third/fourth years of study

Class A – Advanced level. For students fourth/fifth years study

***Teachers may choose the appropriate level for their student.**

***Only pieces in Class A and B are required for State Contest**

Texas UIL (Class One=ASBOA Class A; Class Two=ASBOA Class B (ABA 2025). If a selection is on both lists, the grade is determined by the ASBOA list. (Revised ABA 2003)

Proposed by: C. Beck/H. Thompson

FOR: 28 AGAINST: 0 ABSTAIN: 1

RATIONALE -

- *A lot of states have switched to an A-C Class listing for solo & ensemble to help teachers and students know what levels of pieces they are preparing for.*
- *Helps revamp the State list for Solo & Ensemble music selections*
- *Build stronger student musicians by elevating the importance of quality chamber repertoire. Fostering individual student musicianship increases individual artistry, thus building stronger musicians in band/orchestra programs.*
- *Terraced levels of repertoire difficulty allows for adjudication that meets students where they are based on their ability. This would allow all levels of student musicians to participate at the State Solo and Ensemble level. This would allow for quality selections that recognize and foster both the talents of students at remedial levels, while also showcasing the musical growth of accelerated musicians.*
- *This can coincide with Band and Orchestra programs*

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 0

Rationale – The proposal seems to be implying that all solo and ensemble music would have to be selected from an approved music list, and that junior high students could take an event to the State Solo and Ensemble Contest. Junior High students cannot participate in the State Solo and Ensemble Contest. Only students who are a part of their high school band/orchestra may perform at state (an ensemble with the majority of students who are in grades 10-12, and a solo only for those students in grades 10-12). The board felt like this would limit what students are able to perform and possibly reduce the amount of participation. The proposal also says that only pieces that are in Class A and B are required for State Solo and Ensemble and that Class A and B are equal to the UIL Grade 1 and 2, and the ASBOA Grade 3 and 4. There is no need to change to letters. Currently students only have to play a piece from the required list if they are planning to go to the State Solo and Ensemble Contest.

6.4.25 Proposal: Automatic "Do Pass" After Two Years of Inaction on Proposals

1. Action on Proposals:

Any proposal submitted to a committee for consideration that remains without action or resolution for a period of two years will automatically be considered as having passed the committee phase and will move forward to the ASBOA membership for a vote.

2. Timing:

The two-year period will begin from the date the proposal is officially submitted to the committee. The committee must either take action on the proposal (approve, amend, or reject) within two years or it will be escalated to the membership vote.

3. Membership Vote:

Once the proposal reaches the membership vote, it will follow the standard procedure for member voting, and a simple majority will decide its outcome.

4. Exemption Criteria:

Proposals that require external factors or additional information beyond the committee's control (e.g., waiting on legal advice, budget approval from external sources) may be exempted from this rule. In such cases, the committee must notify the membership of the delay and will be given one additional year to complete its required task.

Implementation

- A system will be established to track the submission and review timeline of all proposals. The committee chair will be responsible for notifying the membership when a proposal has been in committee for two years without action.
- Proposals that reach the two-year mark without action will be placed on the next membership agenda for a vote.
- The membership vote will be held using the standard voting procedure (e.g., online or at the annual meeting) and will require a simple majority for approval.

This proposal is designed to streamline ASBOA's decision-making process, promote greater involvement from the membership, and ensure that proposals are reviewed and acted upon in a timely manner.

Proposed by: T. Hendrix/C. Moore

FOR: 31 AGAINST: 0 ABSTAIN: 1

Rationale –

1. Timeliness and Accountability:

The primary rationale for this proposal is to ensure that proposals do not languish in committees indefinitely. By setting a two-year limit, committees will be encouraged to address proposals in a timely manner. This creates accountability for committee members and ensures that proposals are not stalled unnecessarily.

2. Empowering Membership:

After two years, if a committee has not taken action, it may indicate that there is insufficient momentum or agreement within the committee to move the proposal forward. By allowing membership to vote on proposals after this time, the broader ASBOA membership is given the opportunity to decide on matters that may be important for the organization's progress.

3. Improving Efficiency:

This rule encourages committees to review and take decisive action on proposals within a clear timeframe, rather than letting proposals remain in limbo. As a result, the decision-making process becomes more efficient and the membership is not left waiting for years to have a say on important issues.

4. Ensuring Participation:

This proposal also fosters greater participation by the ASBOA membership in decision-making processes. Rather than having proposals stuck in committee, members will have the opportunity to vote on proposals that may impact their work or the direction of the association, thus ensuring a more democratic and engaged organization.

5. Clarity and Transparency:

By formalizing this process, the ASBOA will demonstrate a clear, transparent, and consistent approach to handling proposals. Committee members and proposal submitters will understand that there is a clear deadline for action and a pathway for proposals that are not acted upon in a reasonable time.

Region Recommendation: DO PASS

Motion to send to the Constitution and By-Laws Committee.

Proposed by: Rusty Hart/Brian Pearson

FOR: 24 AGAINST: 0 ABSTAIN: 0

Action: Sent to committee

Rationale – The board recognizes the intent of the bill, but the proposal creates issues with our constitution and Robert's Rules of Order that will need to be resolved before this can proceed forward.

