

Constitutional Review Committee - 2022 Proposal

Members:

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ALABAMA BANDMASTERS ASSOCIATION

BYLAWS

Article I. Name

This organization shall be known as the Alabama Bandmasters Association.

Article II. Object

Section 1.

To foster a spirit of friendliness, fellowship, and cooperation among school band directors of Alabama.

Section 2.

To develop a comprehensive program that will be of musical and educational value to school band directors and their students.

Section 3.

To provide a common meeting ground and a clearinghouse for an exchange of ideas and methods that stimulate professional growth among school band directors that will, in general, advance the standards of musical and educational achievement for the school bands of Alabama.

Article III. Affiliation

This association shall function as a division of the Alabama Music Educators Association, an affiliate of the National Association for Music Education. Membership in NAFME automatically entitles one to membership in the Alabama Music Educators Association and the Alabama Bandmasters Association.

Article IV. Membership

Section 1.

Membership in the Alabama Bandmasters Association shall be active, associate, and honorary.

Section 2.

Active membership shall be open to all paid-up members of NAFME who are presently employed by an Alabama educational institution, and who deal with music education through the band medium as a significant aspect of their responsibilities.

Section 3.

Associate membership shall be open to all paid-up members of NAFME who are currently engaged in the teaching of instrumental music. i.e. private teachers. Associate members shall have all the rights and privileges of active members, except that they cannot hold any office and shall not be permitted to vote upon any business under consideration.

Section 4.

Honorary membership shall be open to persons formerly employed as band directors in the state of Alabama, who are no longer actively engaged in the teaching profession, and who were members in good standing when last employed. Honorary members may attend all meetings and functions and may take part in all discussions the same as active members, but may not vote or hold office.

Article V. Dues

Section 1.

Dues shall be set by NAFME. Dues will cover membership in the National Association for Music Education, Alabama Music Educators Association, and the Alabama Bandmasters Association. All memberships expire on June 30 of each year. Membership application and renewal is done online at www.nafme.org or by Phone: 800-336-3768. Publications included will be MUSIC EDUCATORS JOURNAL, TEACHING MUSIC, ALA BREVE, and all current information and news.

Section 2.

Honorary members shall pay no dues.

Section 3.

Dues are paid on an annual basis, and must be remitted to NAFME before expiration date.

Section 4.

Only active members in good standing shall have a voice and vote at business meetings of the Association.

Section 5.

Directors must be members of NAFME in good standing to participate in any or all ABA activities.

Article VI. Officers

Section 1.

REMOVE

- a. *The officers of the Alabama Bandmasters Association shall be a President, a Vice President (President-Elect), Recording Secretary, Jazz Education Chairman, and Jazz Education Vice-Chairman (Chairman-Elect). Officers shall be elected at the April meeting and shall assume the duties of office June 1.*

REPLACE WITH

- a. *The officers of the Alabama Bandmasters Association shall be a President, a Vice President (President-Elect), Recording Secretary, Jazz Education Chairman, and Jazz Education Vice-Chairman (Chairman-Elect). Officers shall be elected at the AMEA Inservice Conference and shall assume the duties of office June 1.*

RATIONALE:

Based on recent bylaws changes, Officers are elected during the AMEA Inservice Conference. This is a clarification change and does not impact current practice.

- b. *The term of office for the President, Vice-President (President-Elect), Recording Secretary, Jazz Chairman, and Jazz Vice-Chairman (Chairman-Elect) shall be two (2) years or until their successors have been elected. The term of office for the President, Vice President (President-Elect), Recording Secretary, Jazz Education Chairman, and Jazz Education Vice-Chairman (Chairman-Elect) shall begin on June 1 of odd numbered years. The Recording secretary may run to succeed him or herself.*

Section 2.

A nominating committee will be appointed by the President and the Board of Directors at the final June meeting of even numbered years. This committee will consist of four active members of the ABA, one member from Districts 1 and 2, one member from Districts 3 and 4, one member from Districts 5 and 6, and one member from Districts 7 and 8. This committee will select two candidates for the office of Vice-President (President-Elect), two candidates for the office of Recording Secretary, and two candidates for the office of Jazz Education Vice-Chairman (Chairman-Elect), and shall submit their report at the final January meeting of odd numbered years. Nominations from the floor shall also be accepted. Elections for these offices will take place electronically and will be completed no later than March 1 of the election year.

Section 3.

An Executive Secretary shall be employed by the ABA Board for an annual term.

Article VII. Duties of Officers

Section 1.

The President shall preside at all meetings of the Association and Board of Directors. It shall be the duty of the President at all meetings of the Association and Board of Directors to enforce due observance of the By-Laws and standing rules, exercise a general supervision over the affairs of the Association, with the concurrence of the Recording Secretary to have the power to make emergency decisions and to appoint all committees not otherwise provided for. The President shall represent this Association in all matters pertaining to its relations with the Alabama Music Educators Association. The President shall publicize all pending legislation either by email or by publication in ALA BREVE.

Section 2.

The Vice-President (President-Elect) shall coordinate the Constitution Committee, Music Selection Committee, and assume the duties of the President in case of absence or disability of the President.

Section 3.

REMOVE:

The Recording Secretary shall keep a record of the proceedings of the meetings of the Association and the Board of Directors.

REPLACE WITH:

The Recording Secretary shall keep a record of the proceedings of the meetings of the Association and the Board of Directors. Additionally, the Recording Secretary shall submit proposed bylaw changes to the AMEA Executive Director for publication.

RATIONALE:

This is a clarification change further developing the Recording Secretary's duties. It is reflective of common practice currently in place.

Section 4.

The President shall receive an honorarium of \$200.00 per month. The Vice-President (President-Elect) shall receive an honorarium of \$100.00 per month. This amount may be changed at the will of the Association.

Section 5.

The Past President shall serve as Parliamentarian for the Association.

Section 6.

The Executive Secretary shall provide assistance to elected officials, keep a record of membership in the Association, handle registration at all state-wide events, collect all monies due the Association for state-wide events, pay all authorized bills, and present a written report of transactions of the office at the business meetings of the

Association. The Executive Secretary shall also maintain inventory of medals, plaques, etc., receive orders and fees, and distribute awards.

Section 7.

The Executive Secretary shall receive an honorarium not to exceed \$15,000.00 annually. The Board of Directors shall set the salary.

Section 8.

The Jazz Education Chairman and Jazz Education Vice-Chairman (Chairman-Elect) shall:

- a. Report on the activities of the Alabama All-State Jazz Band.
- b. Communicate with ABA directors who have chosen to participate in the All-State Jazz Band audition process.
- c. Maintain a bank account for the sole purpose of operating the Alabama Bandmasters Association Jazz Division. The Jazz Education Chairman and Jazz Education Vice-Chairman (Chairman-Elect) shall provide a financial report to the ABA executive board at AMEA, All-State, and the Summer Conference.
- d. Set an audition deadline to be posted at the Summer Conference and facilitate the audition process.
- e. Communicate all relevant information about the audition process to the state via regular meetings, the ABA website, through mailings, and through emails to the ABA membership.
- f. Notify the ABA membership of the All-State Jazz Band audition results. The Jazz Education Chairman and Jazz Education Vice-Chairman (Chairman-Elect) shall contact the director of each school who had students selected to the Alabama All-State Jazz Bands and communicate all information concerning the Alabama All-State Jazz Band Festival.
- g. Set rehearsal schedules and performance dates/times in conjunction with the AMEA executive director.
- h. Select judges for the Alabama All-State Jazz Band auditions.
- i. Hire clinicians for the Alabama All-State Jazz Bands. The ABA Jazz Division will pay their stipend, lodging, travel expenses, and per diem for meals.

