

Arkansas School Band and Orchestra Association



ASBOA Executive Board Meeting at ABA Minutes from the General Business Meeting – Thursday, July 23, 2026

Draft Updated – 7/27/2026

Call to Order – Ralph Brody, President 2025-2026

Moment of Silence – Invocation – Brian Pearson

Roll Call:

Ralph Brody, President 2025-2026; Erica Hann, President 2026-2027; Brian Pearson, 1st Vice President; Jon Shultz, 2nd Vice President; Rachel Loretz, Mark Bailey, and Sarah Abbott Board Members; Greg Bruner, Parliamentarian; Dewayne Dove, Executive Secretary-Treasurer;

Region Chairs –Casey Buck, State Orchestra Chair; Jennifer Michaels – South Orchestra; Logan Mabry – North Orchestra; Daniel Cooper – I; Christian Davis – II; Brian York – III; Rusty Hart – IV; Kim Webb – V; Jared Jones – VI; Omar Alonzo – VII; Brick Wasson – VIII; Mary Poppelreiter for Stephanie Huffmaster – IX

Executive Advisory – Matt Teague, Tammy Sangster, Doug Blevins, Keith Matthews, Scott Villines, Ralph Brody and Erica Hann

Past Presidents – Karen Dismuke, Kara Reynolds, Julia Reynolds

2025-2026 President Ralph Brody – turns meeting over to 2026-2027 President Erica Hann

Mrs. Hann presented Mr. Brody the president's plaque and thanked Mr. Brody for his years of service to ASBOA.

Explanation of Voting Procedure – Parliamentarian explains the voting process. This year the card used is pink. Only those individuals who have registered with a group can vote. Director Members do not vote.

Mrs. Hann recognizes Kara Reynolds. Motion by Kara Reynolds/Keith Matthews to limit discussion to three for, three against, with a two-minute time limit.

Action : DO PASS

AGENDA

Nominating Committee – Jessica Chipman, Chair

Nominating Committee met by Google Meets on June 23. Members present – Jessica Chipman, Nathan Cunningham, Michael Ferguson, Grant Brinkle, Bryan Field, Gregg Scott, and Kara Reynolds

Open in Prayer - Grant Brinkle

The officers and board members for 2026-2027 is as follows:

Erica Hann, President;

Brian Pearson, 1st Vice President; Jon Shultz, 2nd Vice President;

Board Members: Rachel Loretz, Mark Bailey, Sarah Abbott, and Angel Mauldin

Ralph Brody, Immediate Past President

Board Member Elect: Rusty Hart

Action: DO PASS

Executive Secretary-Treasurer Report

Updated June 29, 2026

Regions Complete – All Complete

Bid Selection for State Concert Contest – Bentonville High School Selected for 2027
Profit and Loss – Profit and Loss is posted online.

Committee Reports

Audit and Finance Committee – Lisa Alford, Chair

The Audit and Finance Committee met on July 14. Lisa Alford, Rusty Hart, Phillip Nichols, and Valerie Laney-Rowe and were in attendance and Dewayne Dove was available to answer questions. We reviewed the 2025-2026 Profit and Loss Report. Valerie Laney/Rowe made the motion to accept the report as received and it was seconded by Phillip Nichols. The committee unanimously voted to accept the report.

Action: Board Recommends a DO PASS

FOR: 26 AGAINST: 0 ABSTAIN: 0

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

Action: DO PASS

Resolutions Committee – Hope Bruner, Chair

The committee met on Monday, July 20th at 8:00 PM. Members present include Nicole Prater, Dr. Teresa McCraney, Beth Madar, Mary Poppelreiter, and Hope Bruner.

1. Years of Service Certificates:

Eckard Fox	42	Tom Chentnik	32	Rusty Hart	20.5
Stewart Wright	42	Devonna Whited	31	Casey Buck	20
Mary Haley	42	Kristi Brackett	31	Angela Clark	20
Grant Brinkle	38	John Fultz	31	Lia LaFollette	20
Jim Spillars	38	Steve Cross	31	Meghan Langley	20
Kevin D. Dunn	37	David Yarbrough	31	Scott Villines	20
Jon Myers	37	Valerie Hill	30	David Hixson	20
Terry Hogard	36	Sean Carrier	30	Michael Westbrook	20
Susan Ford	35	Doug Blevins	30	Amy Dennis	15
Monty Hill	34	Carl L. McCraney, Jr.	30	Darren Cooper	15
Peggy L. Jeffries	34	Erica Hann	25.5	Karri Altrogge	15
John Long	34	Matt Teague	25.5	Matthew Shewmaker	15
Stephen Alsup	34	Todd Mitchell	25.5	Patrick Combs	15
Janna Lane	33	Whitney Smith	25	Tonya Blevins	15
James Pianalto	33	Sarah Abbott	25	Kristen Shepherd	15
Greg Bruner	33	Nathan Bratten	25	Matthew Hines	15
Hope Bruner	33	Brett Lawson	25	C. J. Morris	15
Shauna Thomas	32	Aaron Durham	25	Zach Whitworth	15
Jill Chentnik	32	Ralph Brody, Jr.	25	Ben Light	15
Tammy Sangster	32	Ron Smith	25		

2. Retirees:

Chris Bayless	Valerie Hill
Jill Chentnik	Janna Lane
Tina Cornwell	Michael Westbrook
David Gaston	

3. Recognize and encourage new directors

4. Extend Honorary Membership:

Chris Bayless	Valerie Hill
Jill Chentnik	Janna Lane
Tina Cornwell	Michael Westbrook
David Gaston	

5. Recommend Honorarium for Outgoing President Ralph Brody as identified in the constitution.

Action: DO PASS

Executive Advisory Committee – Matt Teague Chair

Executive Advisory Meeting 5/9/2026—Marching Adjudication Training

Committee members present were: Greg Bruner, Matt Teague, Keith Matthews, Doug Blevins, Ralph Brody, and Scott Villines.

There were several other directors present who participated in the training.

The committee met at Arkansas Tech University at 10 am to go through an initial training program that was designed by Executive Secretary Dewayne Dove. Upon completion of the training and after feedback from all directors present, the committee met to discuss the process. After much discussion, a motion was made by Keith Matthews and seconded by Ralph Brody to approve the training as presented by Mr. Dove. The vote was 5-0 to approve. The meeting adjourned at 4:45 pm.

The committee will present a motion at the board meeting with a timeline for implementation of the new training.

Respectfully submitted,

Greg Bruner, chair

Motion: To be consistent with the concert band adjudicator requirements, to require that two of the three marching band adjudicators be trained. (Currently, two out of the four are required for concert). To allow a window of time to allow individuals to become trained as marching band adjudicators, the following time frame be observed: that 2 of the 3 adjudicators are trained starting in the 2026 school year with the current training (concert), for 2027 school year 2 of the 3 adjudicators are certified by either marching or concert training, and beginning with the 2028 school year 2 of the 3 marching adjudicators will have to be certified with the marching adjudication training.

Proposed by Keith Matthews/Ralph Brody

For: 5 Against: 0 Abstain: 0

Rationale – This gives an existing pool of adjudication trained judges to begin with until the marching training is implemented and attended. Having all judges trained is not a requirement for concert assessment, so this will align with the existing policy.

Committee Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 24 AGAINST: 0 ABSTAIN: 0

Rationale – This provides for a timeline of implementation of trained marching band adjudicators. This also keeps the judging criteria as close as possible to the concert assessment adjudicator requirements.

Action: DO PASS

From Committee Meeting 6/30/2026

Concerning 9.4.24 - If a region votes to have a percussion ensemble at their region clinic with a paid clinician, then the region will increase the all-region audition and clinic fees by \$1 to help cover the costs.

Proposed: Scott Villines/Doug Blevins

For: 7 Against: 0 Abstain: 0

Rationale – This will allow each region the choice to move forward with hiring a percussion ensemble clinician outside of their region and have the funds to cover the added expense.

FOR: 26 AGAINST: 0 ABSTAIN: 0

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

Action: Board Recommends a DO PASS

FOR: 19 AGAINST: 5 ABSTAIN: 2

Rationale – The board agreed with the committee's rationale. This will require an administrator vote. The vote is statewide. It will also require a region to charge the fee, regardless of whether they think they will be financially sound or not.

Action: DO NOT PASS

Motion - To change all adjudication sheets to reflect the ratings descriptive wording from the solo and ensemble sheets, 1 superior-consistently, 2 excellent-frequently, 3 good-sometimes, 4 fair-infrequently, 5 poor-seldom. Also, to edit the marching adjudication sheet to remove the percentages, change the wording to performance presence, and swap the definitions of Precision and Definition of Sets/Forms.

Proposed: Doug Blevins/Tammy Sangster

For: 7 Against: 0 Abstain: 0

Rationale – This wording aligns all of the adjudication sheets with one another. The percentages did not equal the number of rubric categories, and the definitions did not fit the category they were assigned to.

Action: Board Recommends a DO PASS

FOR: 19 AGAINST: 0 ABSTAIN: 7

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

Action: DO PASS

The Executive Advisory Committee has selected two individuals to receive the Ray and Ruth Brandon Scholarship in the amount of \$500 each to Trenton Rhodes and Luis Villanueva. Congratulations and good luck in your teaching careers as you get started in the most noble of professions!

Motion – Increase the ASBOA office staff salaries with a 3% cost of living raise for the 2026-27 year.

Proposed: Keith Matthews/Scott Villines

For: 7 Against: 0 Abstain: 0

Rules Committee – Greg Bruner, Chair

Rules Committee meeting report, July 10, 2026.

The committee met via email and addressed the two items that were sent to us from the Summer ASBOA Board meeting. Items 5.6.26 and 4.4.26

The committee proposes the following motion to address both of these items by combining aspects of both and adding clarifying information (Bold is language that was added to 4.4.26):

Add under Section VI of the ASBOA handbook:

G. If either of the scenarios is true for March or April Region Concert Assessments, a school may choose to use the following literature requirements:

March Assessment Dates: Must have missed a minimum of 8 days due to school closures related to inclement weather during the Spring semester.