6.5.25 Proposal: Alternative Performance Option for Band Assessment

Bands that choose to perform a complete multi movement piece that is:

- 1. At least a total of 17 minutes of playtime (5A-7A) or 13 minutes (1A-4A), and**
- 2. At least one grade level above their minimum requirement,**
may forfeit their third piece and be assessed on the multi movement selection along with the required march.

Proposed by Tim Hendrix/Nick Moore

FOR: 24 AGAINST: 0 ABSTAIN: 9

Rationale –

Objective: To allow bands the opportunity to showcase advanced musicianship and musical depth by performing a multimovement work of extended length in lieu of the traditional three-piece performance requirement.

- 1. Encouraging Advanced Repertoire**
Multimovement works often provide significant opportunities for musical growth, requiring students to master a wide range of styles, techniques, and interpretative skills within a single piece.
By allowing this option, the policy incentivizes bands to push their technical and artistic boundaries by selecting repertoire beyond their standard requirement.
- 2. Time Considerations**
Traditional assessments require bands to perform two selections and a march. A multimovement work with a total playtime of 17 minutes (6A-7A) or 13 minutes (All other ensembles) or longer, paired with a march, would often meet or exceed the duration of the traditional program. This adjustment ensures time efficiency without compromising the depth of assessment.
- 3. Educational Benefits**
Multimovement pieces demand:
Sustained focus and endurance.
Comprehensive understanding of contrasting movements.
Collaboration to achieve cohesion across movements.
These skills enhance student musicianship and contribute to their overall music education.
- 4. Artistic Integrity**
Many multimovement works are written as cohesive units designed to be performed in their entirety. Forfeiting the requirement to perform an additional piece allows bands to present the complete work as intended by the composer, fostering a deeper appreciation for musical form and artistry.
- 5. Flexibility in Assessment**
This alternative recognizes the diverse strengths of different bands. While some may excel in breadth by performing three shorter pieces, others may shine by demonstrating depth in a longer, more challenging work. We already do this, but in reverse.

Region Recommendation: DO PASS

Motion to send to the Music Materials Committee.

Proposed by Julia Reynolds/Brian Pearson

FOR: 24 AGAINST: 0 ABSTAIN: 0

Action: Sent to committee

Rationale – The board felt like this would need to be studied by the committee. They also felt like if this were to pass, there would need to be a list of music created that meets these requirements.

Region VII – Omar Alonzo, Chair; Tyler Weaver, Secretary

7.1.25 Students will not be allowed to use any type of recording devices or phones in any All-Region/All-State audition room.

Proposed by: Alonzo/Vinzant

FOR: 37 AGAINST: 0 ABSTAIN: 0

RATIONALE – With the advancement of AI, a student could possibly record themselves and have AI write out sheet music for other students to use before they enter the sight-reading room.

Region Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – Since auditions are musical standardized tests, this will help to keep the test secure. In the world of AI, music could be generated that would enable others to know the sight-reading in advance.

7.2.25 To create a committee to develop differentiated concert assessment rubrics based on school classification. The committee's goals: Research rubric models used in other states with classification-specific assessments (e.g., UIL in Texas). Draft rubric options for each ASBOA classification, aligned with current performance standards and expectations. Soliciting feedback from directors across classifications and regions. Develop a unified implementation plan for statewide adoption, pending ASBOA approval. The committee's structure suggestion: Representatives from each classification (A, AA, AAA, etc.), at least one current ASBOA adjudicator, a representative from the ASBOA board or rubric committee (if already in place), and input from directors with second and third ensembles and small school programs.

Proposed by Weaver/Alonzo

FOR: 22 AGAINST: 4 ABSTAIN: 2

RATIONALE - The current use of a single assessment rubric for all bands, regardless of classification or size, does not adequately account for the varying levels of resources, student experience, and ensemble development among different school classifications. Bands from smaller schools or lower classifications often face challenges that differ significantly from those in higher classifications. A one-size-fits-all rubric may unintentionally disadvantage certain programs. Tailored rubrics can provide more relevant and constructive feedback, leading to more targeted growth for directors and students alike. Classification-based rubrics would help adjudicators focus on developmentally appropriate standards, fostering consistency and fairness in scoring. A differentiated rubric may encourage more programs, particularly smaller or developing ones, to participate in concert assessment by offering a more accessible and supportive framework. Forming this committee aligns with ASBOA's mission to support music education and provide high-quality opportunities for student musicians. Differentiated rubrics would enhance the fairness, clarity, and educational value of our concert assessment process.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 0

Rationale – The current adjudication sheet is created to be used by ALL classifications. The instruction to the adjudicators is “for this classification”. To create an evaluation sheet for every classification would require 50 different sheets and rubrics. The possibility of 50 different adjudication sheets is not practical for a judging panel. UIL and OSSAA use one sheet for all classifications.

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

8.1.25 Process To Select Adjudicators for Region Marching Assessments

Proposal: Judges for region marching assessment are selected from a list voted on by the region. The three judges selected are then sent to the ASBOA Executive Secretary for final approval and then sent back to the region.