Section 9

The Jazz Education Vice-Chairman (Chairman-Elect) shall serve as a member of the Board of Directors and she/he shall report to the Jazz Education Chairman. She/he shall assist the Jazz Education Chairman with her/his duties, and shall serve as co-coordinator for all aspects of the All-State Jazz Band. In meetings of the Board of Directors the Jazz Education Vice-Chairman (Chairman-Elect) may vote in the absence of the Jazz Education Chairman.

Article VIII. Board of Directors

Section 1.

There shall be a Board of Directors consisting of the elected officers, the eight District Chairmen for the current year, the eight District Vice Chairmen (Chairmen-Elect), the immediate Past President, the Jazz Education Chairman, and the Jazz Education Vice-Chairman (Chairman-Elect).

Section 2.

In the event of a vacancy on the Board of Directors, it shall be the responsibility of the remaining members of the Board to fill such vacancy by a majority vote of those present and voting.

Section 3.

The Board of Directors, by a two-thirds vote of those present and voting, may declare any vacancy on the Board of Directors. In lieu of a Board decision the President may, on an emergency basis, declare and fill a vacancy on the Board of Directors, such action requiring confirmation of the Board by a two-thirds majority of those present and voting at the next Board meeting.

Article IX. District Chairmen and District Vice-Chairmen (Chairmen-Elect)

Section 1.

The District Vice-Chairmen (Chairmen-Elect) shall be elected by the members of the districts. The election shall be completed prior to June 1. It is the responsibility of the District Chairmen to forward to the President the name of the District Vice-Chairmen (Chairmen-Elect) for the following two years. The term of office for the District Chairmen shall be two years. On June 1 the Vice-Chairman for the even numbered districts shall take office on even numbered years, and those of the odd numbered districts on the odd numbered years.

Section 2.

- a. *District Chairmen shall serve as members of the Board of Directors and shall promote the interests of their respective districts and make recommendations to the Board of Directors. They shall promote all festivals in their respective districts, collect all monies due the Association and forward to the Executive secretary, and confirm that all members in their district are registered on abafest.com The District Chairmen shall attend all meetings of the Association and Board of Directors.*

REMOVE:

- b. *District Chairmen shall be responsible for the organization and operation of the ABA Music Performance Assessment. This will include obtaining adjudicators and entering into a regulation contract with them. All adjudicator fees, travel expenses, and operational costs will be paid by the District Chairmen at the conclusion of the event. The remainder of the money and the adjudicator vouchers will be forwarded with the completed digital ABA Music Performance Assessment report to the Executive Secretary. The District Chairmen will send to the Association President and the Executive Secretary a list of the participating bands and the ratings given.*

REPLACE WITH:

- b. *District Chairmen shall be responsible for the organization and operation of the ABA Music Performance Assessment. This will include obtaining two stage adjudicators and one sight reading adjudicator and entering into a regulation contract with them. All adjudicator fees, travel expenses, and operational costs will be paid by the District Chairmen at the conclusion of the event. The remainder of the money and the adjudicator vouchers will be forwarded with the completed digital ABA Music Performance Assessment*

report to the Executive Secretary. The District Chairmen will send to the Association President and the Executive Secretary a list of the participating bands and the ratings given.

RATIONALE:

Based on recent bylaws changes, the District Chairman no longer appoints all adjudicators for MPA. This is a clarification change with no impact on organization operation.

- c. The District Chairman may also charge an additional per student fee, set by the District, at District All-State Auditions (see Article X. Section. paragraph d). These funds may be used by the District Chairman to cover the operational expenses of the district. Such funds shall be deposited in a local bank under the name of the particular ABA District. A written report of receipts and expenditures will be sent to the Executive Secretary by June 1 of each year and presented by the District Chair at the Summer Conference board meeting.*

Section 3.

District Vice-Chairmen (Chairmen-Elect) shall serve as members of the Board of Directors, shall assist the District Chairmen with their duties, and shall serve as coordinators of the District Solo and Ensemble Festivals. They shall be responsible to their District Chairmen for the operation of, and the monies collected from, the Solo and Ensemble Festival. In meetings of the Board of Directors each District shall have one vote, to be cast by the District Chairman. The District Vice-Chairman may vote in the absence of the District Chairman. Only the expenses of the voting member will be paid.

Article X. Standing Committees

Section 1.

A Music Selection Committee will be appointed by the Vice-President, who shall be the Chairman of the Committee, made up of one representative from the following: Class AA; A; BB; B; CC; C; D-EE; F-G. The President of the ABA shall be an ex-officio member.

- a. Members will be appointed on a rotating basis for a four-year term. The Vice-President will appoint replacements for two automatic vacancies each year and the Board may declare any additional vacancies, such vacancies to be filled for the remainder of the term.*
- b. The Vice-President will appoint a committee member to act as a sub-chairman of the Music Selection Committee.*
- c. The Vice-President and the sub-chairman will procure scores from publishers and music houses. Where possible, recordings and tapes should be made available for study by the committee.*
- d. Meetings will be held in a non-commercial location.*
- e. Meetings will be held in the summer as a one-day session. Additional meetings will be called by the Vice-President if necessary.*
- f. Members-at-large who wish to recommend compositions for the Cumulative List should send scores to the Vice-President prior to the committee meeting.*
- g. The Music Selection Committee shall compile and revise periodically a Cumulative List for each classification. All literature that is approved to be played at the Alabama Bandmasters Music Performance Assessment will automatically be brought before the Music Selection Committee for addition to the Cumulative List.*
- h. The Music Selection Committee shall select the music to be used for tryout material for the district All-State Auditions*

Section 2.

The President will appoint a Constitution Revision Committee, which will meet periodically and recommend legislative changes to the Association. Members of the Committee will be appointed at the time the new President takes office. Officers will be a part of the Committee.

Article XI. Meetings

Section 1.

The Alabama Bandmasters Association shall meet at least four (4) times annually, places of the meetings to be selected by the Board of Directors.

- a. Two of the meetings will be held at the annual AMEA In-Service Conference.*
- b. Two of the meetings will be held at the All-State Music Festival.*

c. A maximum of two additional meetings may be called by the President if such meetings are scheduled in conjunction with an AMEA function (i.e. All-State Band Festival or AMEA In-Service Conference). A maximum of two additional meetings may be called by the Board of Directors.

Section 2.

Business meetings of the Association shall be closed meetings open only to members in good standing.

Section 3.

Members present shall constitute a quorum.

Article XII. Funds

Section 1.

All moneys received from any source whatsoever, including all festivals both district and state, are the funds of the Association and shall be handled as specified in this document.

Section 2.

District Chairmen are accountable to the Executive Secretary for all funds disbursed at the district level.

Section 3.

The Alabama Bandmasters Association fiscal records will be professionally and independently audited at the conclusion of each fiscal year. A report from this audit will be made available to the ABA membership at the AMEA Conference in January. At the ABA Summer conference the ABA Board of Directors will approve a budget for the following fiscal year.

Article XIV. Amendments

Section 1.

The Bylaws of this Association may be amended at any regular meeting of this Association by a TWO-THIRDS VOTE OF THE ACTIVE MEMBERS PRESENT AND VOTING, provided the amendment and rationale have been presented in writing to the President of this Association prior to the next regularly scheduled Board of Directors meeting. The Board will have the authority to decide whether or not the amendment should be presented to the membership for consideration. One vote to recommend the amendment for consideration by any member of the Board shall cause the amendment to be publicized either through ALA BREVE or email to the membership at least 30 days prior to the next regularly scheduled business meeting of the Association.

Section 2.

Any amendment to the Constitution or By-Laws must be presented at a regular meeting of the Association and cannot be voted upon until the next regular meeting after presentation.