April Assessment Dates: Must have missed a minimum of 12 days due to school closures related to inclement weather during the Spring semester.

If either is true, then bands may perform a march and the highest-level graded piece from the required list for their classification for assessment. Orchestras must play the highest-level graded piece from the required list for their classification and one additional piece from the list OR one piece of their choice in lieu of the march (two total pieces). Any ensemble wishing to qualify for the State Concert Contest must play all three required pieces.

FOR: 9 AGAINST: 0 ABSTAIN: 0

Action: Board Recommends a DO PASS

FOR: 26 AGAINST: 0 ABSTAIN: 0

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

Action: DO PASS

State Contest Committee - Jon Shultz, Chair

The State Contest Committee met at the request of the Executive Secretary at All-State. The committee met again digitally on May 4, with Jon Shultz, Gregg Scott, Tim Hendrix, Terry Hogard, Tricia Moffett, Rusty Hart, and Jeremy Ford present to finalize the following proposals:

SCC 1.26 For the State Marching Contest, the Executive Secretary be given the authority to determine the order and distribution of classification performances after registration has closed, similar to the current procedure used for the ASBOA State Concert Assessment.

Rationale – Determining the schedule during the Summer Board Meeting is too early, as final participation numbers are not yet known. Allowing the Executive Secretary to finalize the schedule after registration closes would help create a more balanced distribution of performances across contest days. Currently, adjudicators are being asked to judge for nearly twelve hours a day over multiple days, while another contest day may be significantly shorter. This imbalance creates unnecessary judging fatigue and may impact the consistency and quality of adjudication. Greater scheduling flexibility would allow for a more equitable and efficient contest experience for students, directors, judges, and staff.

Committee Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

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

Action: DO PASS

SCC 2.26 That the wording concerning adjudicator selection for the Arkansas State Marching Contest be updated to read:

“The committee is to provide a list of recommended adjudicators to the Executive Secretary, and the Executive Secretary will secure the judges.”

Rationale - This proposal reflects the process that is currently being utilized in practice. Updating the wording would better align the marching contest adjudicator selection process with the procedures already used for the ASBOA State Concert Contest as well as regional marching and concert assessments. This clarification would create consistency across ASBOA events and more accurately define the responsibilities of both the committee and the Executive Secretary in the adjudication process.

Committee Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

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

Action: DO PASS

SCC 3.26 That the Arkansas State Marching Contest copyright policy include the following language:

“Any music created or arranged that uses or references another work must have documented permissions, even if the work is digital, analogue, or AI generated. Any use of electronic sound effects or speech that are not created live by an individual performer(s), even if created digitally, analogue, or through AI, must have documented permission. Any speech that is written by someone other than the original work’s composer, even if created digitally, analogue, or through AI, must have documented permission.”

Rationale – ASBOA is not legally structured to determine whether copyright law has been violated, as that responsibility belongs to a court of law. However, ASBOA can determine whether its own policies and procedures have been followed. This proposal clarifies expectations concerning digital, analogue, and AI-generated content while helping protect directors, schools, adjudicators, and ASBOA itself. It also reinforces that the responsibility for securing permissions and complying with copyright law rests with the director and school entering the contest.

Committee Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – This comes from the recommendation of the National Federation of High Schools. ASBOA can enforce their own rules and regulations, but we are not structured to function as a court of law to determine whether someone has violated copyright.

Action: DO PASS

SCC 4.26 That the following statement be added to the Region Marching Contest registration invoice and/or registration materials:

“All necessary permissions and/or licensing must be obtained from the owner of any and all rights, including copyright, of all music performed at an ASBOA music contest by this marching band. I also understand that the Arkansas School Band and Orchestra Association is not responsible for obtaining any necessary permission or licensing of the music performed by this marching band during the course of any ASBOA competition. All custom arrangements of copyrighted materials must be supported by proof of permission to arrange, including music included in a pre-show segment, even if created digitally, analogue, or through AI.”

Rationale - This statement would serve as an additional checkpoint for directors and schools concerning copyright compliance prior to performance. In some cases, directors have secured permissions by the October 1 deadline required for State Marching Contest participation, but not prior to their first public performance of the music. This proposal helps reinforce that permissions and licensing

should be secured before any performance occurs and clarifies that responsibility rests with the participating school and director, not ASBOA.

Committee Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – This comes from the recommendation of the National Federation of High Schools. Some programs that are not planning to attend the state marching contest are not getting copyright permission as they should for region events. This is to help school districts to be copyright compliant.

Action: DO PASS

SCC 5.26 That the Arkansas State Marching Contest establish stricter procedures concerning access to the hospitality room and second-floor viewing area at War Memorial Stadium.

1. Access to the hospitality room and second-floor viewing area will require:

- An official ASBOA-issued wristband
- Inclusion on an approved access list maintained by contest administration

2. Only individuals on the approved list will be permitted access, including directors, staff, and approved personnel. Family members and guests will not be permitted unless included on the list.

3. Wristbands will be valid for one contest day only unless otherwise designated by contest administration.

4. Wristbands may not be shared, transferred, or reused by unauthorized individuals.

Rationale – Hospitality room access and food usage have become an increasing issue for ASBOA due to shared wristbands, unauthorized guests, and misuse of second-floor access privileges. This proposal would create clearer expectations, improve accountability, and help ensure that the hospitality area remains sustainable and properly managed for those authorized to use it.

Committee Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – The second floor of War Memorial is supposed to be a viewing area. It has become an issue about eating. This helps to establish some parameters to help War Memorial staff know who should be on the second floor.

Action: DO PASS

Music Materials Committee – Marcy Wells, Chair

Music and Materials Committee meeting report, July 17, 2026.

The committee met via email and addressed the items that were sent to us from the Summer ASBOA Board meeting.

Items 8.5.26 and 1.1.26 the committee proposes the following motion to address both of these items.

5A Schools will read sight reading level 4 (instead of the current level 5). The chart on page 22 of the constitution under 1. **REGION CONCERT ASSESSMENT** would now read as follows:

ASBOA Bands & Orchestras	Classification	UIL Sight-Reading Level
Junior High/Middle School	N-8EE	Level 1
Junior High/Middle School	8EEE-8EEEE, 9E-9EE	Level 2
Junior High/Middle School	9EEE-9EEEE	Level 3
Senior High	1A/2A	Level 2
Senior High	3A	Level 3
Senior High	4A/5A	Level 4
Senior High	6A	Level 5
Senior High	7A	Level 6

Motion to amend: 5A with 9 minutes of study.

Proposed: Daniel Cooper/Brian Pearson

Action: Board Recommends a DO PASS

FOR: 26 AGAINST: 0 ABSTAIN: 0

Rationale – The board agreed with the need to change the length of study.

Action: DO PASS

Motion as amended: 5A Schools will read sight reading level 4 (instead of the current level 5), with 9 minutes of study.

Action: Board Recommends a DO PASS

FOR: 26 AGAINST: 0 ABSTAIN: 0

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

Action: DO PASS

Item 6.5.25 (concerning large or multimovement works) – The committee asks for this to remain in committee so that the committee can work to create a list of pieces that would meet the criteria of length and difficulty.

All-State Jazz Committee – Trent Warner, Chair

The Jazz Committee met on Sunday, July 19th via Zoom. All members were in attendance (Trent Warner, Josh Jackson, David Hixson, Albert Ortiz, Adam Coats, Carl McCraney, Michael Ferguson, Todd Johnson, and Kameron Willis).

SC 8.1 Report - The committee unanimously voted to approve multiple track cuts for each comping etude be made available on the ASBOA website that will be available through stream only and not downloadable (if copyright allows with permission from the publisher). If copyright does not allow, a tutorial on how to cut the tracks and add in the count in through programs like Audacity or Garage Band for distribution to your own personal students could be shared on the ASBOA website. Since directors across the state own the audio tracks they received with their jazz etude book purchases, they are able to cut these tracks for personal use, including audition purposes. This has been the current method used by the majority of the regions throughout the state to avoid the "drop the needle" issue mentioned in the proposal so that multiple cut selections can be made for region and state auditions.

Action: Board Recommends a DO PASS

FOR: 20 AGAINST: 0 ABSTAIN: 6

Rationale – The ASBOA website and office are the official locations for all ASBOA documents and resources. The precut tracks will help with creating the material for auditions.

Action: DO PASS

4.6.25 Report - The committee unanimously voted that a document be created and shared with each region by ASBOA that includes information and tips on how to properly prepare your students and judges for jazz auditions. While the original proposal makes several great points as to how directors should be preparing their students to improvise in their auditions and why it is important to do so, it is nearly impossible to police that specific situation on a year in year out basis. The students and audition material change each year and too many variables are present to create definitive rules to be added to the constitution to combat this specific issue. The document to be written would be distributed prior to all-region jazz auditions so that the information can be shared with directors so that students may be prepared properly. This document would be geared towards explaining the importance of integrity from the students and directors during the audition process. Tips would be provided to directors on how to teach different approaches to improvisation to their students while also stressing the importance of individuality during the improvisation process in order to avoid multiple students playing the same material. Instructions would also be made available to the judges to help them accurately hold each student to the same standard during the audition process so that situations as stated in proposal 4.6.25 can be avoided as necessary.

Action: Board Recommends a DO PASS

FOR: 22 AGAINST: 0 ABSTAIN: 4

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

Action: DO PASS

Honor Ensemble Committee – Kara Reynolds, Chair

Congratulations to the Bentonville Lincoln Junior High 8th Grade Orchestra and their director Camille Austin for being selected as the "EEE" Honor Ensemble for All-State 2027.

Congratulations to the Van Buren Freshman Academy Wind Ensemble and their director Brent Evans for being selected as the "EEEE" Honor Ensemble for All-State 2027.

