

A DIVISION OF

ALABAMA MUSIC EDUCATORS ASSOCIATION

A STATE UNIT OF

National Association for Music Education

BYLAWS AND BOARD POLICY

REVISED July 1, 2026
Keith Anderson-President
Gene Butler-President Elect
Will Mixon-Recording Secretary
Lori Hart-Past President
Doug Farris-Executive Secretary

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 permiΣed 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 aΣend 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 remiΣed 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.

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.*

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 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 to the ABA general membership by January 1 of odd numbered years. Nominations from the floor shall also be accepted at the first general meeting at the AMEA conference. Elections for these offices will take place at the second general membership meeting at the AMEA conference of odd numbered years.

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 maΣers 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.

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.

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 moneys due the Association for state-wide events, pay all authorized bills, and present a wriΣen 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 Ÿinancial 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 (Chairman-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 Chairmen 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 moneys 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 aΣend all meetings of the Association and Board of Directors.

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.

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 wriΣen 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 moneys 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 6, 5, 4, 3, 2, 1. 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 monies 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 XIII. Parliamentary Authority

ROBERT'S RULES OF ORDER NEWLY REVISED shall be the parliamentary authority for this association on all matters not covered by the ABA By -Laws.

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 homeschooled 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 try out 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 the 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.*

Section 2. Cont.

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.

g. In the event that a student selected for one of the All-State Bands is not able to participate, the student's band director shall 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 the 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:

INSTRUMENT	RED	WHITE	BLUE	HS ALT	MIDDLE SCHOOL	MS ALT
Flute	2	2	2	1	4	1
Oboe					1	1
Bassoon					1	1
Bb Sop. Clarinet	4	4	4	3	8	1
Bass Clarinet					1	1
ContraBass Clarinet					1	1
Alto Saxophone	1	1	1	1	2	1
Tenor Saxophone					1	1
Baritone Saxophone					1	1
Trumpets	2	2	2	1	4	1
Trombones	2	2	2	1	4	1
Baritones	1	1	1	1	2	1
Tubas	1	1	1	1	2	1
French Horn	2	2	2	1	4	1
Percussion	1	1	1	1	2	1
String Bass					1	1

c. Unassigned Personnel:

Instrument	Accepted Sr Hi	Alternate
Oboe	2	1
Bassoon	2	1
Bass Clarinet	2	1
Tenor Saxophone	2	1
Baritone Saxophone	1	1
ContraBass Clarinet	1	1
String Bass	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. The following special assignments will be made for piccolo and Eb soprano clarinet. All other un assigned 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

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.

Article XVI

Section 2 Classification of Bands

a. *For the purposes of the ABA Music Performance Assessment, bands will be classified based on the level of the director's chosen selection:*
   i. *Classifications*

Level VI Bands will play a composition from the Level VI ABA Cumulative List

Level V Bands will play a composition from the Level V ABA Cumulative List

Level IV Bands will play a composition from the Level IV ABA Cumulative List

Level III Bands will play a composition from the Level III ABA Cumulative List

Level II Bands will play a composition from the Level II ABA Cumulative List

Level I Bands will play a composition from the Level I ABA Cumulative List

   i. *Sight Reading*

Bands Classified as Level VI will sight read at UIL Sight Reading Level VI

Bands Classified as Level V will sight read at UIL Sight Reading Level V

Bands Classified as Level IV will sight read at UIL Sight Reading Level IV

Bands Classified as Level III will sight read at UIL Sight Reading Level III

Bands Classified as Level II will sight read at UIL Sight Reading Level II

Bands Classified as Level I will sight read at UIL Sight Reading Level I

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 may 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. *Middle and Junior High School Bands that include no 9th graders will sight read at UIL Sight Reading Level 1.*

Section 2. Classification of Bands cont.

f. *No student may perform in multiple bands.*
g. *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 submiţng 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.*
h. *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 aŌer the meeting if possible, but if the situation warrants further study, the director shall be notified within seven (7) days.*

Section 3. Procedures

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 alloΣed 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.*

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 sub miţng 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.*

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.*

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.*

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 submiΣed 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 submiţng 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.

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.*

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 homeschooled 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 aŌer 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 permiΣed 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.*

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

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

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.*
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.

Section 7. District Solo and Ensemble Festival

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 maΣers 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.

e. *The Orchestra Association of AMEA will be permiΣed 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.*
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.*
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.*
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 maΣer 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. *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. *j. No "approved lists" shall be required. NAFME's "Ensemble Music For Wind and Percussion Instruments" and the University of Texas "Prescribed Music" catalogues 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 FayeΣe 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 aΣend.
4. All home school students are eligible once enrolled based on local board policy.

b. Academic Accountability

Must be enrolled and attend two electives offered by the school.