Article XV. All-State Festival and Auditions

Section 1.

a. The purpose of the All-State Festival is to distinguish the most outstanding band students in the State of Alabama and to give them the opportunity for a musical experience of the highest caliber.

b. It is the duty of the President and the Board of Directors to obtain guest conductors who are recognized as successful leaders in the field of music.

c. The All-State Band Festival will include five bands: High School Red Band, High School White Band, High School Blue Band, Middle School Red Band, and Middle School White Band. For the High School All-State Bands, those students with the highest scores will be assigned to the Red Band; those with the next highest scores will be assigned to the White Band; those with the next highest scores will be assigned to the Blue Band. For the Middle School All-State Bands, students will not be assigned to a band until after the state level All-State auditions. After the state level All-State auditions, the first chair player in each section will be placed in the Middle School Red Band, the second chair player in each section will be placed in the Middle School White Band, and the remainder of the players will be placed in the Middle School All-State Bands in chair order in an alternating fashion (ex: third chair player goes to Middle School Red Band, fourth chair player goes to Middle School White Band, etc.). Students in the eighth grade and below will be eligible to audition for either the Middle School or High School All-State Bands, but no student may audition for both. Third year provision – Any ninth grade student enrolled in a band program in which band begins in grade 7 will be eligible to try out for the Middle School All-State Bands. All other ninth graders must try out for the High School All-State Bands. The Alabama All-State Jazz Bands will include four bands: Gold Band, Silver Band, Bronze Band and Middle School Band. Those students with the highest scores will be assigned to the Gold Band; those students with the next highest scores will be assigned to the Silver Band; those students with the next highest scores will be assigned to the Bronze Band. Students in the eighth grade or below will be assigned to the Middle School Band. The third year provision applies here also. The Gold, Silver, Bronze, and Middle School Bands will rehearse and present their concert at the Alabama Music Educators Association In-Service Conference each year.

d. The All-State Festival will be scheduled during the month of April, the time and place to be determined by the Board of Directors.

e. Fees will be observed as per the Fee Schedule found in the Alabama Bandmasters Association board Policies. There will be no refunds of individual All-State fees.

f. Awards

- 1) The Association will award a silver medal with appropriate ribbon to the student making the highest score in each section of the band (First Chair- First Bb Clarinet, Cornet, etc.)*
- 2) The Association will award a bronze participation medal, with appropriate ribbon, to the other students in each band.*

g. Eligibility

- 1) Only students who are members of their high school, junior high school, or middle school bands are eligible to participate in the Band Division in the All-State Festival and Auditions.*
- 2) Students who are being home schooled under guidelines established by the State Department of Education may participate in the band division in the All-State Festival and Auditions as long as they meet the following prerequisite: Membership in an instrumental ensemble that meets on a regular basis to rehearse and perform traditional band literature, whose conductor meets all membership requirements of the Alabama Bandmasters Association.*
- 3) Students auditioning for All State Jazz Band and All State Band will be held to the same eligibility requirements*

Section 2.

a. The purpose of the District Auditions is to judge and select students to participate in the All-State Bands. Each district shall be responsible for its individual quotas. District Auditions will be held during the month of January. The results, including the names, grade, school, instrument, and band assignment for students who are assigned, will be emailed to the President and Executive Secretary within 7 calendar days. Each District Chairman will be responsible for time, place and management of the District Auditions. Each District Chairman may appoint a Middle School All-State Chairman to be responsible for these duties as they apply to the Middle School All-State Band.

b. Directors will judge students within their own district . The district Chairman will have the discretion to enlist other qualified judges as needed. Where possible, directors should be assigned in teams and their scores averaged. This would relieve the problem of directors having to listen to their own students. This would also keep a player from playing for a judge who has not heard all of the other players of a given instrument. All-State Audition activities are subject to the approval of district members. Students will not be allowed to audition if their director is not present to help judge auditions. Exceptions may be granted by the District Chairman. A student will be allowed to tryout on only one instrument. A student auditioning for the High School Bands must correctly play a minimum of seven (7) major scales with their related arpeggios, and a student auditioning for the Middle School Band must correctly play five (5) major scales with their related arpeggios to advance to the Prepared Studies and Sight Reading portions of the All-State Band audition. No student will be selected for the All-State Band without having performed the entire audition. A score of "NA" is to be given in the event a student fails to attempt any or all of the prepared studies or the sight reading portion of the audition.

c. Students will be judged by number only, with no reference to student's name or school name. Judges, with the exception of percussion judges, will be placed behind a screen or barrier in order that the only contact between judge and student is the number assigned to the student prior to the performance. A master list of student names, school names, and assigned numbers will be kept in a central office by the District Chairman, Vice-Chairman and host director. Student helpers will be provided to deliver and pick up tryout sheets between the central office and the judges.

*d. Auditions for the Alabama All-State Jazz Bands will be a recorded audition. Fill out the appropriate form, (See ABA forms) and submit it along with appropriate fees (See the Fee Schedule in Alabama Bandmasters Association Board Policy) and recorded audition (Only the student's name and instrument should be included on the label, **NOT THE SCHOOL NAME.**) to the Jazz Education Chairman by the deadline.*

e. Fees for the District Auditions will be as per the Fee Schedule found in the Fee Schedule in Alabama Bandmasters Association Board Policy. The total amount will be sent to the Executive Secretary. An additional amount may be added to the fee (see Article IX) to be retained by the District.

f. The deadline for registration for the District All-State Auditions shall be a postmark date of 21 days prior to the District Auditions. The deadline for the All-State Jazz Bands recorded audition will be the end of the second full week in November. Students who are not registered by the deadline will not be allowed to participate.

immediately notify the ABA President. The President will then fill the vacancy, giving preference to the alternate(s) in the district where the vacancy occurred. The directors of selected alternate(s) will be notified in writing by the President or Executive Secretary. In the case of the All-State Jazz Band the alternate for the appropriate instrument will be selected. The directors of selected alternate(s) will be notified in writing by the Jazz Education Chairman. No changes will be made one week prior to event.

Section 3. Quota System

a. Each district will select the following quota of students who will audition again for chairs at the All-State Music Festival.

b. Assigned Personnel:

	<i>Red</i>	<i>White</i>	<i>Blue</i>	<i>Alt.</i>	<i>Middle Sch.</i>	<i>MS Alt.</i>
<i>Flutes</i>	2	2	2	1	4	1
<i>Oboes</i>					1	1
<i>Bassoons</i>					1	1
<i>Bb Sop. Clarinet.</i>	4	4	4	3	8	1
<i>Bass Clarinets</i>					1	1
<i>Contrabass Clarinets</i>					1	1
<i>Alto Saxophones</i>	1	1	1	1	2	1
<i>Tenor Saxophones</i>					1	1
<i>Baritone Saxophones</i>					1	1
<i>Trumpets</i>	2	2	2	1	4	1
<i>Trombones</i>	2	2	2	1	4	1
<i>Baritones</i>	1	1	1	1	2	1
<i>Tubas</i>	1	1	1	1	2	1
<i>French Horns</i>	2	2	2	1	4	1
<i>Percussion</i>	1	1	1	1	2	1
<i>String Bass</i>					1	1

c. Unassigned Personnel:

	<i>Accepted</i>	<i>Alternate</i>
<i>Sr. High</i>		
<i>Oboes</i>	2	1
<i>Bassoons</i>	2	1
<i>Bass Clarinets</i>	2	1
<i>Tenor Saxophones</i>	2	1
<i>Baritone Saxophones</i>	1	1
<i>Contrabass Clarinets</i>	1	1
<i>String Bass</i>	1	1

Middle School and High School Piccolo will be selected starting from the first chair Flute player in each All-State ensemble.

d. The placement of Unassigned Personnel in the High School All-State Bands will be as follows: Students with the highest scores in each section assigned to the Red Band; those with the next highest scores assigned to the White Band; those with the next highest scores assigned to the Blue Band. All other unassigned instruments are assigned "as needed":

Other unassigned personnel will be placed by the President as needed for the music being performed.

e. No director, for any reason, will judge his own student by himself. The tryout sheet must be signed by another director, other than that of the student.

f. No quota system will be used for the Alabama All-State Jazz Band recorded audition. Standard big band instrumentation will be used in each of the All-State Jazz Bands. Standard big band instrumentation is as follows: five (5) trumpets, four (4) trombones, one (1) bass trombone, two (2) alto saxophones, two (2) tenor saxophones, one (1) baritone saxophone, one (1) piano, one (1) guitar, one (1) bass guitar, one (1) trap set percussionist, one (1) auxiliary percussionist (who may serve as trap set percussionist at the clinician's request), and one (1) vibraphonist (who may perform as an additional auxiliary percussionist at the clinician's request). Students who perform with the Alabama All-State Jazz Bands must be selected through the audition process.