Both of these ensembles will be performing Friday afternoon, February 19, 2027, as a part of the All-State Music Conference.

Region IX – Stephanie Huffmaster, Chair; Mary Popplereiter, Secretary/Treasurer

No Proposals

Region VIII – Brick Wasson, Chair; Shanice McFerren, Secretary

8.1.26 State Marching Contest - Marching Bands have to earn a composite first (1) division in their respective region assessment in order to progress to the ASBOA State Marching Contest.

Proposed by Brian Rhodes/Angela Rhodes

FOR: 39 AGAINST: 2 ABSTAIN: 0

Rationale – With so many bands qualifying, scheduling has become quite difficult (especially 3A, 4A & 5A), with early bands either spending the previous night (adding tremendous expense), or departing unreasonably early (in some cases, 5:00 am) to make their performance time. The ASBOA state contest should be the best of the best bands in Arkansas. This proposal will ensure that this is the case and should ease the scheduling issues.

Region Recommendation: DO PASS

Motion to send to the State Contest Committee

Proposed by: Ralph Brody/Keith Matthews

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Sent to State Contest Committee

Rationale – The State Contest Committee sent out a questionnaire this past spring concerning the possibilities of changing the requirements and or structure of the State Marching Contest. Since the committee is already working on something like this, they need to be allowed to finish their work as there are several aspects of the event that must be taken into consideration – such as will we still need three days, and how to keep the event financially soluble.

8.2.26 State Band Tryouts (Jazz & Concert) - if a student is asked to play an exercise and they play something completely inappropriate (ex: a sax player playing "Careless Whisper") or something that is not related to the printed material in any way, they will be disqualified immediately, asked to leave the room and an alternate will be called and put at the end of the tryout order. This can be determined by a quick consensus of all judges in the room with the room chair making the final decision.

Proposed by Brian Rhodes/Adam Coats

FOR: 41 AGAINST: 0 ABSTAIN: 0

Rationale – For the past two years in the All State Jazz Piano room, we've had a piano player, when asked for their 1st exercise, played something from "La La Land" and the following year someone played an iPhone ringtone. They probably thought it was cute, but there's probably an alternate from another region who is prepared and could give a proper audition. We need to ensure the integrity of the tryout process.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 0 AGAINST: 24 ABSTAIN: 1

Rationale – There is already a procedure in place for individuals who play the wrong material. This would be marked as wrong material and scored as such. This would go against the current requirement that the committee is to listen to the full excerpt of music selected, regardless of how well or poorly attempted. We also do not replace a student after they have entered the room for any other audition procedure infraction.

Action: DO NOT PASS

8.3.26 Solo and Ensemble Contest - the ASBOA constitution currently states: "6. Playing time is limited to six minutes for each solo and/or ensemble." There are many compositions on our current list that exceed this 6-minute mark (ex. Alto Sax - Concerto in Eb by Glazunov). Waive the 6-minute requirement for students that intend to progress to the state level.

Proposed by Brian Rhodes/Adam Coats

FOR: 38 AGAINST: 0 ABSTAIN: 3

Rationale – This entry in our constitution needs to be consistent with the repertoire that is on our current list.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 2 AGAINST: 9 ABSTAIN: 14

Rationale – The host does not know who is planning to go to the state solo and ensemble contest. Some students don't make that decision until after the region event has taken place. This would create a challenge for the host to be able to schedule the event. With the current constitution, judges are expected to hear 10 events per hour at the region solo and ensemble event. This is part of the justification for their pay. Also, even though the rule is there, no one on the board could identify a judge who had been cutting students off.

Action: DO PASS

8.4.26 Amend Section VIII, I. 8. b. to read as follows:

(b) The director of an organization participating in sight-reading will be allowed the following time limits to study the score and instruct the organization: 5A, 6A, 7A - 10 minutes 4A and DD-7A - 9 minutes All others - 8 minutes

Proposed Adam Coats/Aaron Durham

FOR: 30 AGAINST: 0 ABSTAIN: 11

Rationale – Presently, DD-7A is only allowed 8 minutes of study time to read a UIL Level 4. DD-7A and 4A bands are the only two ensemble classifications that must read Level 4. However, 4A receives 9 minutes of study time, while DD-7A (auditioned "second band" for 7A) gets just 8 minutes. This is a discrepancy that confuses directors and adjudicators alike—over the past few years, I have had multiple sight-reading judges question this difference while my DD-7A ensemble has been about to start our study time in the sight-reading room.

When trying to explain why this extra burden is on DD-7A to my students, parents, and administrators, I am unable to give a justifiable, legitimate reason. DD-7A is the only classification that this affects; there is no other band that reads the same level of sight-reading material as another band with a different classification but receives less time to study that specific sight-reading.

Region Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Rationale – This will align the study period to the material. Currently the study period has been aligned to the classification and different classifications have had a different amount of time to study the same music.

Action: Motion to amend - Amend Section VIII, I. 8. b. to read as follows:

(b) The director of an organization participating in sight-reading will be allowed the following time limits to study the score and instruct the organization: 6A, 7A - 10 minutes 4A, 5A and DD-7A - 9 minutes All others - 8 minutes

Proposed by Marcy Well/Michael Williamson

Action: DO PASS

Motion as amended -

Amend Section VIII, I. 8. b. to read as follows:

(b) The director of an organization participating in sight-reading will be allowed the following time limits to study the score and instruct the organization: 6A, 7A - 10 minutes 4A, 5A and DD-7A - 9 minutes All others - 8 minutes

Action: DO PASS

8.5.26 That 5A sight-reading requirements be aligned with those of 4A (reading level 4), rather than being grouped with 6A (reading level 5), in order to ensure fairness, instructional consistency, and adherence to the educational intent of sight-reading assessment.

I. REGION CONCERT ASSESSMENT

1. Eligibility: See Rules and Regulations, Section II
2. Dates: See Dates, Section III
3. Classification: See Rules and Regulations, Section V
4. Required Music: See Rules and Regulations, Section VI
5. Entry Fees: See Appendix A
6. Awards: See Rules and Regulations, Section XI
7. Judging:
 - (a) Three judges will be used for concert assessment. Adjudicators will make both written and recorded comments for the concert portion of region assessment. (ABA 2006)
 - (b) Judges may be allowed to hold sheets at region and state assessment within a classification.
 - (c) Sight-reading will be judged by one judge.
 1. Selection of judges, and judging standards: See ASBOA By-Laws, Article VIII
 2. UIL sight-reading selections will be utilized for concert assessment. Classification requirements are clearly listed below so the directors know the level their group will be required to perform. The entire piece will be mandatory. (ABA 2020) to increase the rigor of the concert sight-reading process.

ASBOA Bands & Orchestras	Classification	UIL Sight-Reading Level
Junior High/Middle School	N-BEE	Level 1
Junior High/Middle School	BEEE-BEEEE, 9E-9EE	Level 2
Junior High/Middle School	9EEE-9EEEE	Level 3
Senior High	1A/2A	Level 2
Senior High	3A	Level 3
Senior High	4A	Level 4
Senior High	5A/6A	Level 5
Senior High	7A	Level 6

- (a) Senior High School second bands and orchestras will read 2 levels lower than the classification of their first ensemble.
- (b) Junior High/Middle School second bands will read 1 level lower than the classification of their first ensemble.
- (c) Third, fourth, and fifth bands/orchestras will read 3 levels lower than the classification of their first ensemble.

SENIOR HIGH SCHOOL

- Class 7A - Two selections from grade IV or above and a march*.
- Class 6A - One selection from grade IV or above, one from grade III or above, and a march*.
- Class 5A - One selection from grade III or above, one from grade II or above, and a march*.
- Class 4A - One selection from grade II or above, one from grade I or above, and a march*.
- Classes 3A, 2A and 1A - Two selections from grade I or above, and a march*.
- Class 10-5A, 10-6A, 10-7A, 11-5A, 11-6A, 11-7A - One selection from grade II or above, one from grade I or above, and a march*.
- Class D; DD; DDD: DDDD - Two selections from grade I or above, and a march*.
- Class N-1, N-2, N-3 - Two selections from grade I or above, and a march*.
- Class R-1, R-2 - Selections one grade level leniency from their normal classification and a march*

Proposed by Danielle Hodges/ Megan Garrett

FOR: 36 AGAINST: 0 ABSTAIN: 5

Rationale – The current 5A sight-reading requirements align with UIL level 5, Grade 3 literature, as evidenced by the sight-reading selection provided this year, which was clearly labeled equivalent to UIL Grade 3. While 5A bands are required to perform a Grade 3 and a Grade 2 selection on stage, requiring a UIL Grade 3 equivalent for sight reading creates an inequity that does not align with the instructional purpose of the sight-reading evaluation. Sight-reading is intended to assess students' ability to process and perform unfamiliar music at a developmentally appropriate level, not to require performance of material equal to—or potentially more demanding than—their prepared stage literature. Due to the wide range of difficulty found within UIL Grade 3 repertoire, sight-reading at this level can result in students encountering music that is equal to or more complex than their on-stage performance selections, undermining the intent of the assessment. Furthermore, the current 5A/6A sight-reading format introduces instrumentation and part-splitting demands that exceed those commonly found in Grade 3 performance literature. For example, 5A/6A sight-reading requires clarinet and trumpet sections to divide into three independent parts, whereas many Grade 3 compositions require only two-part divisi for these sections. This expectation necessitates rehearsal and performance practices that may not be standard for 5A ensembles and may not reflect the literature the students have prepared throughout the year. In one observed instance, the Grade 3 work performed on stage by a 5A ensemble did not include three-way part divisions, yet the sight-reading selection required such divisions, placing students at a disadvantage unrelated to musicianship or preparation. This discrepancy further illustrates the misalignment between performance and sight-reading expectations. Aligning 5A sight-reading with 4A requirements (Level 4 sight-reading) would more accurately reflect the instructional level of 5A ensembles, ensure equitable evaluation conditions, and uphold the educational purpose of sight reading as a measure of musicianship rather than endurance. This adjustment would better serve students, educators, and the integrity of the assessment process.