1. One of these electives is required to be the band class the student participates with at performances.
2. The other elective class can be taken on campus or through the school's virtual program.
3. The ABA recommends that the other elective is not an additional band class or private lessons class.

c. Rehearsal Time

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 with all ABA bylaws.

b. Academic Accountability

1) The student must be enrolled and aΣend 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 aΣend.

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 a 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 aΣend 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.

XXI. ALABAMA REGIONAL JAZZ ADJUDICATION

The Purpose of the Alabama Regional Jazz Adjudication

The purpose of the Alabama Regional Jazz Adjudication is to offer jazz bands the opportunity to be evaluated by a panel of qualified adjudicators and provide an educational experience to participants. The adjudication panel shall consist of four (4) adjudicators. One (1) head adjudicator will remain on stage for all performances while the other three (3) adjudicators will rotate to allow one stage adjudicator to work with each performing ensemble in an educational clinic after the band's stage performance. The adjudicators will be assigned to each regional location by the Jazz Education Chair and Jazz Education Chair-elect (vice-chair). In addition to the educational performance opportunity, participants are expected to aΣend other performances as audience members to support, observe, and learn from other performing ensembles.

Section 1: Classification of Bands

A. For the purposes of the Alabama Regional Jazz Adjudication, bands will be classified by the director into one of the following categories according to the following criteria. It is the director's decision as to the best categorization for

their ensemble(s). Each ensemble, regardless of categorization, will receive the same high quality adjudication whether they are aΣending for comments only or for ratings.

1. High School Traditional Jazz Ensemble consists of the following instrumentation: Alto Saxophone, Tenor Saxophone, Bari Saxophone, Trombone, Trumpet, Piano, Guitar, Bass Guitar, Drumset
   a. Other instruments that fit into the High School Traditional Jazz Ensemble category may include vibraphone, auxiliary percussion instruments, and/or students doubling on other instruments to fit the score or style of specific musical selections listed in the score.
   b. Instrumentation can be larger or smaller, but students should perform primarily on the instrumentation and rhythm section instruments listed above or as listed in the score.

2. High School Non-Traditional Jazz Ensemble consist of instruments typically found in the High School Traditional Jazz Ensemble instrumentation, but its student members perform every chart on other instruments to fill out the ensemble parts. The High School Non-Traditional Jazz Ensemble may be a smaller group like a jazz combo or it could be a larger group with instruments that play in place of the instruments in the High School Traditional Jazz Ensemble (example: french horn performing in vacancy of a trombone part). Non-traditional instruments may be labeled “World Parts” by publishers. The primary differences in this category are:
   a. Students performing on instruments not found in the High School Traditional Jazz Ensemble instrumentation perform on that same instrument for the duration of the performance.
   b. The instruments were not originally labeled in the score, but are used to supplement parts for the duration of the performance.
   c. Students are not performing on their primary band instrument for the duration of the performance If any of the differences above are met or if they do not believe their ensemble fits into the Traditional Jazz Ensemble category, directors should consider their ensemble for the High School Non-Traditional Jazz Ensemble category. Directors of a High School
3. Middle School Traditional Jazz Ensemble consists of the following instrumentation: Alto Saxophone, Tenor Saxophone, Bari Saxophone, Trombone, Trumpet, Piano, Guitar, Bass Guitar, Drumset
   a. Other instruments that fit into the Middle School Traditional Jazz Ensemble category may include vibraphone, auxiliary percussion instruments, and/or students doubling on other in struments to fit the score or style of specific musical selections listed in the score.
   b. Instrumentation can be larger or smaller, but students should perform primarily on the instrumentation and rhythm section instruments listed above or as listed in the score.

4. Middle School Non-Traditional Jazz Ensemble consist of instruments typically found in the Middle School Traditional Jazz Ensemble instrumentation, but its student members perform every chart on other instruments to fill out the ensemble parts. The Middle School Non-Traditional Jazz Ensemble may be a smaller group like a jazz combo or it could be a larger group with instruments that play in place of the instruments in the Middle School Traditional Jazz Ensemble (example: french horn performing in vacancy of a trombone part). Non-traditional instruments may be labeled “World Parts” by publishers. The primary differences in this category are:
   a. Students performing on instruments not found in the Traditional Jazz Ensemble instrumentation per form on that same instrument for the duration of the performance. - The instruments were not originally labeled in the score, but are used to supplement parts for the duration of the performance.
   b. Students are not performing on their primary band instrument for the duration of the performance.