Article XVI. Alabama Bandmasters Music Performance Assessment

REMOVE:

Section 1. The Purpose of ABA Music Performance Assessment

The purpose of the Alabama Bandmasters Music Performance Assessment is to give bands the opportunity to be evaluated and critiqued by a panel of qualified adjudicators. The panel shall consist of three (3) concert adjudicators, with one being the Head Adjudicator, and one (1) sight-reading adjudicator. The head adjudicator will be assigned to each MPA site by the ABA President and VP/President-elect. The remaining stage adjudicators and the sight-reading adjudicator for each site will be contracted by the District Chairmen. All Music Performance Assessment Adjudicators must be selected from the approved ABA Music Performance Assessment Adjudicators List.

REPLACE WITH:

Section 1. The Purpose of ABA Music Performance Assessment

The purpose of the Alabama Bandmasters Music Performance Assessment is to give bands the opportunity to be evaluated and critiqued by a panel of qualified adjudicators. The panel shall consist of three (3) concert adjudicators, with one (1) being the Head Adjudicator, and one (1) sight-reading adjudicator. The head adjudicator will be assigned to each MPA site by the ABA President and VP/President-elect. The remaining stage adjudicators and the sight-reading adjudicator for each site will be contracted by the District Chairmen. All Music Performance Assessment Adjudicators must be selected from the approved ABA Music Performance Assessment Adjudicators List.

RATIONALE:

This is a simple formatting change to keep formatting consistent throughout the section.

Section 2. Classification of Bands

a. For the purposes of the ABA Music Performance Assessment, bands will be classified according to the following criteria:

i. *Classifications:*

AA Bands will play a composition off the AA ABA Cumulative Music List

A Bands will play a composition off the A ABA Cumulative Music List

BB Bands will play a composition off the BB ABA Cumulative Music List

B Bands will play a composition off the B ABA Cumulative Music List

CC Bands will play a composition off the CC ABA Cumulative Music List

C Bands will play a composition off the C ABA Cumulative Music List

DD Bands will play a composition off the C/CC ABA Cumulative Music List

E Bands will play a composition off of the D ABA Cumulative Music List

F Bands will play a composition off of the D ABA Cumulative Music List

G Bands will play a composition off of the D ABA Cumulative Music List

ii. *Sight Reading:*

Bands Classified as AA will sight read from the level VI sight reading list

Bands Classified as A will sight read from the level V sight reading list

Bands Classified as B and BB will sight read from the level IV sight reading list

Bands Classified as C and CC will sight read from the level III sight reading list

Bands Classified as DD will sight read from the level III sight reading list

Bands Classified as E including 9th grade students will sight read from the level II sight reading list

Bands Classified as F and G with no 9th grade will sight read from the level I sight reading list

b. From the pieces chosen by the director for performance at Music Performance Assessment, ONE COMPOSITION must be from the approved Alabama Bandmasters Association (ABA) Cumulative Music List.

c. If a band plays more than one composition off the ABA Cumulative Music Lists, bands will be classified by the director's chosen selection.

d. Any band can choose to sight read at a higher level. This request must be made at the MPA check-in table before their scheduled warm-up time.

e. Class DD Bands are those whose school mandates that students enrolled in grades 6-12, 7-12 or 8-12 are in the same band class and will play according to the following guideline:

i. Band Programs that have 6th-12th or 7th-12th grade students enrolled in the band class will select a piece from the ABA Class C Cumulative list and sight read at Level II.

ii. Band Programs that have 8th-12th grade students enrolled in the band class will select a piece from the ABA Class CC Cumulative list and sight read at Level III.

f. Class E bands are those bands that are any middle school/junior high bands that include 9th graders, or stand alone 9th grade bands.

g. Class F bands are middle school bands with 2nd and 3rd year players

h. Class G bands are middle school bands with 1st and 2nd year players, or the 2nd band in a middle school band program.

Section 2. Classification of Bands cont.

i. No student may perform in multiple bands.

j. An exception may be requested if the student(s) performing in multiple bands are officially enrolled in each of the band classes corresponding to the bands with which they are to perform. Directors may request an exception by submitting official school rosters with an administrator's signature to the Vice-President for approval no later than the third Friday in January. If approved, this request is valid for one year only and must be requested again for any exceptions during subsequent years.

k. If a director has a special need for a student playing in a second band, that director shall then appear before the Board of Directors at the AMEA In-Service meeting. The director shall present the facts and circumstances prompting the request to the Board at that time. The Board will decide whether to grant the request. The Board shall notify the director immediately after the meeting if possible, but if the situation warrants further study, the director shall be notified within seven (7) days.

Section 3. Procedures

REMOVE:

a. A band may play a maximum of 25 minutes performing time. A program which consists of fewer than three selections must be at least 20 minutes performing time. Any band which exceeds its allotted time will not be eligible to receive a "I" rating. A band playing a program of two (2) selections may request an extension of performing time, not to exceed ten (10) minutes. Requests for time extensions at ABA Music Performance Assessment must be received by the President for approval at least 20 days prior to the first day of the Assessment. No performing time extensions will be granted for programs consisting of three selections.

REPLACE WITH:

a. A band may play a maximum of twenty-five (25) minutes performing time. A program which consists of fewer than three selections must be at least twenty (20) minutes performing time. Any band which exceeds its allotted time will not be eligible to receive a "I" rating. A band playing a program of two (2) selections may request an extension of performing time, not to exceed ten (10) minutes. Requests for time extensions at ABA Music Performance Assessment must be received by the President for approval at

least 20 days prior to the first day of the Assessment. No performing time extensions will be granted for programs consisting of three selections.

RATIONALE:

This is a formatting change that keeps formatting consistent throughout the section.

REMOVE:

b. Every band that performs for ratings at the Music Performance Assessment (MPA), must play at least one selection from the cumulative list for the band's classification. Directors may request a one year exception from this requirement by submitting a score to the Vice-President for approval no later than the third Friday in January.

REPLACE WITH:

b. Every band that performs for ratings at the Music Performance Assessment (MPA), must play at least one selection from the cumulative list for the band's classification. Directors may request a one year exception from this requirement by submitting the non-list request form found on the website no later than the third Friday in January. If approval is granted, the piece may be performed as a list piece for the current year only. Approval does not automatically place the piece on the cumulative list.

RATIONALE:

This change clarifies the procedures already in place.

c. Electronic instruments may be used if they are included in the score by the composer or with approval from the Chairman of the Music Selection Committee (Vice President). An electronic piano and necessary hardware, provided by the band performing, will be allowed to be used to substitute for a piano / celesta / harp part that is included in the score by the composer.

REMOVE:

d. Fees for ABA Music Performance Assessment shall be as found in the Fee Schedule, of the Fee Schedule in Alabama Bandmasters Association Board Policy. ABA will provide recordings of adjudicator's comments. It is the director's responsibility to submit registration and fees to the District Chairman for the ABA Music Performance Assessment.