Proposed by Durham/Coats

FOR: 41 AGAINST: 0 ABSTAIN: 8

Rationale – This will allow regions to have a voice in who they would like to critique their marching programs. However, having the ASBOA office approving the submitted panel could eliminate any potential conflict of interest between the judges and the groups being evaluated.

Region Recommendation: DO PASS

Motion to table.

Proposed by Jon Shultz/Daniel Cooper

FOR: 23 AGAINST: 0 ABSTAIN: 1

Action: Tabled

Rationale – There is a similar proposal in 4.3.25. The board felt like this needed to be tabled until we knew the outcome of the 4.3.25 proposal.

8.2.25 Including Clinicians' Plaques and Host Stationery Costs as Allowable Expenses for Region Concert/Jazz Auditions and Clinics

Proposal: In the “Operations Manual for Region Chairs and Hosts of All Events”, under the section for Junior High and Senior High Clinics, revise the wording of the sentence on allowable expenses to state: “Expenses may include only necessary custodial expenses, **stationery used by the host, and commemorative plaques for clinicians. Plaques or commemorative tokens for clinicians are to be selected by bid from local vendors by the region chair.** ~~postage and long distance telephone calls.~~”

Proposed by Lehman/Clark

FOR: 46 AGAINST: 0 ABSTAIN: 3

Rationale – :

- 1. Adding “stationery used by the host” allows region funds to cover the cost of a reasonable and expected expense for region auditions and clinics. If the host chooses, the region should be allowed to use leftover funds to pay for extra folders, adhesive labels, name cards, and other necessary stationery purchases that aid in the running of auditions and clinics for hundreds of junior high and senior high students.*
- 2. Adding “commemorative plaques for clinicians” allows the region funds to cover the cost of a plaque or other commemorative token for the clinicians. These tokens of appreciation have become a normal and expected part of directing an all-*

region or all-state band. Adding plaques to the list of allowable expenses enables the region chair and/or secretary to secure these items without having to solicit funds from outside sources.

3. Removing "postage and long distance telephone calls" cleans up and modernizes the language of the manual, and removes unnecessary items from the list of allowable expenses.

Region Recommendation: DO PASS

Motion to amend: Not to exceed the amount of the current second division concert plaque, and to keep postage in the motion.

Proposed by Jacob Lehman/Brian Pearson

FOR: 24 AGAINST: 0 ABSTAIN: 0

Motion as amended: In the "Operations Manual for Region Chairs and Hosts of All Events", under the section for Junior High and Senior High Clinics, revise the wording of the sentence on allowable expenses to state: "Expenses may include only necessary custodial expenses, stationery used by the host, postage, and commemorative plaques for clinicians. Plaques or commemorative tokens for clinicians are to be selected by bid from local vendors by the region chair not to exceed the price of the current second division concert plaque."

Action: Board Recommends a DO PASS

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – Paper products that are needed to run the audition or the clinic should be an allowable expense. As more and more regions are providing their clinicians with a plaque, this removes the burden of trying to find someone to donate the plaque. However, the board felt like there should be a cap on the amount that could be spent on a plaque, and that stationary needed to be limited to paper and not stationary purchased from a printing company.

Region IX – Stephanie Huffmaster, Chair; Sarah Abbott, Secretary/Treasurer

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

Late Fees:

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

Region Auditions: Additional \$10 per student if not registered by 15 days prior to the event not to exceed \$150 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 not to exceed \$150

Proposed by: Cornwell/Blasdel

FOR: 43 AGAINST: 0 ABSTAIN: 0

Rationale – While defining late fees last year was a positive step, putting a monetary limit on Registration Documents but not Region Auditions or Solo/Ensemble can put an exorbitant fine on a school that causes them to not participate in said events. A school that was one day late with solo/ensemble paperwork that had 50 events would owe an extra \$500 while ASBOA Registration Documents would only incur a fee of \$150.

Region Recommendation: DO PASS

Motion to amend: Change from Section IV to Appendix A, Section L.

Proposed by Kara Reynolds/Christopher Gray

FOR: 24 AGAINST: 0 ABSTAIN: 0

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

Late Fees:

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

Region Auditions: Additional \$10 per student if not registered by 15 days prior to the event not to exceed \$150 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 not to exceed \$150

Action: Board Recommends a DO NOT PASS

FOR: 4 AGAINST: 19 ABSTAIN: 1

Rationale – The proposal needed to be amended to reflect the correct place in the constitution and by-laws. Appendix A is where the actual dollar amounts are listed. The board gave a DO NOT PASS because they felt like the purpose of the late fee was to urge everyone to get their registrations in on time. If the penalty is reduced, people may not think it is as important to meet the deadline.

9.2.25 To amend All-State Jazz Band personnel to reflect four trumpet positions, three tenor trombone positions, one bass trombone position, one guitar position, one piano position, one drum set position, and one bass position, per band.