If any of the differences above are met or if they do not believe their ensemble fits into the Traditional Jazz Ensemble category, directors should consider their ensemble for the Middle School Non-Traditional Jazz Ensemble category.

Directors of a Middle School Non-Traditional Jazz Ensemble will be able to provide the adjudicators with any instrumentation differences and/or secondary instrument performers as they deem appropriate in the registration process.

B. High School and Middle School are defined by the students participating in the ensemble.
   1. 9-12th grade performing students are considered High School programs.
   2. 6-8th grade performing students are considered a Middle School program.
      - 6-8th grade students may perform with High School programs, but 9-12th grade students cannot participate in Middle School programs.
      - The third year provision applies for Middle School students - any 9th grade student enrolled in a band program in which band begins in 7th grade will be eligible to perform in a Middle School program.
   3. Schools that have a mix of students should select their classification based on the oldest performers. For example, 7-12 programs should select High School since they have high school students performing in the ensemble.

C. High Schools and Middle Schools are encouraged to bring more than one ensemble and register their ensembles in the best categories that fit their programs. Each ensemble, regardless of categorization, will receive the same high quality adjudication whether they are aΣending for comments only or for ratings.

D. Students may perform in a band or more than one band as long as their director is a member of NAfME and ABA member and students meet the following requirements:
   1. As with other ABA events, students who are enrolled in their high school, junior high school, middle school, and/or other school band programs are eligible to participate in the Alabama Regional Jazz Adjudication event. Students must be enrolled in at least one band class at their school during the semester of this adjudicated performance and students must rehearse on a regular basis with each ensemble in which they perform. If the jazz program is a class, they should be registered for that jazz class.
   2. Students performing in more than one ensemble must be registered in a band program at their school as stated in the previous section and participate in each performing ensemble on a regular basis.
   3. Students who are being homeschooled under guidelines established by the State Department of Education may participate in an Alabama Regional Jazz Adjudication as long as they meet the following prerequisite: Membership or regular participation in an instrumental ensemble that meets on a regular basis to rehearse and perform with that ensemble. The director of this ensemble must meet all membership requirements of the Alabama Bandmasters Association.

Section 2: Performance and Stage/Warm-up Expectations

A. Each band is allowed 10 minutes to warm-up and have a sound check on stage, a maximum of 20 minutes of performing time, and 3 minutes to remove all personal items from the stage. Requests for time extensions at a Regional Jazz Adjudication performance must be received by the Jazz Education Chair for approval at least 10 days prior to the event's first day.

B. Three published charts should be chosen by the director for performance at a Regional Jazz Adjudication. Of the charts being performed, one composition must be a published Swing chart and one composition must be a published Latin chart. The other chart style is to be chosen at the director's discretion. Directors may perform more charts, but must remain within the time limit of 20 minutes of performance time.

C. Three published (3) scores should be provided at registration representing the Swing, Latin, and other charts being performed. No photo copied scores will be accepted without publisher approval in writing.

D. The Jazz Education Chair will appoint an adult Stage Manager and a Stage Crew for each Regional Jazz Adjudication. The Stage Manager will be charged with maintaining the event schedule. The Stage Manager will also maintain personnel to efficiently move bands from the stage to the clinic room. The Stage Manager and stage crew adjust the stage for each band according to a seating

chart submiΣed by the band director.

E. The band director will be responsible for their ensemble entering the stage at their assigned stage time. Bands may only enter the stage when the Stage Manager allows.

F At the conclusion of the band's performance, the ensemble will move to a separate location for a short clinic with one of the adjudicators that provided stage scores. The ensemble will have 10 minutes to set up in the designated clinic room while the adjudicators complete their adjudication and scoring.

G. It is the director's responsibility to bring all performance items (instruments, music, mutes, cables, guitar/piano speakers, percussion instruments, vibraphone, etc.). If a director wishes to use a host site's equipment, they should contact the host site's band director(s) before the event to check on instrument availability.

H. Sound equipment (vocal/solo microphones, cables, speakers, monitors, sound system) and some stage/clinic equipment may be provided by a local music company based on their willingness to sponsor equipment for the event. More information will be provided by the Jazz Education Chair or Vice-Chair as sponsors and equipment is secured closer to each event.

Section 3: Regional Jazz Adjudication Ratings

A. A head adjudicator will be selected by the Jazz Education Chair and Jazz Education Vice-Chair. The head adjudicator will be responsible for reviewing potential discrepancies in judging to ensure a fair and impartial distribution of scores/comments to each participating ensemble. The head adjudicator will be responsible for determining the Overall Rating if there is any inconsistency in Individual Ratings. The head adjudicator will make the final decision for the best individual ensemble soloist aÕer discussions with the other adjudicators at the conclusion of each ensemsemble's performance.