REPLACE WITH:

d. Fees for ABA Music Performance Assessment shall be as found in the Alabama Bandmasters Association Board Policy Fee Schedule. ABA will provide recordings of adjudicators' comments. It is the

director's responsibility to submit registration and fees to the District Chairman for the ABA Music Performance Assessment.

RATIONALE:

This cleans up the wording and does not change procedures of the organization.

e. The District Chairman will appoint an adult Stage Manager (who will be paid if necessary) and a Stage Crew for ABA Music Performance Assessment. The Stage Manager will be charged with maintaining the Assessment schedule. He will maintain efficient movement of bands from warm-up room(s) to the stage and from the stage. The Stage Manager and stage crew will set up the stage for each band according to a seating chart submitted by the band director with his application. (The band may take approximately one minute to adjust stands and chairs after being seated.) The band director will be responsible for his band entering and leaving the stage within a scheduled 30 minute time limit. Performing time will be determined by totaling the duration of each piece played. Stage time will be the total time the band is on the stage starting when the Stage Manager declares the stage prepared until the last student leaves the stage.

f. The President has the authority to set a postmark deadline for submitting registrations for Alabama Bandmasters Music Performance Assessment up to 30 days prior to the first day of the Alabama Bandmasters Music Performance Assessment. Those not complying will not be allowed to participate in the ABA Music Performance Assessment.

REMOVE:

g. The Alabama Bandmasters Music Performance Assessments will be held between the third Monday of February and the last day of March. There will be one or more sites in each District. The dates and performance venues are to be selected by each District Chairman. Registration will be handled by the District Chairman. Exceptions for performing out of District may be granted by the ABA President. Considerations will include the following: Distance/Time (two hours travel time – change must improve travel time by one hour), scheduling difficulties, and emergencies/weather.

REPLACE WITH:

g. The Alabama Bandmasters Music Performance Assessments will be held between the third Monday of February and the last day of March. There will be one (1) or more sites in each District. The dates and performance venues are to be selected by each District Chairman. Registration will be handled by the District Chairman. Exceptions for performing out of District may be granted by the ABA President. Considerations will include the following: Distance/Time (two hours travel time – change must improve travel time by one hour), scheduling difficulties, and emergencies/weather.

RATIONALE:

This is a formatting change to make formatting consistent throughout the section.

h. MPA procedures will allow directors to enter bands for comments only. Registration fees will remain the same for comments only bands.

1) Only students who are enrolled in their high school, junior high school, or middle school band are eligible to participate in the Alabama Bandmasters Music Performance Assessment.

2) Students who are being home schooled under guidelines established by the State Department of Education may participate in the Alabama Bandmasters Music Performance Assessments as long as they meet the following prerequisite: Membership in an instrumental ensemble that meets on a regular basis to rehearse and perform traditional band literature, whose conductor meets all membership requirements of the Alabama Bandmasters Association.

Section 4. Alabama Bandmasters Music Performance Assessment Sight-Reading

a) The sight-reading portion of the Assessment immediately follows the concert performance. Bands which enter the ABA Music Performance Assessment must sight-read in their respective classifications. Comments only bands will be able to sight-read at the discretion of their director.

b) All band members participating in the concert performance must be present and participate in the sight-reading assessment with the exception of percussion that may not be needed.

c) Each band is required to sight-read a concert selection. The director of the band will have a period of time for score study and a period of time for instruction as set by the board of directors. Once the sight-reading folders have been distributed there can be no musical sound generated by any instrument during the instruction period. EXCEPTION: The tympani may tune.

d) Only one (1) band director will be allowed to give instructions during the instruction period.

e) Immediately after the instruction period, and prior to the performance, each band may play a brief warm-up to include any of the following:

(1) Long tones

(2) Scales

(3) Chorale

This warm-up period will not exceed one (1) minute.

f) In the event the director elects to stop the sight-reading performance, it must be for the sole purpose of designating a starting point. The director may not give further instruction.

g) No recording devices of any kind are allowed in the sight-reading room.

h) One adjudicator shall be used for all entries and his/her rating will be final.

i) No audience is permitted in the sight-reading room except at the discretion of the adjudicator and with the permission of the director whose group is sight-reading.

j) After the playing of the selection, the adjudicator sheet of the group will be sent to the registration desk. The rating will be recorded and the sheet will be given to the band director.

REMOVE

Section 5. Alabama Bandmasters Music Performance Assessment Ratings

Ratings shall be on a point system as follows:

18 to 20 points - Division I or Superior

14 to 17 points - Division II or Excellent

10 to 13 points - Division III or Good

8 to 9 points - Division IV or Fair

Division I from one (1) adjudicator = 5 points

Division II from one (1) adjudicator = 4 points

Division III from one (1) adjudicator = 3 points

Division IV from one (1) adjudicator = 2 points

All four adjudicator ratings are considered of equal value with the following exceptions:

REPLACE WITH:

Section 5. Alabama Bandmasters Music Performance Assessment Ratings

Ratings shall be on a point system as follows:

Division I from one (1) adjudicator = 5 points

Division II from one (1) adjudicator = 4 points

Division III from one (1) adjudicator = 3 points

Division IV from one (1) adjudicator = 2 points

18 to 20 points - Division I or Superior

14 to 17 points - Division II or Excellent

10 to 13 points - Division III or Good

8 to 9 points - Division IV or Fair

Rationale:

Adjusts formatting and does not change practice or intent.

All four adjudicator ratings are considered of equal value with the following exceptions:

REMOVE:

1) No high school band, regardless of its point score, may receive an overall rating which is more than one division above its sight reading score, and all bands are required to sight read at the ABA Music Performance Assessment. Each band will sight read a concert selection. Only music printed in standard notation may be used for sight reading. No manuscript or music produced on a music typewriter may be used.

REPLACE WITH:

1) No high school band, regardless of its point score, may receive an overall rating which is more than one division above its sight reading score, and all bands are required to sight read at the ABA Music Performance Assessment. Each band will sight read a concert selection.

RATIONALE:

This removes dated language such as a music typewriter and non standard notation.

2) In cases of I-I-III and II-II-IV ratings in concert one point will be added to a band's overall score.

Section 6. Alabama Bandmasters Music Performance Assessment Awards

Plaques, trophies, and medals may be ordered following a band's Alabama Bandmasters Association Music Performance Assessment performance. All participating bands are eligible to order the participation plaque. Only those bands receiving an overall Superior (I) rating are eligible to order trophies and medals. All orders for ABA Music Performance Assessment medals must be sent to the Executive Secretary with the official ABA awards voucher, and must be accompanied by a check made payable to the Alabama Bandmasters Association, or a school purchase order. All orders for trophies and plaques must be completed through the contracted company. No outside company may be used to create ABA Music Performance Assessment trophies and plaques.

REMOVE:

Section 7. State Solo and Ensemble Festival

REPLACE WITH

Section 7. District Solo and Ensemble Festival

RATIONALE:

This removes an erroneous placed "State". Solo and Ensemble is a district level event.

a. The purpose of this Festival will be to encourage band students to perform solos and ensembles in a Festival in order to broaden their musical education.

b. This Festival will be held at the District level.

c. The withdrawal of a person or ensemble from the Solo and Ensemble Festival within one week of the event will result in the forfeit of the entrance fees for those withdrawing. The State President may allow fees to be refunded to people withdrawing due to unusual circumstances.

d. The Festival Chairman's duties are as follows:

He will select a location that is suitable and has adequate facilities. More than one location may be selected if necessary. If more than one location is utilized, the District Chairman will appoint an assistant Vice-Chairman (Site Coordinator) to supervise the activities at each location. The Chairman, however, will be responsible for all financial matters connected with the Festival. He will select all competition Festival adjudicators. The number of adjudicators hired for each district will be based on a quota system, allowing one adjudicator for each 60 entries registered.