Region Recommendation: DO PASS

Motion to send to the Music Materials Committee

Proposed by: Doug Blevins/Daniel Cooper

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Sent to Music Materials Committee

Rationale – UIL has changed the format of their sight-reading assessment. In the process, they may have made some of their levels more difficult. The committee may need to reevaluate the material for all classification levels.

Action: See Music Materials Committee Report

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

7.1.26 Propose that the ASBOA All-State Jazz Ensembles return, effective immediately, to the following instrumentation for EACH All-State Jazz Band: 2 Alto Saxophones, 2 Tenor Saxophones, 1 Bari Saxophone, 5 Trumpets, 4 Tenor Trombones, 1 Bass Trombone, 2 Guitar Players (must be electric or acoustic electric), 2 Bass Players, 2 Piano Players, and 2 Drumset Players.

Proposed by Jason Marshall/John Vinzant

FOR: 26 AGAINST: 1 ABSTAIN: 26

Rationale - 1. Several very talented students didn't make the All State Jazz Ensemble this year due to the change in instrumentation and that can have negative effects on the All State Bands, and those individual's interest in jazz. 2. 12 Total students were cut from the bands. That is also 12 student fees that were no longer added to the budget which hinders contracting great clinicians. 3. The bands were very good, but noticeably weaker in the brass and rhythm sections at this last year's performance. 4. The lack of a 2nd drummer definitely hurt the band during the Latin charts. 5. The bass section could benefit from a player that might be stronger on upright vs. electric or vice versa. 6. Higher retention in our All-State Jazz Bands. 7. Stronger performance at All-State with more bodies after a long 3 days of rehearsing 8. More students making the band leads to more recruitment and excitement about jazz in Arkansas.

Region Recommendation: DO PASS

Action: Board Recommends a DO NOT PASS

FOR: 1 AGAINST: 23 ABSTAIN: 1

Rationale – The board felt like we needed more than one year with the reduced instrumentation. They also felt like adding back to the group the additional guitar, bass, and piano positions would not be beneficial to the students. This would be going back to half of the rhythm section not playing on every other piece at best. The current system allows for every student to play on every selection.

Action: DO NOT PASS

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

No Proposals

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

5.1.26 Change the number of string bass qualifiers to audition for all-state auditions for each region from 1 to 2.

Proposed by: Hope Bruner/Brian Pearson

FOR: 61 AGAINST: 0 ABSTAIN: 0

Rationale - There are nine students auditioning for five spots. This is the only instrument allowed only one per region. Two per region would make this instrument similar to other instruments (bass trombone, contra-bass clarinet).

Region Recommendation: DO PASS

Motion to Amend: Add the word band before string bass.

Proposed by: Kara Reynolds/Keith Matthews

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: DO PASS

Proposal as amended: Change the number of band string bass qualifiers to audition for all-state auditions for each region from 1 to 2.

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Board Recommends a DO PASS as Amended

Rationale – The board agreed with the region's rationale. The word band needed to be added to the proposal to clarify that this was for the band string bass only.

Action: DO PASS

5.2.26 At region marching and concert assessments, judges shall not hold sheets within a classification.

Proposed by: Hope Bruner/Brian Pearson

FOR: 54 AGAINST: 1 ABSTAIN: 3

Rationale - The current rule of allowing sheets to be held within classifications was established before ASBOA began using the current rubric/checkmark system of assessments. Bands are judged against a rubric not against each other. Also, with the recent rule of scanning in judges' sheets, holding sheets can slow down these host responsibilities.

Region Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 21 AGAINST: 2 ABSTAIN: 1

Rationale – This has been a question for some time since we have a rubric to follow. When the rule to allow a judge to hold sheets was created, we didn't have the current adjudication sheets or rubrics.

Action: DO PASS

5.3.26 Written rationales for summer board proposals should be no more than 300 words.

Proposed by: Hope Bruner/ Noah McClay

FOR: 39 AGAINST: 14 ABSTAIN: 11

Rationale - A rationale should be no longer than 300 words to ensure clarity, focus, and efficiency. Keeping the rationale short, allows the author to prioritize key ideas, making the proposal easier to understand and evaluate.

Region Recommendation: DO PASS

Action: Board Recommends a DO PASS

FOR: 22 AGAINST: 2 ABSTAIN: 1

Rationale – The board agrees that there should be a limitation on the length of rationale. In the past, when there have been very lengthy rationales people stop listening and or get confused over the intent of the proposal.

Action: DO PASS

5.4.26 Allow Junior High ensembles to register for classification based on the grade level of at least 80% of their enrolled members, rather than strictly by the grade of the oldest member.

Proposed by: Nathan Anderson/Brandan Bakkala

FOR: 26 AGAINST: 12 ABSTAIN: 21

Rationale – The current policy bases ensemble classification on the oldest enrolled member, which can disproportionately affect the majority of students when a small number of older students participate. For example, an ensemble composed of 54 eighth-grade students and 1 ninth-grade student from a school with 150 - 299 average student enrollment, is presently required to register as a 9EE group rather than an 8EE group. This classification obligates the entire ensemble to sight-read at a level designed for older students, even though only a small minority are at that grade level. By instead using the grade level representing at least 80% of the ensemble's membership, classification would more accurately reflect the ensemble's true makeup and ability level. This adjustment ensures fairer evaluation standards for the majority of students, supports a more developmentally appropriate adjudication process, and maintains the integrity of ASBOA's overall classification system.

Region Recommendation: DO PASS

No Action Can Be Taken

Rationale – We are not allowed to create a rule or policy that goes directly against AAA. Checking with AAA, they have said that classification must be based off of the highest grade used. More than likely, this proposal comes from a misunderstanding of classification – students that are being pulled up to a higher grade level group (high school) causes the students remaining to be a DD or second ensemble classification.

5.5.26 All 8va (octave-up) passages in Arkansas Jazz Trombone All-Region and All-State audition materials shall be considered optional. Students will not be penalized for performing passages as written (without taking the 8va), nor will they receive additional credit solely for choosing to perform optional 8va passages.

Proposed by: Nathan Anderson/Zachary McCullough

FOR: 51 AGAINST: 0 ABSTAIN: 6

Rationale – Currently, audition materials for jazz trombone include a mixture of explicitly marked optional 8va passages and implied 8va performance practices. While students are often encouraged to perform optional 8va passages, adjudication practices have been inconsistent.

With the addendum added in 2026, some students were penalized for attempting optional 8va passages, even when performed with reasonable proficiency. This inconsistency creates confusion for students and directors, and introduces subjectivity unrelated to the printed audition material. By formally recognizing all 8va passages as optional and removing penalties associated with either choice, Arkansas Jazz Trombone auditions will become more transparent, equitable, and musically focused.

Region Recommendation: DO PASS

Motion to send to the State Jazz Committee

Proposed by: Ralph Brody/Mark Bailey

FOR: 3 AGAINST: 21 ABSTAIN: 1

Action: Failed to send to committee

FOR: 0 AGAINST: 25 ABSTAIN: 0

Action: Board Recommends a DO NOT PASS

Rationale – The errata page was established to take out any discrepancies in the material. The feeling of the board was that nothing should be optional. When something is optional, it creates a way for a student to be identified. This is the reason why we don't allow students to play three octave scales, or play scales in the octaves of their choice.

Action: DO NOT PASS

5.6.26 The following be added to the ASBOA Constitution Section VIII letter I.

18. During the spring semester for schools affected by inclement weather and for March Assessments have missed 8 days due to weather or for April Assessments have missed 12 days due to weather the following options will be available: Bands must play a march and the highest-level graded piece from the required list for their classification. Orchestras must play the highest-level graded piece from the required list for their classification and one additional piece from the list. If a band or orchestra wishes to qualify for the State Concert Contest, then all three required pieces must be performed at the Region Concert Assessment. In other words, if a school chooses to play the reduced material, they will not qualify for the State Concert Contest.

Proposed by Brice Evans/Terry Hogard

FOR: 58 AGAINST: 0 ABSTAIN: 0

Rationale – This policy should be consistent from year to year.

Region Recommendation: DO PASS

Motion to send to the Rules Committee

Proposed by: Daniel Cooper/Kara Reynolds

FOR: 24 AGAINST: 0 ABSTAIN: 1

Action: Sent to the Rules Committee

Rationale – There needs to be some cleaning up of the wording before being presented to the full membership. The Rules Committee was also already working on creating a more permanent solution.

Action: See Rules Committee Report

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

4.1.26 All Solo and Ensemble new music submissions should be submitted to the State Solo and Ensemble committee by February 15 each year.

Proposal by Kara Reynolds/Erica Hann

FOR: 38 AGAINST: 0 ABSTAIN: 0

Rationale – This will make it easier on that committee instead of adding music throughout the year. This allows High School students and directors time in January and February to research new music for performance in this area.

Region Recommendation: DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Board Recommends a DO PASS

Rationale – The board agreed with the region's rationale.

Action: DO PASS

4.2.26 Trombone and Euphonium solos on the state list and UIL list can be used by both instruments.

Proposal by Kara Reynolds/Erica Hann

FOR: 38 AGAINST: 0 ABSTAIN: 0

Rationale – To have a larger selection of music and encourage more participation for students.

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Board Recommends a DO PASS

Rationale – This will allow for a larger selection of music to choose from.

Action: DO PASS

4.3.26 Each ensemble's program and director should be documented on the region and state concert assessment results pages on asboa.org.

Proposed by Aaron Decker/Meghan Langley

FOR: 38 AGAINST: 0 ABSTAIN: 0

Rationale – A director recently uncovered a box of assessment programs and results from 40–50 years ago, offering a fascinating glimpse into the past. Preserving materials like these allows us to honor our history and share it with future generations. While many of us may not think to save such items early in our careers, we often come to value them more over time—by then, those records may already be lost. Maintaining an archive helps bridge that gap. It also provides a broader view of what bands across the state are performing, which can inspire new repertoire choices and highlight pieces that may be overused. Furthermore, it would also create opportunities to connect with directors who have recently performed a piece, allowing others to gain firsthand insights into its challenges and strengths. This kind of perspective is especially valuable for early-career directors. Overall, there are a lot of great reasons for us to document this information!