B. The head adjudicator will be a stage judge for all performances. The other three adjudicators will rotate to allow one stage adjudicator to work with a performing ensemble in an educational clinic aÕer the band's stage performance. The clinician should provide scores as an adjudicator for the band they are working with prior to the educational clinic. If the head adjudicator requests to provide a clinic with a band, they may do so as long as there is not a band performing on stage.

C. All three stage adjudicator ratings are considered of equal value. Each adjudicator is able to provide up to 35 points for each band. Each adjudicator will provide points through the following categories:
Tone Quality (2-5 points possible)
Intonation (2-5 points possible)
Technical Accuracy (2-5 points possible)
Rhythmic Precision (2-5 points possible)
Balance/Blend (2-5 points possible)
Stylistic Interpretation (2-5 points possible)
Performance Factors (2-5 points possible)

D. Individual adjudicator ratings shall be on a point system as follows:
32-35 points = Individual Rating I / Individual Superior
25-31 points = Individual Rating II / Individual Excellent
18-24 points = Individual Rating III / Individual Good
14-17 points = Individual Rating IV / Individual Fair

E. Overall ratings shall be based on the combined Individual Adjudicator Ratings as follows
I-I-I or I-I-II = Overall Rating I / Overall Superior
I-II-II or II-II-II or II-II-III or I-I-III = Overall Rating II / Overall Excellent
II-III-III or III-III-III or III-III-IV or II-II-IV = Overall Rating III / Overall Good
III-IV-IV or IV-IV-IV = Overall Rating IV / Overall Fair

Section 4. Best Soloist Recognition

A. At the conclusion of a band's performance, the three stage adjudicators will determine the best soloist for each participating group. The best soloist recognition will be a qualitative evaluation determined after the performance is completed through collaboration by the three adjudicators. The student will be listed on each adjudicator's sheet. Each director, whether they are registered for scores or comments-only, will be provided one medal for their best soloist upon receipt of their completed

adjudicator sheets.

B. For the best soloist recognition in each participating ensemble, there will be no scoring sheet since this will be determined through collaboration of all adjudicators in conjunction with each adjudicator's personal opinion. The best soloist recognition is intended to support an individual in each ensemble based on the adjudicator's recommendation. The head adjudicator will make the final decision aŌer discussions with the other adjudicators at the conclusion of the performance. Each adjudicator will specify which student should receive this recognition by marking the director's provided seating chart or through the indication of the student's instrument, instrument during a specific chart, or by the student's name (if provided).

C. The director of the participating ensemble will be responsible for distributing the best soloist medal to the student participant. Best soloist medal will be provided with the scoresheets aŌer the performance.

Section 5. Educational Clinics

A. All ensembles will have the opportunity to work with one of the adjudicators in an educational clinic following their stage performance. The head adjudicator will not work as a clinician as long as an ensemble is performing.

B. The adjudicators will rotate to allow all participating bands to work with one of their adjudicators as a clinician.

C. The educational clinic will occur aŌer the performance takes place. The clinic will have no bearing on the scores already provided through adjudication. The clinic is set up to allow bands an opportunity to hear from one of their adjudicators and to allow an educational opportunity for the ensemble to experience instruction from that adjudicator/clinician.

D. Educational clinics may address material that was performed on stage or other jazz concepts to increase the abilities of the performing students and their director.

E. If an ensemble does not want to aΣend their clinic, they should let the Jazz Education Chair know in advance.

Section 6. Audience Participation

A. While not required, audience participation is expected from all performing groups. Directors and their students should participate as respectable audience members to provide everyone the opportunity to support, observe, and learn from other performing ensembles' performances. Audience participation is a factor that supports the educational value of live performances.

B. As audience members, students must be supervised by their band's director(s) or adequate adult supervision for all performances.

C. Students and directors participate as audience members by showing respect and appropriate audience etiquette to the performing bands on stage.

D. Band directors should plan to allow their students to listen to and support other programs by scheduling transportation accordingly. Directors should set aside time before or aŌer their scheduled performance to participate as audience members with their students

Section 7: Procedures

A. It is the director's responsibility to submit registration and fees to the Jazz Education Chair for their respective Regional Jazz Adjudication performance by the assigned registration dates.

B. Registration fees must be postmarked on or before the registration deadline. Bands that have not paid registration fees by the time the event begins will not be allowed to perform.