An approved list of adjudicators, noting their fields of competence in (1) Concert, (2) Brass, (3) Woodwind, (4) Percussion, and (5) Stage Band is available to the District Chairman and Vice-Chairman. The use of an adjudicator not on the list must be approved by the State Chairman (Vice-President). Adjudicators who are high school or junior high school directors may not be used in the district in which they teach. He shall notify all directors in the district as to the time and place of the festival. He will collect all registrations and fees, and compile a schedule of events of the Festival. There will be no refund of Solo and Ensemble fees.

REMOVE:

e. The Orchestra Association of AMEA will be permitted to participate in the State Solo and Ensemble Festival. The Orchestra Association will cooperate fully with the Festival Chairman and be responsible for arrangements necessary to implement this operation. This is to include arranging schedules, facilities, financing, and selection of adjudicators.

REPLACE WITH:

e. The Orchestra Association of AMEA will be permitted to participate in the Solo and Ensemble Festival. The Orchestra Association will cooperate fully with the Festival Chairman and be responsible for arrangements necessary to implement this operation. This is to include arranging schedules, facilities, financing, and selection of adjudicators.

RATIONALE

Removes "State" from solo ensemble.

f. The Festival may be held in September, October, November, December, January, February, March, April, or May of each year. The deadline for registration for Solo and Ensemble Festival shall be a postmark

date of 21 days prior to the Solo and Ensemble Festival. Events that are not registered by the deadline will not be allowed to participate.

REMOVE:

g. All operational expenses will be paid by the Executive Secretary on receipt of an itemized list from the District Chairman. Adjudicator fees will be paid by the District Chairman at the conclusion of the Festival day. The remainder of the moneys and the adjudicator vouchers will be forwarded with the completed Solo and Ensemble report to the Executive Secretary.

REPLACE WITH:

g. Adjudicator fees will be paid by the District Chairman at the conclusion of the Festival day. The District Chairman will complete the Solo and Ensemble report and forward to the Executive Secretary.

RATIONALE:

This updates the bylaws to reflect actual practices of the organization.

h. A student may perform in four events (stage band not included). Events will be based on a 5 minute (not per student) time block, no matter how many students are in the event. No student may play more than one solo on the same instrument. Stage Band and Lab Band may be held at a different time and location. Each group will play three selections of different styles. There will be three adjudicators. Three numbered scores for each selection will be required. The entrance fee will be as listed in the Fee Schedule.

i. A person rating Superior on a solo will be eligible to purchase a medal with a gold ribbon. Each person in an ensemble rating Superior will be eligible to purchase a medal with a green ribbon. Medals may be secured from the District Vice Chairman. Medal orders must be on an official form signed by the District Festival Chairman or Site Coordinator.

j. No "approved lists" shall be required. NAFME's "Ensemble Music For Wind and Percussion Instruments" and the University of Texas "Prescribed Music" catalogs may be helpful in selecting material. It shall be the responsibility of each director to guide his performers so that they make wise choices of literature. Adjudicators will have the right to lower ratings for poor choices.

k. No memorization of solos or ensembles shall be necessary.

l. Adjudicators must be provided with scores which have numbered measures.

Section 8. Marching Band Festivals

The Alabama Bandmasters Association shall not sponsor a Marching Band Festival. The ABA Board may sanction marching competition festivals with each event being sanctioned on an individual basis

Article XVII. Ethics

Section 1.

The Board of Directors shall act as an Ethics Committee for the Alabama Bandmasters Association.

Section 2.

The Ethics Committee shall be empowered to hold ethics hearings as necessary. The Committee shall have the authority to call before it any member of the Association deemed to be in violation of ABA By-Laws or allegedly exhibiting unethical conduct.

Section 3.

The Committee shall be empowered to levy fines, issue reprimands or other appropriate punishment as it deems necessary.

Article XVIII. Districts

The state shall be divided into eight Districts by counties as follows:

District I *Madison Limestone Morgan*

District II *Calhoun Talladega Blount Marshall Etowah Dekalb
Cherokee Jackson Cleburne Clay St. Clair*

District III *Lauderdale Lamar Winston Fayette Cullman Walker
Colbert Franklin Marion Lawrence*

District IV *Jefferson Shelby*

District V *Tuscaloosa Hale Bibb Sumter Greene Autauga
Marengo Lowndes Pickens Dallas Chilton Perry*

District VI *Elmore Montgomery Lee Randolph Russell Macon Tallapoosa Chambers Coosa Bullock*

District VII *Mobile Clarke Washington Choctaw Wilcox Baldwin*

District VIII *Barbour Covington Henry Crenshaw Houston Butler*

Pike Conecuh Dale Escambia Geneva Monroe Coffee

Article XX. Non-Traditional Students

This article outlines the process to allow non-traditional students to participate in band with Alabama Bandmaster Association member public schools. The guidelines below outline participation for all activities sponsored by the Alabama Bandmasters Association.

Section 1. Home School Guidelines

a. Enrollment

- 1) Students must enroll in a member public school in order to participate in a band performance or rehearsal.*
- 2) Must be enrolled at the member public school that serves the area in which the student's guardians reside.*
- 3) Must be enrolled within the first 20 days of the semester in the school they are zoned to attend.*
- 4) All home school students are eligible once enrolled based on local board policy.*

b. Academic Accountability

- 1) Must be enrolled and attend two electives offered by the school.
 - i. One of these electives is required to be the band class the student participates with at performances.**

ii. *The other elective class can be taken on campus or through the school's virtual program.*

iii. *The ABA recommends that the other elective is not an additional band class or private lessons class.*

c. Rehearsal Time

1) *A home school student's rehearsal time must be equivalent to but not to exceed that of a traditional student during the school day.*

Section 2. Virtual School Guidelines

a. Enrollment

1) *Virtual school students must follow all ALSDE policies.*

2) *Local board policy must be in accordance will all ABA bylaws.*

b. Academic Accountability

1) *The student must be enrolled and attend the band class the student participates with at performances.*

c. Rehearsal Time:

1) *A virtual school student's rehearsal time must be equivalent to but not to exceed that of a traditional student during the school day.*

Section 3. Charter School Guidelines

a. Enrollment

1) *Alabama public charter school students must enroll within the first 20 days of the semester in the school they are zoned to attend.*

2) *For eligibility in an Alabama public charter school, enrollment must be at the public charter school that serves the area in which the student's parents reside and all other requirements are met.*