Currently - Section VIII

F. All-State Jazz Band

3. All State Jazz Band Clinic

(a) Instrumentation

Players will be selected at the All-State auditions to fill up to the following instrumentation per band for All State Jazz Bands:

- | | |
|---|-------------|
| 2 Alto Saxophones | 2 Pianos |
| 2 Tenor Saxophones | 2 Guitars |
| 1 Baritone Saxophone | 2 Bases |
| 5 Trumpets | 2 Drum Sets |
| 4 Tenor Trombones | |
| 1 Bass Trombone – must meet same requirements as concert band requirements (ABA 2005) | |

Change to...

Section VIII

F. All-State Jazz Band

3. All State Jazz Band Clinic

(a) Instrumentation

Players will be selected at the All-State auditions to fill up to the following instrumentation per band for All State Jazz Bands:

- | | |
|---|-------------|
| 2 Alto Saxophones | 1 Pianos |
| 2 Tenor Saxophones | 1 Guitars |
| 1 Baritone Saxophone | 1 Bases |
| 4 Trumpets | 1 Drum Sets |
| 3 Tenor Trombones | |
| 1 Bass Trombone – must meet same requirements as concert band requirements (ABA 2005) | |

Proposed by: Knight/Jernigan

FOR: 42 AGAINST: 0 ABSTAIN: 1

RATIONALE - This change will align the highest level auditioned student jazz performing ensembles in the state with standard big band instrumentation. Big band jazz, by nature, is chamber music, wherein each part is covered by one person. Currently, students who make 5th trumpet and 5th trombone in an All-State Jazz ensemble generally double the 4th part. In the event that the 5th chair doesn't double the 4th part, someone in the section has to double a part so that everyone has the opportunity to play. Additionally, having one extra of each rhythm section musician in each band limits the experience of all rhythm section members in the ensemble, as tunes are divided equally between each musician. This experience is not equitable to the experience of the wind musicians in the ensembles because each member of the wind section is afforded the opportunity to perform their unique part on every tune on the final concert, where the rhythm section musicians are not.

Region Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 9 AGAINST: 6 ABSTAIN: 9

Rationale – This will allow every student to play and not have to split playing time between others. This is a more traditional jazz band instrumentation. Since students who make multiple All-State groups get to choose the group they want to participate in, and the rosters are adjusted, we have been depleting the alternate list on the instruments that this proposal would like to reduce.

9.3.25 To change Section 7, paragraph E, line 5 of the constitution:

From: ... The prepared excerpts will be posted and listed 1, 2, 3 for scoring purposes on the sheet/card but the student will be allowed to play them in whatever order makes them comfortable. Judges will score the excerpts on the corresponding lines for posted excerpts 1, 2 and 3 regardless of the order in which the student plays them."

To: ...The prepared excerpts will be posted and the student will play them in whatever order makes them comfortable. Judges will score the excerpts in the order in which the student plays them."

Proposed by: Jernigan/Knight

FOR: 38 AGAINST: 0 ABSTAIN: 5

RATIONALE – This will allow clarity when students are looking at their score sheets after the audition. This will cut down on pencil errors from judges.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 0

Rationale – The board felt like this would cause a problem if there was an issue with a judge's scoring. It could make it hard to identify which selection the student played to correct the error. The board also felt like students who get uptight, might not remember the order that they played their music.

9.4.25 Modify Section VIII, Subsection B, Rule 3 to read:

3. All-State Adjudication Panel

- a. Each All-State audition panel shall consist of five judges.
- b. When selecting judges preference may be given to the candidate's primary instrument, years of experience, etc.

- c. No more than three judges from the previous year's panel may serve on the same instrumental panel in consecutive years. A minimum of two judges must be replaced annually.
- d. A judge may serve on the same instrument's panel for a maximum of three consecutive years, after which they must step down or adjudicate a different panel for at least one year before being eligible to serve that specific panel again.
- e. The All-State Tryouts and Procedures Committee shall oversee this rotation Process.
- f. The Olympic scoring system will be used (throw out the high and low scores and total the other three).

Proposed by: Harmon/Perry

FOR: 20 AGAINST: 8 ABSTAIN: 15

RATIONALE – The All-State audition process is designed to provide students with a fair and unbiased evaluation while maintaining the highest musical standards. Over time, All-State audition panels have remained largely unchanged. This is very likely unintentional. However, as with everything, we want to be intentional in our approach to anything. Selecting the same judges year after year limits opportunities for newer educators, risks stagnation in approaches to adjudication, and could lead to sudden changes or inconsistencies when longtime judges retire. By implementing a structured rotation of two judges per year, this rule ensures a gradual transition in adjudication while preserving institutional knowledge and consistency. This approach prevents abrupt shifts in scoring standards while incorporating fresh perspectives that reflect evolving pedagogy and performance practices. Additionally, providing opportunities for new judges fosters professional development within our membership and enhances the long-term sustainability of the adjudication process. This modification upholds the integrity of the All-State selection process by promoting fairness, transparency, and balanced representation among adjudicators.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 0

Rationale – This is not feasible. Even with the requirement that all directors are to be available for All-State Auditions, we continue to deplete the list of alternate judges, and have to pull people from other jobs dealing with the auditions that are just as important. In the process of selecting judges, the committee tries to select directors from all regions and on their primary instrument, if at all possible.