Region Recommendation: DO PASS

FOR: 0 AGAINST: 25 ABSTAIN: 0

Action: Board Recommends a DO NOT PASS

Rationale – There is already a list of previous concert assessment music selections on the website under the required music tab – this was voted in at the 2015 ABA. Even though the information can be researched, the board did not feel comfortable placing the name of the director and ratings in the same location for legal reasons. Please see the proposal in new business concerning this topic.

Action: DO NOT PASS

4.4.26 Add under Section VI of the ASBOA handbook:

E. If either of the below scenarios are true, a school may choose to use the following requirements for the Region Concert Assessment:

Bands must play a march and the highest level graded piece from the required list for their classification. Orchestras must play the highest level graded piece from the required list for their classification and one additional piece from the list. Any ensemble wishing to qualify for the state concert contest must play all three required pieces.

March Assessment Dates: Must have missed a minimum of 8 days due to school closures.

April Assessment Dates: Must have missed a minimum of 12 days due to school closures.

Proposed by Aaron Decker/Meghan Langley

FOR: 38 AGAINST: 0 ABSTAIN: 0

Rationale – This mirrors the one-year resolution passed by the rules committee in the spring of 2026. Shortened rehearsal schedules due to inclement weather are a familiar challenge in Arkansas. This provision gives directors the confidence to program appropriately challenging music, with the assurance that if significant rehearsal time is lost, a defined alternative option is available. It also reduces the need for the rules committee to revisit this issue each year by establishing clear, consistent guidelines for all members.

Region Recommendation: DO PASS

Motion to send to the Rules Committee

Proposed by: Daniel Cooper/Brian Pearson

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Sent to the Rules Committee

Rationale – There needs to be some cleaning up of the wording before being presented to the full membership. The Rules Committee was also already working on creating a more permanent solution. This is similar to a proposal from region 5.

Action: See Rules Committee Report

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

No Proposals

Region II – Chris Davis, Chair; Cinty Graham, Secretary; Cody Ford, Treasurer

No Proposals

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

1.1.26 Proposal to adjust the required ASBOA sight-reading procedures and level for 5A High School Bands and Orchestras from Level 5 to Level 4, and adjust the preparation period from 10 minutes to 9 minutes beginning with the 2026–2027 school year.

Proposed by Daniel Cooper/Ben Light

FOR: 27 AGAINST: 0 ABSTAIN: 1

Rationale – Currently, 5A high school bands are required to perform Grade 3 and Grade 2 literature in the prepared portion of concert assessment, which aligns directly with the expectations placed on 9EEEE junior high bands. However, a clear discrepancy exists in sight-reading expectations. While 9EEEE bands perform Level 3 sight reading, 5A high school bands are required to perform Level 5 sight reading. This creates a gap between prepared and sight-reading expectations that is not instructionally aligned.

Adjusting the 5A sight-reading requirement to Level 4 maintains a higher level of rigor than the 9EEEE classification while bringing the expectation more in line with the prepared literature requirements. This change supports a more balanced evaluation of student performance and better reflects the overall instructional sequence.

This proposal also improves vertical alignment across programs. Feeder junior high and middle school ensembles for 5A programs typically perform Level 1 sight reading. Under the current system, students experience a four-level increase upon entering high school. Adjusting the 5A high school requirement to Level 4 results in a three-level progression, which is consistent with the transition seen in other classifications across the state. This adjustment provides a more logical and instructionally sound progression for students while maintaining the integrity and rigor of the assessment process.

Region Recommendation: DO PASS

Motion to send to the Music Materials Committee

Proposed by: Doug Blevins/Carlos Serna

FOR: 24 AGAINST: 0 ABSTAIN: 1

Action: Sent to Music Materials Committee

Rationale – UIL has changed the format of their sight-reading assessment. In the process, they may have made some of their levels more difficult. The committee may need to reevaluate the material for all classification levels. This is similar to the proposal from region 8.

Action: See Music Materials Committee Report

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

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

North Orchestra – Logan Mabry, Chair; Anne Pequeno, Secretary; Ron Juzeler, Treasurer

O.1.24 In reference to O.1.24 Motion: “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~~ Region Clinic by a majority vote of the South Region members on ~~even~~ odd-numbered years.’”

Proposed by: Anthony Verge/Mike Burkepile

FOR: 21 AGAINST: 0 ABSTAIN: 0

Proposed clarification: Logan Mabry/Rachel Czech

FOR: 27 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(s) Recommendation: DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Board Recommends a DO PASS

Rationale – This clears up the proposal from 2024 concerning when orchestra regions will select their chairs. Electing officers at their normal region meetings will involve more directors than just those that attend all-state.

Action: DO PASS

O.1.26 Amend Article IV, Section E of the ASBOA Constitution to read as follows: ‘Installation of newly elected officers and members of the Executive Board shall take place following their election at the Annual Meeting. (Revised 1996) Orchestra Region and State Chair duties will begin on ~~March 1~~ August 1.’”

Proposed by: Noah Davidson/Curtis Hansen

FOR: 27 AGAINST: 0 ABSTAIN: 0

Rationale - March 1 is mere days before concert assessment and fairly close to solo-ensemble. It is certainly NOT the right time to change region chairs. Waiting until after all region and state events for the year are over, all paperwork has been submitted, and the summer Board meeting has passed makes better sense, and also aligns the terms for all ASBOA board members and region chairs taking over at the beginning of the new school year. With elections moving to the Fall, the incoming region chair can “shadow” the outgoing chair to learn the job better as well.

Region(s) Recommendation: DO PASS

Motion to Amend: Instead of August 1, change to May 1.

Proposed by: Omar Alonzo/Casey Buck

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: DO PASS

Motion as amended: Amend Article IV, Section E of the ASBOA Constitution to read as follows: 'Installation of newly elected officers and members of the Executive Board shall take place following their election at the Annual Meeting. (Revised 1996) Orchestra Region and State Chair duties will begin on ~~March 1~~ May 1.'

FOR: 25 AGAINST: 0 ABSTAIN: 0

Action: Board Recommends a DO PASS

Rationale – The summer board meeting is the first meeting of business for the new school year. Even though officers and board members are voted in during the general business meeting at ABA, they have already assumed their roles for the next year starting at the summer board meeting. This will allow the orchestra chairs the opportunity to finish out the year concerning events and also have the next chair in place for the summer board meeting.

Action: DO PASS

Still in Committee

SC 8.1 CD Tracks should be made available in the senior high drum set room that have, for each etude it has, separate tracks for each rehearsal mark with a count in start with beginning and ending at first rehearsal mark. Subsequent rehearsal mark start with count off to next rehearsal mark end. Etudes must have rehearsal marks notated in the sheet music.

Rationale: Every year the choices for cuts is very difficult. The stress of starting the CD in a "drop the needle" fashion is not beneficial to the student or judge. It sets itself up for inconsistencies. Mistakes are often made with the judge counting them in. It is not fair to any student if the judge "nails it" on one count off for the auditioning student and messes it up for another. Starting over with the count in is too time consuming.

Dustin Chambers/Crystal Reeves

FOR: 49 AGAINST: 0 ABSTAIN: 4

Board Recommendation:

Motion: Send to the State Jazz Committee to investigate including copyright.

Greg Bruner/Kara Reynolds

FOR: UNANIMOUS

Still in State Jazz Committee

SC 8.1 Update - The committee has unanimously voted for this proposal to stay in committee so each of the members can discuss this with ASBOA members from each region who have judged jazz drum set auditions. After collecting the data from those members, we will have a clearer idea and understanding of how this has or has not affected auditions in all regions or at the state level in recent years.

Action: Still in State Jazz Committee

SC 8.1 Update – See Jazz Committee Report

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.

See clarification from the State Orchestra Meeting.

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 Executive Advisory Committee

Update - See action in Executive Advisory Report

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.

Still in Music Materials Committee

Update – Committee request more time to complete a list of music.

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.

Sent to Rules Committee

Update – See the Jazz Committee Report

Old Business

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 passed and a training process has been established, this proposal is not feasible. This will align the Marching Assessment with the Concert Assessment Standards.

Region Recommendation: DO PASS

FOR: 0 AGAINST: 24 ABSTAIN: 1

Action: Board Recommends a DO NOT PASS

Rationale – The Executive Advisory Committee presented a proposal that provides for a timeline of implementation. The committee's proposal also aligns closer with the concert assessment requirements. If this proposal were to pass, there is not enough time to train everyone before the first contest this fall.

Action: DO NOT PASS

New Business from Summer Board

NB 1.26 Include the ensemble name and the director's name(s) on the Region Concert Music Selections spreadsheet.

Proposed by: Scott Villines/Jon Shultz

Rationale – The ASBOA Office has already been supplying a list of music performed at concert assessments listing the classification of the ensemble, the name of the selection, composer, ID number, and grade on the Required Music Page of the website. This was voted in at ABA 2015. The addition of the ensemble name and director will allow directors to make contact with specific people to get more information concerning a piece of music. The board felt like this was the intent of the proposal from region 4, but without the possible legal issues.

Action: Board Recommends a DO PASS

FOR: 24 AGAINST: 0 ABSTAIN: 2

Rationale – The board agrees with the rationale.

Action: DO PASS

NB 2.26 Students participating in All-State auditions and another AAA Regional or State competition in the same day of auditions be allowed to audition in the first 5 or last 5 of the audition room to allow participation in both AAA organizations. The ASBOA Office must have a 2-week notification by email.