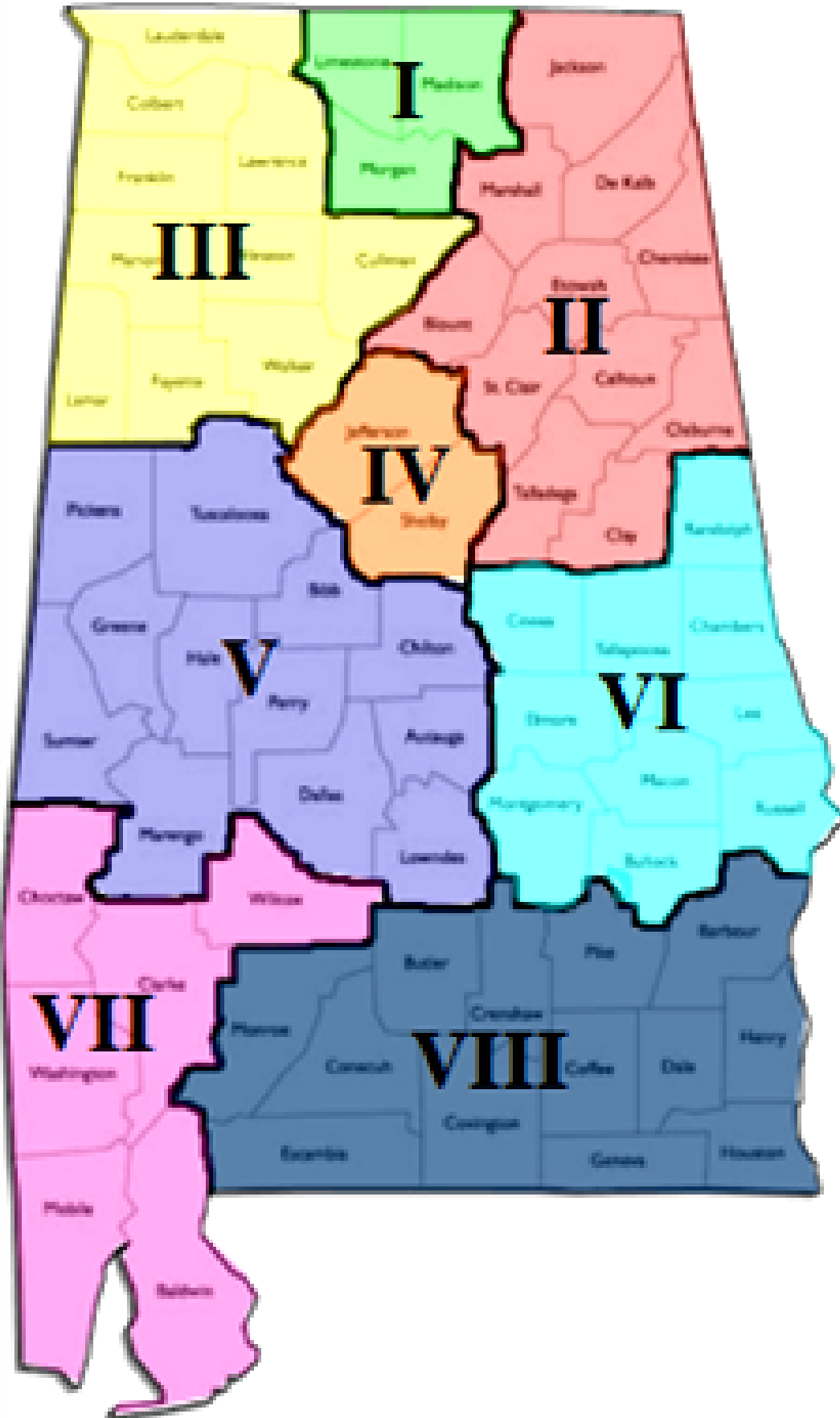
3) *If a public charter school (conversion or start up) does not have band, the student may return to his/her home school (based on the student's residence) to participate.*

b. Academic Accountability

1) *The student must be enrolled and attend the band class the student participates with at performances.*

c. Rehearsal Time:

1) *A charter school student's rehearsal time must be equivalent to but not to exceed that of a traditional student during the school day.*



ALABAMA BANDMASTERS ASSOCIATION MUSIC PERFORMANCE RUBRIC

(D) Fair

(C) Good

(B) Excellent

(A) Superior

<p>TO NE Characteristic sound; consistency of sound throughout registers & dynamics; use of vibrato, mechanics of tone production</p>	<p>Basic tonal quality not present. Consistently thin, unfocused, and forced; Tone production not controlled and inconsistent throughout registers and dynamics.</p>	<p>Tone quality is underdeveloped. Performers are often pushed beyond their ability to control tone quality in varying ranges and dynamic levels; many times creating thin, unfocused, and forced tone.</p>	<p>Basic tone production developed however inconsistent in extreme registers and dynamics with occasional lack of control and focus of sound; Use of vibrato (if existent or appropriate) very rudimentary.</p>	<p>Students perform with mature characteristics most of the time; Mechanics of sound developed; Tone production is occasionally limited by range and dynamic level; Vibrato is developed at basic level (if appropriate).</p>
<p>INTONATION Consistency throughout the registral and dynamic spectrum; control; ability to</p>	<p>Performers demonstrate no understanding of tuning tendencies of instruments or sensitivity to uniform intonation within the ensemble; Inability to make corrections</p>	<p>Individual and sectional tuning problems consistently occur; Underdeveloped listening skills; Few attempts to make corrections; Little awareness of tuning tendencies of instruments and uniform intonation within the ensemble</p>	<p>Performance displays intonation accuracy most of the time but is marked by numerous out of tune pitches that recover quickly; Evidence of listening skills present but needs significant growth and development</p>	<p>Consistent and accurate performance with very minor intonation problems that recover; Demonstrates well-developed listening skills; Understands intonation tendencies of instrument, able to make corrections.</p>
<p>TECHNIQUE Pitch accuracy; efficient and fluent coordination of mechanical elements; proper execution of articulation</p>	<p>There are numerous missed pitches throughout the performance; Manual dexterity and flexibility are pushed beyond ability to meet technical demands of the music; Attacks and releases are not performed together; There is inadequate approach to total articulation in the music</p>	<p>Technical passages are inaccurate; Articulations are inconsistent; Mechanics of articulation and pitch production are labored and inefficient; Dexterity, facility, and flexibility are lacking; Attacks and releases are not performed together much of the time</p>	<p>Some technical facility is in evidence but technical passages are not always executed with precision; Manual dexterity and flexibility are good but there are often lapses that do not recover quickly; Articulation is appropriate but lacks clarity and/or is not consistent detracting from overall performance</p>	<p>Only occasional, minor weaknesses in technical passages; Demonstrates understanding of correct articulations, (appropriate and consistent throughout); Dexterity, facility, and flexibility are excellent with only minor flaws that recover quickly; Precision and clarity at all tempos</p>
<p>RHYTHM Accuracy; stability, appropriate choice of tempi; precise subdivision during long note durations; ties, and rests</p>	<p>Numerous rhythmic inaccuracies and generally unstable throughout performance; Inappropriate choice of tempi. Steady pulse non-existent</p>	<p>Inconsistent performance of rhythmic patterns; Inaccurate and imprecise subdivision during long notes, ties, and rests; Inappropriate choice of tempi; Pulse lacks steadiness</p>	<p>Precision and clarity are good but some passages are occasionally not performed together; Subdivision during long notes, ties, and rests somewhat accurate; choice of tempi generally appropriate; stable pulse most of the time</p>	<p>Rhythmic approach is uniform throughout the ensemble; Errors are infrequent and corrected quickly; Appropriate choice of tempi; Rhythmically stable throughout performance; Generally precise throughout long note durations, ties, and rests.</p>
<p>BALANCE Blend; ensemble; melodic; section; chords; percussion/winds</p>	<p>Performers appear to have no understanding of balancing musical lines and blending sounds within sections of the ensemble</p>	<p>Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble resulting in many unbalanced chords, sections, and covered melodic lines throughout the performance</p>	<p>Good balance and blend within and between sections is demonstrated but there are obvious flaws that do not recover quickly; covered melodic lines; occasional lack of balance between winds and percussion; unbalanced chords</p>	<p>Good balance exhibited in all sections of the music with only minor, occasional deficiencies that recover quickly; Demonstrates understanding of prevalence of melodic voicing and relationship between winds and percussion</p>
<p>MUSICIANSHIP Dynamics; phrase shape; stylistic elements; musical sensitivity; use of tone color; interpretation; attention to musical detail</p>	<p>There is no attempt to address musical style throughout the performance; No attention to proper shaping of musical lines and phrasing; Tempos are inadequate for music performed; there is little or no evidence of attempts for dramatic contrast; Musical understanding is inadequate due to lack of all fundamental performance skills</p>	<p>Performance lacks stylistic elements; Phrases lack shape and direction; Ineffective dynamic contrast; Rigid, mechanical and/or non-musical performance displaying lack of musical sensitivity; Musical details are mostly ignored</p>	<p>Some evidence of phrase shape and direction but style is often rigid and mechanical; Dynamic contrasts are not always obvious and/or are performed with a lack of control; Some questionable interpretations; Awkward use of rubato, ritardando, and accelerando;</p>	<p>Phrase shape and direction are clearly present; Effective use of dynamics; Successful interpretation evident in most passages with only occasional deficiencies; Sensitivity to musical details reflected in the performance with only minor lapses in effectiveness</p>