Still in Committee

O.1.24 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.

9.4.24 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

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

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 found under Committee Reports

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.

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

Motion: Under the advisement of the ASBOA Executive Secretary, two regions may combine to make one marching assessment.

Proposed by Chris Moore/Karen Dismuke

FOR: 24 AGAINST: 0 ABSTAIN: 0

Board Recommends a DO PASS

Rationale – There are regions that do not have enough participation at their region marching assessments to make the event financially sustainable. This would allow regions with limited participation to combine together to make an event that keeps their region from being in a financial bind.

Motion: Motion for the State Contest Committee to provide clarification of the State Marching Contest Event Facilitator Jobs and amounts to be paid in a fixed amount.

Proposed by Kara Reynolds/Daniel Cooper

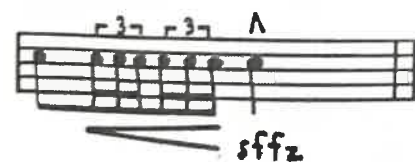
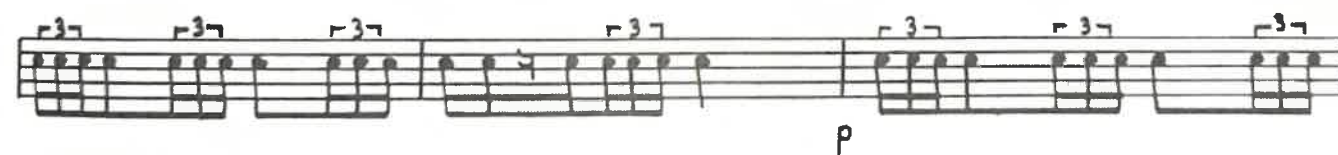
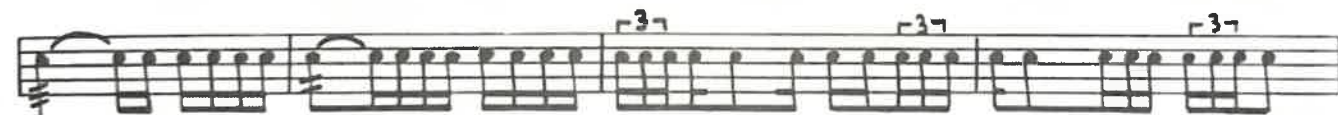
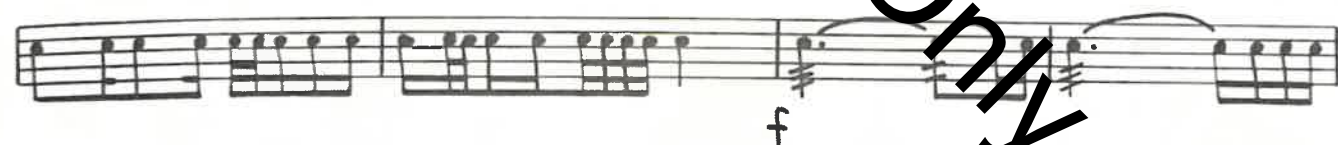
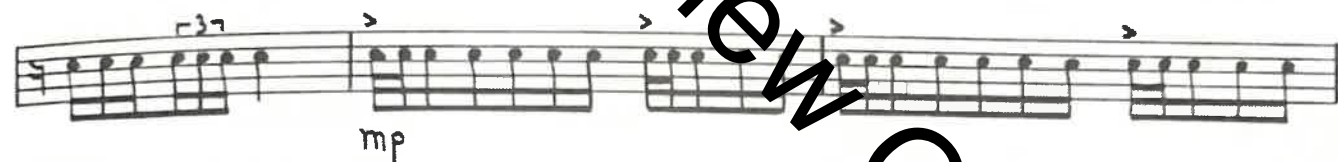
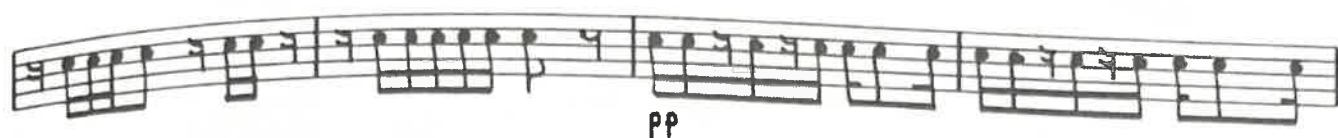
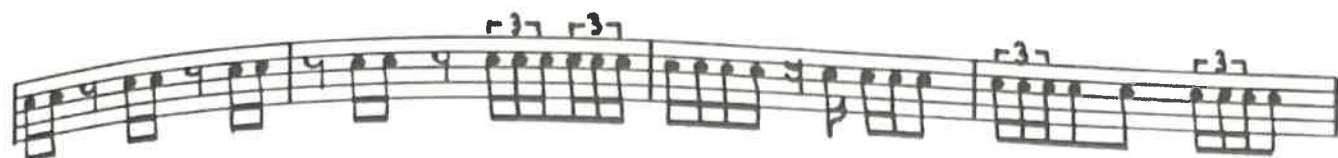
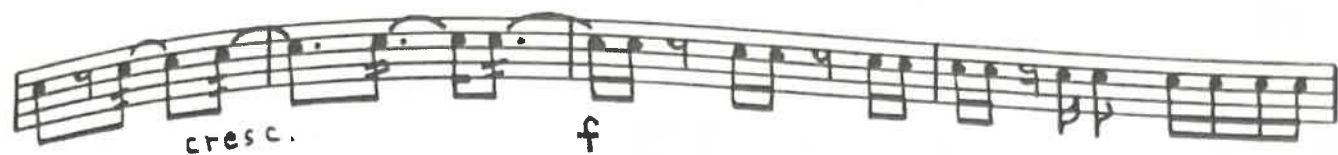
FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – This will help identify who can be paid for helping with the State Marching Event and what their pay should be.