Proposed by: Kara Reynolds/Brian Pearson

Rationale – Scheduling for AAA is overlapping more and more for our students. Allowing our students to have every opportunity they can in the short time they have in HS is important. Also, keeping within first 5 or last 5 will keep them anonymous in the audition process, and still give some flexibility to attend both AAA events.

Action: Board Recommends a DO PASS

FOR: 24 AGAINST: 1 ABSTAIN: 1

Rationale – This will allow students that have a AAA conflict to still participate.

Action: DO PASS

NB 3.26 Circle or underline marks on the rubric are not allowed to be changed on any adjudicator sheet at a region or state event after a judge has turned in their form. When the sheet is turned in with a rating written at the bottom of the sheet that does not match the circles or underline marks in the rubric, the adjudicator will be asked to change their rating to match their circle or underline marks and initial the change.

Proposed by: Kara Reynolds/Rusty Hart

Rationale – Adjudicators should place ratings based on their circle or underline marks in the rubric. That is the point of a rubric to begin with in our system. Currently they are not allowed to erase a rating so they are changing their check/circle marks.

Action: Board Recommends a DO PASS

FOR: 25 AGAINST: 0 ABSTAIN: 1

Rationale – This places the focus on the rubric and not the rating.

Action: DO PASS

NB 4.26 Motion to revise the ASBOA Constitution regarding JH Region Orchestra Audition Procedures (as follows) and to adopt the JH Scale Sheets as submitted (as attached):

SECTION VIII - REGION AND ALL-STATE CLINICS

E. AUDITION PROCEDURES

(page 20)

JUNIOR HIGH: Audition material will be made up of scales (to be played in the octaves as indicated, memorized, quarter note = 80, détaché [smooth and connected, but not slurred], no vibrato with the top note repeated), and etudes from homogeneous class method books. Sight-reading will also be required for Junior High Concert Orchestra Auditions.

Proposed by: Casey Buck/Scott Villines

Rationale – This is a clarification of what orchestra has already been doing for several years. This is considered to be a procedural issue and not new material.

Action: Board Recommends a DO PASS

FOR: 26 AGAINST: 0 ABSTAIN: 0

Rationale – The board agrees with the rationale.

Action: DO PASS

New Business

Region Solo and Ensemble events wishing to qualify for the State Solo and Ensemble must register no later than three weeks (21 days) prior to the Region Solo and Ensemble event in order to allow for proper scheduling. The amount of time for each solo or ensemble must be included as well. A way to designate these events will be added to the registration sheet.

Proposed by Hope Bruner/Adam Parker

This will need to be voted on at All-State this year.

Arkansas School Band and Orchestra Association
Adjudicator’s Comment Sheet – Region Marching



School -				Class -		Date -	
Director(s) –					Performance Time -		
The number of students per grade used in this organization:							
	7 -	8 -	9 -	10 -	11 -	12 -	
Grade majority of students were beginners -							

Signature of Adjudicator _____

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

ASBOA Marching Scoring Rubric					
	1 – Superior CONSTANTLY	2 – Excellent FREQUENTLY	3 – Good SOMETIMES	4 – Fair INFREQUENTLY	5 – Poor SELDOM
Music Performance					
Tone	For this classification, student performers demonstrate highly developed characteristic tone qualities for their instrument and musical style of performance with minimal lapses.	For this classification, student performers demonstrate above average characteristic tone qualities for their instrument and musical style of performance, but there some minor lapses.	For this classification, student performers demonstrate average characteristic tone qualities for their instrument and musical style of performance, however, they lose control at times.	For this classification, student performers demonstrate inadequate characteristic tone qualities for their instrument and musical style of performance, and they lose control often.	For this classification, student performers demonstrate undesirable characteristic tone qualities for their instrument, musical style of performance, and lose control most of the time.
Intonation	Student performers demonstrate an elevated awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section with a few minor flaws.	Student performers demonstrate an awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, however, there are some flaws.	Student performers demonstrate an adequate awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but there are several flaws.	Student performers demonstrate little awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section.	Student performers demonstrate little or no awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section.
Balance	Student performers demonstrate a highly developed concept of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed.	For the most part student performers demonstrate an excellent concept of balanced musical lines and blend of sounds within their section to produce an appropriate sonority of music performed, but there are some minor lapses.	The ensemble demonstrates intermediate concepts of balanced musical lines and blend of sounds to produce an acceptable sonority of the music performed.	The ensemble demonstrates below average concepts of balance and blend of sounds, and does not produce a desirable or appropriate sonority of the music performed.	The ensemble demonstrates improper concepts of balance and blend of sounds, and produces an undesirable and inappropriate sonority of the music performed
Dynamic Contrast	Throughout the majority of the performance, an exceptional use of dynamics provides musically effective and appropriate contrast for music performed.	At times, an excellent use of dynamics provides musically effective and appropriate contrast for music performed.	At times, an average use of dynamics provides musically effective and appropriate contrast for music performed	A below average use of dynamics proves musically ineffective and results in little contrast for music performed.	An inadequate use of dynamics proves musically ineffective and results in little or no contrast for music performed.
Phrasing	For this classification, clear, meaningful and expressive shaping of musical passages is often achieved within and between sections of the ensemble with some minor breaks in phrases	For this classification, clear, meaningful and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but there are some inconsistencies.	Clear, meaningful and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but is not consistent.	Little evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble.	Little or no evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble.
Rhythm/Tempo	Control of all aspects of rhythm and tempo is exceptional.	The ensemble exhibits above average control of all aspects of rhythm and tempo with minor lapses.	The ensemble exhibits adequate control of all aspects of rhythm and tempo with some lapses.	The ensemble exhibits little control of all aspects of rhythm and tempo, and pulse.	The ensemble exhibits no control of all aspects of rhythm and tempo.
Interpretation/Style	Control of all aspects of interpretation and musical style is exceptional.	The ensemble exhibits above average control of all aspects of interpretation and musical style with minor lapses.	The ensemble exhibits adequate control of interpretation and musical style with some lapses.	The ensemble exhibits little control of interpretation and musical style.	The ensemble exhibits no control of interpretation and musical style.
Marching Performance					
Step (Style & Uniformity)	Students effectively demonstrate proper foot placement for length of step and style of stride being utilized. Students demonstrate a high level of consistency in marching in step with quick recovery from errors.	Students demonstrate above average foot placement for length of step and style of stride being utilized, but there are inconsistencies. There is inconsistency in marching in step, and recovery from errors is not always immediate.	Students demonstrate adequate foot placement for length of step and style of stride being utilized, but there are inconsistencies. There is inconsistency in marching in step, and recovery from errors is slow.	Students demonstrate inadequate foot placement for length of step and style of stride being utilized, and there are many inconsistencies. There is inconsistency in marching in step and recovery from errors is sluggish.	Students demonstrate inappropriate foot placement for length of step and style of stride being utilized, and there are major inconsistencies. There is inconsistency in marching in step and there is little or no recovery from error.
Precision	Students demonstrate a high level of achievement of timing, spacing and halts required to define all forms present in the design of the drill.	Students demonstrate excellent application of timing, spacing and halts required to define all forms present in the design of the drill with some flaws.	Students demonstrate an average application of timing, spacing and halts required to define all forms present in the design of the drill, but there are errors.	Students demonstrate below average application of timing, spacing and halts required to define all forms present in the design of the drill.	Students demonstrate poor application of timing, spacing and halts required to define all forms present in the design of the drill.
Equipment & Body Carriage	For this classification, student performers demonstrate a high degree of uniformity of posture and body carriage, and maintain appropriate carriage of all equipment.	For this classification, student performers demonstrate above average uniformity of posture and body carriage, and maintain carriage of equipment with some minor lapses.	For this classification, student performers demonstrate average uniformity of posture and body carriage, and maintain carriage of equipment, with some lapses.	For this classification, student performers demonstrate inadequate posture and body carriage, and fail to maintain consistent carriage of equipment.	For this classification, student performers demonstrate poor posture and body carriage, and fail to maintain carriage of equipment.
Definition of Sets or Forms	The ensemble demonstrates a high level of achievement in linear forms (ranks, files, diagonals, etc.) and visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.) with minor lapses.	The ensemble demonstrates above average alignment in linear forms (ranks, files, diagonals, etc.) and visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.), however, there are some flaws.	The ensemble demonstrates adequate alignment in linear forms (ranks, files, diagonals, etc.) with several flaws, and curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are inconsistent and lack visual precision.	The ensemble demonstrates below average alignment in linear forms (ranks, files, diagonals, etc.) with many flaws, and curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are inconsistent and lack definition.	For this classification, the ensemble demonstrates poor alignment in linear forms (ranks, files, diagonals, etc.) with major flaws, and curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are inconsistent, lack definition, and are generally unreadable.
Overall Effect/ Integration of Marching Components					
Coordination of Visual Program with Music	The ensemble combines the visual program with the musical elements in a convincing manner to maximize flow and continuity of presentation.	The ensemble combines the visual program with the musical elements in an appropriate manner, but flow and continuity of presentation are affected.	The ensemble combines the visual program with the musical elements in an adequate manner, but flow and continuity of presentation are affected.	The ensemble combines the visual program with the musical elements in below average manner.	The ensemble combines the visual program with the musical elements in a poor manner with little or no continuity.
Aural Appeal	The ensemble visually enhances the musical presentation through staging and choreography of the written program in a superior manner.	The ensemble visually enhances the musical presentation through staging and choreography of the written program in an above average manner with some inconsistencies.	The visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is adequate, but there are inconsistencies.	The visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is inadequate and is very inconsistent.	The visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is poor with no consistency.