ALABAMA BANDMASTERS ASSOCIATION MUSIC PERFORMANCE SIGHTREADING RUBRIC

	(D)-Fair	(C)-Good	(B)-Excellent	(A)-Superior
TO NE Beauty, Control, Smoothness, Intensity, Solidity, Refinement	Basic tonal quality not present. Consistently thin, unfocused, and forced tone.	Tone quality is underdeveloped; many times creating thin, unfocused, and forced tone.	Basic tone production developed however inconsistent with occasional lack of control and focus of sound;	Students perform with mature characteristic tone most of the time;
INTONATION Harmonic Parts, Melodic Line	Performers demonstrate no understanding of tuning tendencies of instruments or sensitivity to uniform intonation within the ensemble;	Individual and sectional tuning problems consistently occur; Underdeveloped listening skills	Performance displays intonation accuracy most of the time but is marked by numerous out of tune pitches that recover quickly	Very minor intonation problems that recover; Demonstrates well-developed listening skills
TECHNIQUE Accuracy, Precision, Rhythm, Fluency, Control, Staccato, Legato, Stability, Articulation	There are numerous missed pitches throughout the performance; Attacks and releases are not performed together; Clear articulation in the music is absent; Major precision problems; Numerous rhythmic inaccuracies and generally unstable throughout performance	Technical passages are inaccurate; Articulations are inconsistent; Mechanics of articulation and pitch production are labored and inefficient; Dexterity, facility, and flexibility are lacking; Attacks and releases are not performed together much of the time; Inconsistent performance of rhythmic patterns; Inaccurate and imprecise subdivision during long notes, ties, and rests	Technical passages are not always executed with precision; Articulation is appropriate but lacks clarity and/or is not consistent detracting from overall performance; Precision and clarity are good but some passages are occasionally not performed together	Only occasional, minor weaknesses in technical passages; Demonstrates understanding of correct articulations, Minor Precision problems; Rhythmically stable throughout performance; Generally precise throughout long note durations, ties, and rests.
INTERPRETATION Tempo, Phrasing, Style, Expression, Dynamics, Nuance, Mood	Inappropriate choice of tempi. Steady pulse non-existent; There is no attempt to address musical style throughout the performance; there is little or no evidence of attempts for dynamic contrast;	Inappropriate choice of tempi; Pulse lacks steadiness; Performance lacks stylistic elements; Phrases lack shape and direction; Ineffective dynamic contrast;	Choice of tempi generally appropriate; stable pulse most of the time; Some evidence of phrase shape and direction but style is often rigid and mechanical; Dynamic contrasts are not always obvious and/or are performed with a lack of control;	Appropriate choice of tempi; Group demonstrates understanding of phrasing; Successful interpretation evident in most passages with only occasional deficiencies; Effective use of dynamics
BALANCE Blend; ensemble; melodic; section; chords; percussion/winds	Performers appear to have no understanding of balancing musical lines and blending sounds within sections of the ensemble	Lack of understanding of balanced musical lines and blend of sounds within the ensemble resulting in many unbalanced chords, sections, and covered melodic lines throughout the performance	Good balance and blend within and between sections is demonstrated but there are obvious flaws that do not recover quickly; covered melodic lines; occasional lack of balance between winds and percussion; unbalanced chords	Good balance exhibited with only minor, occasional deficiencies that recover quickly; Demonstrates understanding of prevalence of melodic voicing and relationship between winds and percussion
MUSICAL EFFECT Artistry, Fluency	Students unable to complete the exercise; Musical understanding is inadequate due to lack of fundamental performance skills	Rigid, mechanical and/or non-musical performance displaying lack of musical sensitivity; Musical details are mostly ignored, Performance is hampered with stop(s) and start(s).	Attention to musical details is somewhat reflected in the performance but with major lapses in effectiveness	Sensitivity to musical details reflected in the performance with only minor lapses in effectiveness
STAGE DEPARTMENT Appearance, Discipline, Attitude	Appearance is sloppy and unprofessional. No attention to direction, unfocused and unresponsive. Poor attitude	Appearance is inconsistent among the group. Attention to direction is mostly unfocused and unresponsive. Some attitude issues.	Appearance is neat and professional with most members. Attention to direction is sometimes unfocused. Most students exhibit positive attitude.	Appearance is neat and professional. Attention to direction is focused and responsive. Positive attitude.

ALABAMA BANDMASTERS ASSOCIATION BOARD POLICIES

Fee Schedule

The following fees shall be charged for ABA events:

All-State Jazz Band \$15.00 per student audition fee
 \$20.00 school fee
 \$50.00 participation fee per for those selected in one of the All-State Jazz Bands

All State Band District Audition Fee \$15.00 per student
 \$5.00 to remain in district
 \$15.00 School Fee

Alabama Bandmasters Music \$1.00 per student
Performance Assessments \$100.00 school fee per band

All State Festival Fee \$25.00 per student
 \$15.00 School Fee

Solo and Ensemble Festival \$5.00 per event with \$1.00 per event retained by the District
 10.00 school fee

Jazz Band \$2.00 per student
(Solo and Ensemble) \$10.00 school fee*

*The school fee is only in the event of no other solo/ensemble entries. It is not an additional school fee. All registrations are subject to a \$50.00 Late Fee if registrations are postmarked after deadline.

Fee Schedule changes must be approved by 2/3 of voting members of the board.

REFUNDS

No refunds of fees will be made for cancellations for any event if the cancellation is made after the registration deadline.

ALL-STATE DISTRICT AUDITIONS

It is the policy of the Board that students may use their own music at auditions.

Recaps and fees must be sent by a postmark date no later than 7 calendar days after the Auditions.

Please consult the ABA website for current year audition etudes, scale requirements, rules, and any ornamentation instructions for all instruments. The following is percussion specific requirements and instructions.

High School Requirements

<u>All Major Scales will be performed in the following order regardless of 1 octave or 2 octave C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G</u>							
<u>Seven Scales and their related arpeggios must be successfully completed to continue with the audition.</u>							
<u>Instrument</u>	<u>1 Octave Scales</u>	<u>2 Octave Scales</u>	<u>Minor Scales</u>	<u>Chromatic</u>	<u>Etudes</u>	<u>Tone</u>	<u>Sight Reading</u>
	1 pt scale/1pt arpeggio	1 pt scale/1pt arpeggio	1 pt scale/1pt arpeggio	4 points	No.1 25 points No.2 25 points	10 points	38 points
HS Flute		C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G	2 Octave C Harmonic Minor 2 Octave A Melodic Minor	C to C 3 octaves	2 etudes	Tone	Sight Reading
HS Oboe	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	C to C 2 Octaves	2 etudes	Tone	Sight Reading
HS Bassoon	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	F below the staff to F two octaves	2 etudes	Tone	Sight Reading

HS Clarinet		C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G	2 octaves C Harmonic Minor A Melodic Minor	Low E to G above the staff 3 octaves and a third	2 etudes	Tone	Sight Reading
HS Alto, Bass and Contrabass Clarinet	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low F to top line F Two Octaves	2 etudes	Tone	Sight Reading
HS Alto, Tenor and Baritone Saxophone	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low C to high F 2 Octaves	2 etudes	Tone	Sight Reading