12

$\text{♩} = 208 (3+2)$ Allegro Moderato

Handwritten musical score for piano, featuring eight staves of music. The tempo is marked *Allegro Moderato* with a tempo indication of $\text{♩} = 208 (3+2)$. The key signature is one sharp (F#). The score includes various dynamic markings (*f*, *p*, *mf*, *mp*, *cresc.*) and articulation marks (accents, slurs). The music consists of eighth and sixteenth notes, often beamed together in groups of three or two. A large diagonal watermark "For Review Only" is overlaid across the center of the page.



Etude No. 48

$\text{♩} = 138$
E - A - E

The musical score consists of ten staves of music in bass clef. The first staff begins with a tempo marking of $\text{♩} = 138$ and a key signature of one sharp (F#). The first three measures of the first staff are marked with a forte (*f*) dynamic. The fourth measure is marked with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic in the fifth measure. The sixth measure is marked with a forte (*f*) dynamic. The seventh measure is marked with a piano (*p*) dynamic. The eighth measure is marked with a piano (*p*) dynamic. The ninth measure is marked with a piano (*p*) dynamic. The tenth measure is marked with a piano (*p*) dynamic. The eleventh measure is marked with a piano (*p*) dynamic. The twelfth measure is marked with a piano (*p*) dynamic. The thirteenth measure is marked with a piano (*p*) dynamic. The fourteenth measure is marked with a piano (*p*) dynamic. The fifteenth measure is marked with a piano (*p*) dynamic. The sixteenth measure is marked with a piano (*p*) dynamic. The seventeenth measure is marked with a piano (*p*) dynamic. The eighteenth measure is marked with a piano (*p*) dynamic. The nineteenth measure is marked with a piano (*p*) dynamic. The twentieth measure is marked with a piano (*p*) dynamic. The twenty-first measure is marked with a piano (*p*) dynamic. The twenty-second measure is marked with a piano (*p*) dynamic. The twenty-third measure is marked with a piano (*p*) dynamic. The twenty-fourth measure is marked with a piano (*p*) dynamic. The twenty-fifth measure is marked with a piano (*p*) dynamic. The twenty-sixth measure is marked with a piano (*p*) dynamic. The twenty-seventh measure is marked with a piano (*p*) dynamic. The twenty-eighth measure is marked with a piano (*p*) dynamic. The twenty-ninth measure is marked with a piano (*p*) dynamic. The thirtieth measure is marked with a piano (*p*) dynamic. The thirty-first measure is marked with a piano (*p*) dynamic. The thirty-second measure is marked with a piano (*p*) dynamic. The thirty-third measure is marked with a piano (*p*) dynamic. The thirty-fourth measure is marked with a piano (*p*) dynamic. The thirty-fifth measure is marked with a piano (*p*) dynamic. The thirty-sixth measure is marked with a piano (*p*) dynamic. The thirty-seventh measure is marked with a piano (*p*) dynamic. The thirty-eighth measure is marked with a piano (*p*) dynamic. The thirty-ninth measure is marked with a piano (*p*) dynamic. The fortieth measure is marked with a piano (*p*) dynamic. The forty-first measure is marked with a piano (*p*) dynamic. The forty-second measure is marked with a piano (*p*) dynamic. The forty-third measure is marked with a piano (*p*) dynamic. The forty-fourth measure is marked with a piano (*p*) dynamic. The forty-fifth measure is marked with a piano (*p*) dynamic. The forty-sixth measure is marked with a piano (*p*) dynamic. The forty-seventh measure is marked with a piano (*p*) dynamic. The forty-eighth measure is marked with a piano (*p*) dynamic. The forty-ninth measure is marked with a piano (*p*) dynamic. The fiftieth measure is marked with a piano (*p*) dynamic. The fifty-first measure is marked with a piano (*p*) dynamic. The fifty-second measure is marked with a piano (*p*) dynamic. The fifty-third measure is marked with a piano (*p*) dynamic. The fifty-fourth measure is marked with a piano (*p*) dynamic. The fifty-fifth measure is marked with a piano (*p*) dynamic. The fifty-sixth measure is marked with a piano (*p*) dynamic. The fifty-seventh measure is marked with a piano (*p*) dynamic. The fifty-eighth measure is marked with a piano (*p*) dynamic. The fifty-ninth measure is marked with a piano (*p*) dynamic. The sixtieth measure is marked with a piano (*p*) dynamic. The sixty-first measure is marked with a piano (*p*) dynamic. The sixty-second measure is marked with a piano (*p*) dynamic. The sixty-third measure is marked with a piano (*p*) dynamic. The sixty-fourth measure is marked with a piano (*p*) dynamic. The sixty-fifth measure is marked with a piano (*p*) dynamic. The sixty-sixth measure is marked with a piano (*p*) dynamic. The sixty-seventh measure is marked with a piano (*p*) dynamic. The sixty-eighth measure is marked with a piano (*p*) dynamic. The sixty-ninth measure is marked with a piano (*p*) dynamic. The seventieth measure is marked with a piano (*p*) dynamic. The seventy-first measure is marked with a piano (*p*) dynamic. The seventy-second measure is marked with a piano (*p*) dynamic. The seventy-third measure is marked with a piano (*p*) dynamic. The seventy-fourth measure is marked with a piano (*p*) dynamic. The seventy-fifth measure is marked with a piano (*p*) dynamic. The seventy-sixth measure is marked with a piano (*p*) dynamic. The seventy-seventh measure is marked with a piano (*p*) dynamic. The seventy-eighth measure is marked with a piano (*p*) dynamic. The seventy-ninth measure is marked with a piano (*p*) dynamic. The eightieth measure is marked with a piano (*p*) dynamic. The eighty-first measure is marked with a piano (*p*) dynamic. The eighty-second measure is marked with a piano (*p*) dynamic. The eighty-third measure is marked with a piano (*p*) dynamic. The eighty-fourth measure is marked with a piano (*p*) dynamic. The eighty-fifth measure is marked with a piano (*p*) dynamic. The eighty-sixth measure is marked with a piano (*p*) dynamic. The eighty-seventh measure is marked with a piano (*p*) dynamic. The eighty-eighth measure is marked with a piano (*p*) dynamic. The eighty-ninth measure is marked with a piano (*p*) dynamic. The ninetieth measure is marked with a piano (*p*) dynamic. The ninety-first measure is marked with a piano (*p*) dynamic. The ninety-second measure is marked with a piano (*p*) dynamic. The ninety-third measure is marked with a piano (*p*) dynamic. The ninety-fourth measure is marked with a piano (*p*) dynamic. The ninety-fifth measure is marked with a piano (*p*) dynamic. The ninety-sixth measure is marked with a piano (*p*) dynamic. The ninety-seventh measure is marked with a piano (*p*) dynamic. The ninety-eighth measure is marked with a piano (*p*) dynamic. The ninety-ninth measure is marked with a piano (*p*) dynamic. The hundredth measure is marked with a piano (*p*) dynamic.