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

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



Arkansas School Band and Orchestra Association

Adjudicator’s Comment Sheet – Concert

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

Signature of Adjudicator _____

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

ASBOA Concert Scoring Rubric

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

Fundamental Technique Comments

Musical Effect Comments

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

Recommended for Division _____

1 2 3 4 5

Circle & Write Out (I, II, III, IV or V)

Signature of Adjudicator _____

Arkansas School Band and Orchestra Association

Adjudicator’s Comment Sheet – Region Sight-Reading



CLASS -		DAY -			TIME -	
NAME OF BAND OR ORCHESTRA -						
SCHOOL -					CITY -	
The number of students per grade used in this organization:						
	7-	8 -	9 -	10 -	11 -	12 -
Grade majority of students were beginners -						
Selection Played -						
Signature of Adjudicator_____						
The items circled or underlined by the adjudicator in the areas of concern on the rubric should accurately reflect the ensemble’s overall rating.						
ASBOA Sight-Reading Scoring Rubric						
	1 – Superior CONSISTANTLY	2 – Excellent FREQUENTLY	3 – Good SOMETIMES	4 – Fair INFREQUENTLY	5 – Poor SELDOM	
Preparation Period						
Director’s Explanation	Director gives concise, thorough instructions which point to specific performance details, i.e. demonstrates tempo changes, calls attention to key signatures, articulations, rhythms, melodic contours and phrases.	Director gives instructions which point to most performance details.	Director gives instructions which point to some performance details.	Director fails to give instructions which point out basic performance details i.e. demonstrates tempo changes, calls attention to key signatures, articulations, rhythms, melodic contours and phrases. Instructions may be unclear or incorrect.	Director’s instructions are unclear or incorrect.	
Student Involvement	All students display superior focus and attention to the task and the director’s instructions throughout the entire study time and performance.	Students remain focused most of the time. When distracted, the students quickly correct focus.	Students are distracted easily needing redirection to return to the task.	Students are generally distracted	Students demonstrate complete lack of focus	
Rhythmic Approach	The director and students use and demonstrate a thorough understanding of a well-developed method towards rhythmic study.	The director and students sometimes use and demonstrate a thorough understanding of a well-developed method towards rhythmic study.	The director and students are lacking in a thorough understanding of a well-developed method towards rhythmic study.	The director or students fail to demonstrate or use a well-developed method towards rhythmic study.	There is little or no attempt to study the rhythm of the selection.	
Melodic Approach	The director and students use and demonstrate a thorough understanding of a well-developed method towards melodic study.	The director and students sometimes use and demonstrate a thorough understanding of a well-developed method towards melodic study.	The director and students are lacking in a thorough understanding of a well-developed method towards melodic study.	The director or students fail to demonstrate or use a well-developed method towards melodic study.	There is little or no attempt to study the melodic aspects of the selection.	
Performance/Interpretation and Style						
Intonation	The ensemble performs in tune in all dynamic levels and ranges throughout the performance. There may be infrequent intonation errors that are quickly resolved.	The ensemble is well-tuned most of the time with occasional pitch problems.	The ensemble intonation is inconsistent.	The ensemble is rarely in tune.	There is a lack of tonal center that results in poor intonation.	
Tone Quality	The tone is uniform, centered, consistent and well controlled throughout.	Most tones are uniform, centered, consistent and well-controlled throughout.	There is an overall good tone quality with some harshness and/or distortion at extended ranges and volume levels.	Most tones are not uniform, centered, consistent and well controlled throughout.	Tones are fragmented and rough.	
Blend and Balance	Chords balanced at all dynamic levels and melody clearly heard.	Most chords are balanced and melody is usually heard.	Most chords are not balanced and the accompaniment often covers the melody.	There are incomplete chord sounds. Accompaniment and melody are not well defined.	Several parts are missing. Ensemble is consistently out of balance.	
Key Signature	The key signature is consistently observed.	The key signature is usually observed.	The key signature is sometimes observed.	The key signature is infrequently observed. Several errors due to key.	The key signature is rarely observed. Students do not recognize the key signature.	
Rhythm, Precision and Tempo	Rhythms are accurate and vertically aligned. Tempos are accurate throughout the performance.	Rhythms are accurate and vertically aligned. Tempos are accurate most of the time.	Most rhythms are accurate and vertically aligned. Tempos are accurate some of the time.	Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy.	There is little or no rhythmic accuracy throughout the performance.	
Effectiveness of Expression Marks	Great attention is paid to the performance of expression marks.	Most expression marks are observed.	There is a basic attempt to observe the expression marks.	There is a minimal attempt to observe the expression marks.	There is no discernable performance of the expression marks.	
Effectiveness of Style Markings	Performance is stylistically accurate.	Performance is stylistically accurate most of the time.	Performance is stylistically accurate some of the time.	There is little stylistic interpretation of the music.	Performance is stylistically incorrect.	
Note Accuracy/ Technique/Flexibility	The ensemble performs accurate notes with great dexterity and flexibility.	Accurate notes - Technical facility is excellent. Flaws occur infrequently during difficult passages.	Technical facility is good most of the time. Flaws occur sometimes during difficult passages.	Flaws are evident in complex passages as well as relatively easier passages.	Technical facility is poor.	
Error Recovery						
Intonation	The ensemble performs in tune in all dynamic levels and ranges throughout the performance. There may be infrequent intonation errors that are quickly resolved.	The ensemble is well-tuned most of the time with occasional pitch problems.	The ensemble intonation is inconsistent.	The ensemble is rarely in tune.	There is a lack of tonal center that results in poor intonation.	
Key Signature	Most pitches are correct. Dexterity and flexibility are near flawless with only minor flaws that recover quickly	Most pitches are correct but missed key/accidentals are not corrected quickly. Dexterity and flexibility are excellent, but there are often lapses that do not recover quickly.	Students miss pitches and do not recover quickly. Dexterity and flexibility are good by at times individual skill is lacking causing a consistent loss of clarity and precision.	Students miss numerous pitches throughout the performance. Dexterity and flexibility are obviously missing resulting in overall lack of clarity and precision.	Students miss pitches and do not recognize use of key/accidentals. Performers' dexterity and flexibility are pushed beyond their ability to meet the technical demands of the music.	
Rhythm	Rhythms are accurate and vertically aligned. Minor flaws are recovered quickly.	Rhythms are accurate and vertically aligned. Minor flaws are not corrected quickly.	Most rhythms are accurate and vertically aligned. Mistakes are not corrected quickly.	Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy. Mistakes are not corrected.	There is little or no rhythmic accuracy throughout the performance.	

Additional Comments:

Recommended for Division

12345

Signature of Adjudicator

Circle & Write Out (I, II, III, IV or V)

Arkansas Region Orchestra Auditions

JH Cadet Orchestra Scales

Bass

No vibrato, repeat top note, quarter note=80

Scales must be played from memory.

Scales should only be performed exactly as printed; any deviation in bowing, rhythm, articulation, or octave will result in a score deduction.

 = 80

G Major



D Major



a melodic minor



Arkansas Region Orchestra Auditions

JH Cadet Orchestra Scales

Cello

No vibrato, repeat top note, quarter note=80

Scales must be played from memory.

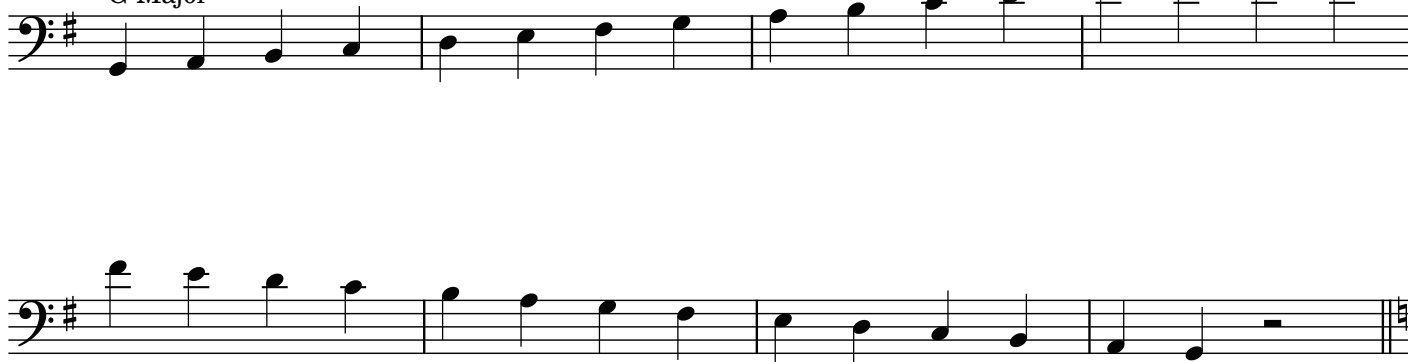
Scales should only be performed exactly as printed; any deviation in bowing, rhythm, articulation, or octave will result in a score deduction.

♩ = 80

C Major



G Major



a melodic minor



Arkansas Region Orchestra Auditions

JH Cadet Orchestra Scales

Viola

No vibrato, repeat top note, quarter note=80

Scales must be played from memory.

Scales should only be performed exactly as printed; any deviation in bowing, rhythm, articulation, or octave will result in a score deduction.

$\text{♩} = 80$

C Major



G Major



a melodic minor



Arkansas Region Orchestra Auditions

JH Cadet Orchestra Scales

Violin

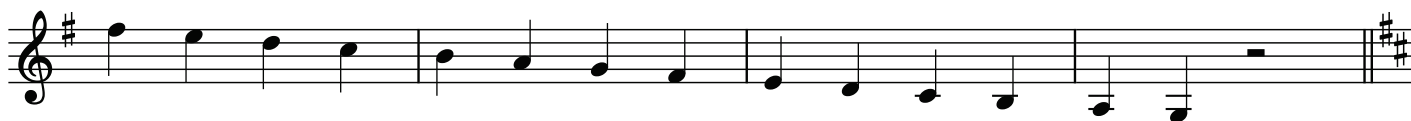
No vibrato, repeat top note, quarter note=80

Scales must be played from memory.

Scales should only be performed exactly as printed; any deviation in bowing, rhythm, articulation, or octave will result in a score deduction.