Roll ♪ (♩)

Sonata

(For Violin)

Allegro ♪ = c. 168

Handel

The musical score consists of ten staves of music in G major (one sharp). The tempo is marked 'Allegro' with a quarter note equal to approximately 168 beats per minute. The score includes various dynamics and markings:
 - Staff 1: *f* (forte), *r* (ritardando), *r* (ritardando).
 - Staff 2: *p* (piano), *r* (ritardando), *r* (ritardando).
 - Staff 3: *cresc.* (crescendo).
 - Staff 4: *f* (forte).
 - Staff 5: *cresc.* (crescendo), marked with a box 'A'.
 - Staff 6: *f* (forte), *R* (ritardando).
 - Staff 7: *tr* (trill), *r* (ritardando), marked with a box 'B', *f* (forte), *r* (ritardando).
 - Staff 8: *mf* (mezzo-forte), *l* (lento).
 - Staff 9: *p* (piano), *R* (ritardando), *r* (ritardando).
 A large diagonal watermark 'For Review Only' is overlaid across the center of the page.

For Review Only

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*.

Staff 2: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*.

Staff 3: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*. Boxed 'C' above the staff.

Staff 4: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*. Boxed 'C' above the staff.

Staff 5: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*. Boxed 'C' above the staff.

Staff 6: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*. Boxed 'C' above the staff.

Staff 7: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*. Boxed 'C' above the staff.

Staff 8: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*. Boxed 'C' above the staff.

Staff 9: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *f*, *p*. Markings: *R*, *r*, *R*, *r*. Boxed 'C' above the staff.

I

Keith Algo

Moderato $\text{♩} = 96$

f

p

p *f* $\frac{3}{4}$

Allegro $\text{♩} = 120$

ff

pp *p*

ff

19

$\text{♩} = 72$ Andante

The musical score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The second staff continues the melody, featuring a piano (p) dynamic, a crescendo hairpin, and a fortissimo (ff) dynamic. The third staff shows a piano (pp) dynamic and a crescendo hairpin leading to a forte (f) dynamic. The fourth staff is marked mezzo-forte (mf). The fifth staff features a forte (f) dynamic and a sixteenth-note triplet. The sixth staff has a piano (p) dynamic and a sixteenth-note triplet. The seventh staff is marked piano (p) and features a sixteenth-note triplet. The eighth staff is marked forte (f) and features a sixteenth-note triplet. A large diagonal watermark reading 'For Review Only' is overlaid across the center of the page.

For Review Only

This musical score page, numbered 39, contains ten staves of music. The notation includes various rhythmic values, slurs, and articulation marks. Dynamics are indicated by letters: *p* (piano), *f* (forte), and *ff* (fortissimo). A crescendo hairpin is used in the seventh staff, and a decrescendo hairpin is used in the eighth staff. A large, diagonal watermark reading "For Review Only" is superimposed over the center of the page.

Staff 1: *p*

Staff 2: *f*

Staff 3: *p*

Staff 4: *f*

Staff 5: *f*

Staff 6: *f*

Staff 7: *p* *ff* *p*

Staff 8: *p* *ff* *p*

Staff 9: *f*

Staff 10: *p* *ff*

Etude No. 54

↓ = Strike drum in center.

$\text{♩} = 112$
 $A\flat - B\flat - E\flat$

p *mp* *cresc.* *mf* *f* *ff* *f* *mf* *dim.* *p* *cresc.* *mf* *cresc.* *f* *sp*

Sonata

(For Violin)

Roll ♪ (+)

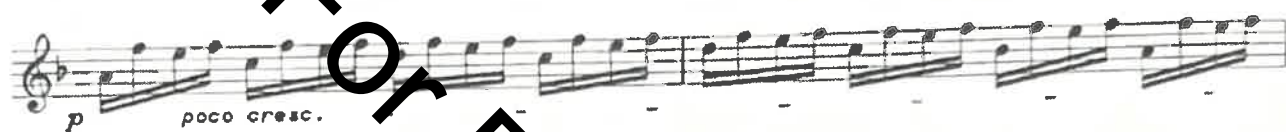
George Frideric Handel
(1685-1759)

Allegro ♪ = c. 120

FOR REVIEW ONLY

Section A: *p*, *cresc.*, *f*, *mf*

Section B: *f*, *p*, *cresc.*, *f*, *ff*, *p*



IV

(for Angie)

Keith Alco

Allegro Moderato $\text{♩} = 76-90$

5 *f* *f* *p*

9 *ff* *f* *f* *p* *ff*

13 *mp* *f* *mf*

17 *ff* *f* *ff* *sfz* *sfz* *mf*

21 *sfz* *ff* *mf* *sfz* *ff* *pp* *cresc. poco a poco*

23 *sfz* *ff*

23

 $\text{♩} = 208 [\text{♩} = 104]$ Moderato

f

p

f *mf*

f

mp

mf

f

Handwritten musical score on ten staves. The notation includes various time signatures (3/8, 2/4, 3/4, 4/4), note values, rests, and dynamic markings. A large diagonal watermark "For Review Only" is overlaid across the center of the page.

Dynamics and markings include:

- ff** (fortissimo) at the end of the first staff.
- pp** (pianissimo) at the beginning of the second staff.
- mp** (mezzo-piano) at the beginning of the third staff.
- f** (forte) at the beginning of the fourth staff.
- p** (piano) at the beginning of the fifth staff.
- f** (forte) at the beginning of the sixth staff.
- dim.** (diminuendo) at the end of the seventh staff.
- mp** (mezzo-piano) at the beginning of the eighth staff.
- cresc.** (crescendo) at the beginning of the ninth staff.
- f** (forte) at the beginning of the tenth staff.

The score features numerous triplets, slurs, and accents throughout the ten staves.

Etude No. 49

$\text{♩} = 92$
A - C - F

mp

f

mf — *f*

mp — *f* cresc.

ff

The musical score for Etude No. 49 consists of ten staves of music in bass clef. The tempo is marked as quarter note = 92. The key signature is one flat (B-flat major or D minor), indicated by the 'A - C - F' notes. The piece begins with a mezzo-piano (*mp*) dynamic. The first staff contains a series of eighth notes. The second staff features a crescendo leading to a forte (*f*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic followed by a crescendo to forte (*f*). The fourth staff continues with a forte dynamic. The fifth staff shows a mezzo-piano (*mp*) dynamic. The sixth staff features a mezzo-forte (*mf*) dynamic. The seventh staff has a mezzo-piano (*mp*) dynamic. The eighth staff shows a mezzo-piano (*mp*) dynamic followed by a crescendo to forte (*f*). The ninth staff features a fortissimo (*ff*) dynamic. The tenth staff continues with a fortissimo (*ff*) dynamic.

Roll ♪ (-)

Sonata

(For Violin)

Allegretto

Handel

f *p* *cresc.* *f* *p* *cresc.* *f* *p* *f*

A B C

For Review Only

For Review Only

II

(for Rich)

Keith Aleo

Con bravura $\text{♩} = 60-66$

For Review Only

7

13

19

25

31

37

43

p *f* *p* *molto* *pp* *ff* *p* *pp* *(pp)* *f* *sub f* *ff*