♩ = 80

G Major



D Major



a melodic minor



Bass

Arkansas Region Orchestra Auditions

JH Concert Orchestra Scales

No vibrato, repeat top note, quarter note=80

Scales must be played from memory.

Scales should only be performed exactly as printed; any deviation in bowing, rhythm, articulation, or octave will result in a score deduction.

♩ = 80 A Major



D Major



G Major



C Major



F Major



B^b Major



E^b Major



a melodic minor



d melodic minor



Cello

Arkansas Region Orchestra Auditions

JH Concert Orchestra Scales

No vibrato, repeat top note, quarter note=80

Scales must be played from memory.

Scales should only be performed exactly as printed; any deviation in bowing, rhythm, articulation, or octave will result in a score deduction.

$\text{♩} = 80$ A Major



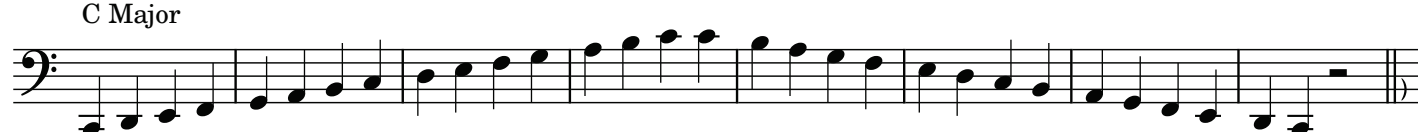
D Major



G Major



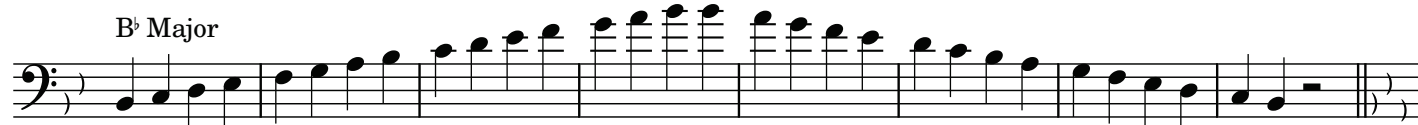
C Major



F Major



Bb Major



Eb Major



a melodic minor



d melodic minor



Viola

Arkansas Region Orchestra Auditions

JH Concert Orchestra Scales

No vibrato, repeat top note, quarter note=80

Scales must be played from memory.

Scales should only be performed exactly as printed; any deviation in bowing, rhythm, articulation, or octave will result in a score deduction.

♩ = 80

A Major



D Major



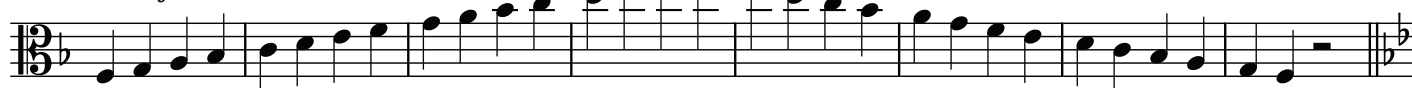
G Major



C Major



F Major



Bb Major



Eb Major



a melodic minor



d melodic minor



Viola

Arkt ast s Rpgioa Orchps,rt Audi,ioas

JH Coacpr, Orchps,rt Sct lps

No vibrt, oerpnpt, , on ao, pequtr, pr ao, p=80

Sct lps mus, bp nlt ypd from mpmory.

Sct lps should oaly bp nprformpd pxt c, ly t s nria, pd; t ay dpvit, ioa ia bowiagerhy, hmet r, icult, ioaeor oc, t vp will rpsul, ia t scorp dpduc, ioa.

♩ = 80

A Mtjor



D Mtjor



G Mtjor



C Mtjor



F Mtjor



B♭ Mtjor



E♭ Mtjor



t mplodic miaor



d mplodic miaor



Arkansas School Band & Orchestra Association

07/09/26

Profit & Loss

Accrual Basis

July 2025 through June 2026

	Jul '25 - Jun 26
Income	
Designated Income	
Adjudication Training	
10000 · Training Income	448.38
Total Adjudication Training	448.38
All State Income	
10101 · Tryout Fees	14,052.68
10102 · Clinic Fees	6,646.65
Total All State Income	20,699.33
Concert Award Income	
10301 · Award Income	22,121.60
Total Concert Award Income	22,121.60
Honor Band	
10350 · Applications	899.10
Total Honor Band	899.10
Region Clinic Assessment	
10210 · Audition and Clinic Fees	9,090.00
Total Region Clinic Assessment	9,090.00
Region Sight Reading Income	
10202 · Music	4,513.63
Total Region Sight Reading Income	4,513.63
Region Solo and Ensemble	
10225 · Region Solo & Ensemble Income	8,038.14
Total Region Solo and Ensemble	8,038.14
State Concert Assessment Income	
10260 · Concert Assessment Income	32,142.81
11005 · Program Income	1,298.87
Total State Concert Assessment Income	33,441.68
State Marching Contest Income	
10251 · Entry Fees	44,041.11
10253 · Sponsor Contributions	17,195.04
10254 · Ticket Sales	81,230.00
Total State Marching Contest Income	142,466.15
State Solo & Ensemble Income	
10276 · Entry Fees	1,834.86
Total State Solo & Ensemble Income	1,834.86
Total Designated Income	243,552.87
General Income	
Contest Split	
15101 · Current Year	30,413.50
Total Contest Split	30,413.50
Membership Income	
15201 · Associate Member Dues	1,649.10
15202 · Director Membership Dues	1,165.53
15203 · Sustaining Member Dues	1,197.09
Total Membership Income	4,011.72
Registrations	

Arkansas School Band & Orchestra Association

07/09/26

Profit & Loss

Accrual Basis

July 2025 through June 2026

	Jul '25 - Jun 26
15401 · Beginner Band	11,599.83
15403 · Jazz Band	12,346.37
15404 · School Band	109,375.88
Total Registrations	133,322.08
15150 · Interest Income	747.65
15350 · Region Overage	61,781.05
Total General Income	230,276.00
Total Income	473,828.87
Gross Profit	473,828.87
Expense	
Designated Expenses	
Adjudication Training	
20000 · Training Expenses	526.18
Total Adjudication Training	526.18
All State Expenses	
Clinic Expenses	
20101 · Clinician Honorarium	10,800.00
20102 · Clinician Travel	2,537.22
20103 · Equipment	1,000.00
20105 · Hotel	8,901.58
20108 · Meals	3,024.00
20109 · Student Awards	1,022.55
Total Clinic Expenses	27,285.35
Tryout Expense	
20123 · Contract Labor	200.00
Total Tryout Expense	200.00
Total All State Expenses	27,485.35
Honor Band	
20550 · Adjudicators	300.00
20551 · Plaques	141.70
Total Honor Band	441.70
Region Concert Assessment	
20601 · Awards	17,272.82
Total Region Concert Assessment	17,272.82
Region Sight Reading Expenses	
20252 · Music	4,515.37
Total Region Sight Reading Expenses	4,515.37
State Marching Contest Expenses	
20401 · Awards	12,447.15
20402 · Adjudicators	14,400.00
20403 · Meals	4,366.15
20404 · Supplies	1,630.93
20405 · Travel & Lodging	3,927.04
20406 · Hotel	8,975.50
20407 · Contest Office Expenses	23,742.75
20412 · Contract Labor	12,010.90
20415 · Insurance	1,170.79
20416 · Equipment	721.00
Total State Marching Contest Expenses	83,392.21
State Solo & Ensemble Expenses	

Arkansas School Band & Orchestra Association

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Profit & Loss

Accrual Basis

July 2025 through June 2026

	Jul '25 - Jun 26
20451 · Judges	1,192.02
20453 · Host Expenses	555.95
Total State Solo & Ensemble Expenses	1,747.97
StateConcert Assessment Expense	
20501 · Award Expense	11,473.78
20502 · Adjudicators	10,125.00
20503 · Meals	900.00
20505 · Travel & Lodging	2,760.17
20506 · Hotel	4,812.76
20513 · Programs	1,040.00
20514 · Postage	163.16
20516 · Equipment	623.00
Total StateConcert Assessment Expense	31,897.87
Total Designated Expenses	167,279.47
General Expenses	
ABA Expenses	
25102 · ABA Registration	(961.18)
Total ABA Expenses	(961.18)
Personnel	
Executive Secretary	
25300 · Salary	83,970.71
253001 · Payroll Taxes	7,014.56
253002 · Insurance	6,168.00
253003 · Retirement	13,397.19
Total Executive Secretary	110,550.46
Office Assistants	
25302 · Salary	24,892.79
253021 · Payroll Taxes	2,265.40
253022 · Insurance	3,651.00
253023 · Retirement	3,733.90
Total Office Assistants	34,543.09
Secretary	
25310 · Salary	51,500.04
253101 · Payroll Taxes	4,121.72
253102 · Insurance	3,651.00
253103 · Retirement	7,724.98
Total Secretary	66,997.74
Total Personnel	212,091.29
Postage	
25476 · Box Rent	90.00
25478 · Regular Postage	1,441.28
Total Postage	1,531.28
25150 · Bank Service Charges	290.30
25175 · Committee Expenses	2,721.36
25201 · Computer Software	6,642.77
25255 · Dues & Memberships	20.00
25351 · Website	1,407.86
25400 · Office Equipment	3,127.20
25425 · Office Supplies	12,385.08
25430 · Office Parking	110.00
25445 · Insurance - Property	485.00
25450 · Past President's Plaque	114.45

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Arkansas School Band & Orchestra Association

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Profit & Loss

Accrual Basis

July 2025 through June 2026

	Jul '25 - Jun 26
25500 · President's Honorarium	500.00
25525 · Printing/Copying	4,387.15
25550 · Storage Rental	3,441.00
25575 · Student Labor	944.66
25625 · Travel	7,901.37
98999 · Write off uncashed checks	(6,680.10)
Total General Expenses	250,459.49
Total Expense	417,738.96
Net Income	56,089.91