C. Three (3) published scores must be provided at the event registration. No photo copies will be allowed without approval from the publisher. Approval of authorized photo copied scores must be provided with the copies.

Section 8. Jazz Adjudicator Panel

A. Regional Jazz Adjudicators will be selected by the Jazz Education Chair and Vice-Chair. Adjudicators will be selected based on their past successes teaching, conducting, and/or adjudicating jazz ensembles. An ideal adjudication panel would include jazz directors with experience instructing students at the collegiate level, high school level, and middle school level.

B. The Head Adjudicator will be expected to judge at all regional events to provide consistency throughout each event's scoring. In the event that the head adjudicator is not able to participate in all events, an unbiased adjudicator that is scheduled to adjudicate one of the regional events will be

asked to step in as the head adjudicator for part or all of the event in place of the initial head adjudicator.

C. All adjudicators should provide any conflict of interest in order to make each event as unbiased as possible and educationally sound for all participants.

Section 9: Regional Locations

A. Regional Jazz Adjudication performances will be held in locations determined and set up by the Jazz Education Chair and Vice-Chair.

B. The dates and performance venues are to be selected by the Jazz Education Chair and Vice-Chair based on a centralized location and performance venue availability. The events should not interfere with state-wide band events (like All-State Band). The Jazz Education Chair and Vice-Chair will make every effort to keep regional events from interfering with district events (like Solo & Ensemble) in that region.

C. Directors should select the Regional Jazz Adjudication location based on their school's location. Directors are asked to perform in the region closest to their school's location, but depending on the dates and locations, directors may elect to perform in a different region. It is up to the director to determine which location is best for their program.

D. Each Regional Jazz Adjudication performance will allow directors to enter bands for adjudicated scores. Directors may select to perform for a "Comments-Only" evaluation which does not provide scoring. All performing bands will be provided with feedback from stage adjudicators, a best soloist medal based on the adjudicator's recommendation, and the educational clinic that is intended to show the positive aspects of the band's performance as well as the areas of potential improvement.

Section 10. Regional Jazz Adjudication Awards

A. Plaques, trophies, and medals may be ordered following a band's Regional Jazz Adjudication performance. All participating bands are eligible to order the participation plaque. Only those bands receiving an Overall Rating I / Overall Superior are eligible to order trophies and medals for all students.

B. All orders for Regional Jazz Adjudication awards 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.

ALABAMA BANDMASTERS ASSOCIATION MARCHING BAND ADJUDICATION RUBRIC - BAND

School: _____ Class: _____ Date: _____ Time: _____

	Never (0-9)	*Rarely (10-19)*	*Sometimes (20-29)*	*Usually (30-39)*	*Consistently (40-50)*	**SCORE (50)**
Musical Performance	**Tone Quality:** Is fundamental tone quality consistent throughout the ensemble and over the course of the performance? **Balance/Blend:** Is ensemble balance and blend consistent throughout the performance? **Intonation:** Does the ensemble perform with consistent intonation regarding both melodic and harmonic responsibilities? **Style:** Is articulation and interpretation consistent throughout the ensemble as well as complementary to the chosen repertoire? **Musicality/Expression:** Is dynamic contrast used effectively and in a way that enhances the overall musical performance? **Rhythm and Tempo**: Does the ensemble play with consistent rhythmic accuracy and interpretation? Are chosen tempi maintained and consistently controlled by the performers? **Demand**: Is the content of the musical program aptly suited to the ability levels of the performers?					
	Never (0-6)	*Rarely (7-13)*	*Sometimes (14-20)*	*Usually (21-27)*	*Consistently (28-35)*	**SCORE (35)**
Visual Performance	**Marching Style:** Is the chosen marching style performed consistently from performer to performer and over the course of the performance? **Clarity and Development of Form:** Are forms/sets clearly executed? Do performers communicate an understanding of initiation and conclusion of sets with defined direction changes and/or halts? **Visual Presence:** Do posture, instrument carriage, and overall bearing support the individual and ensemble performance? **Timing and Pulse Uniformity:** Do performers maintain consistent timing in the feet while marching and playing? Are visual elements (horn directions, body articulations, etc.) performed uniformly throughout the ensemble and over the course of the performance? **Demand**: Is the content of the visual program aptly suited to the ability levels of the performers?					
	Never (0-2)	*Rarely (3-5)*	*Sometimes (6-8)*	*Usually (9-11)*	*Consistently (12-15)*	**SCORE (15)**
General Effect	**Composition:** Do the programmed musical selections and accompanying visual elements work together to engage the audience? Is there variety in programming that generates and maintains interest for the audience? **Showmanship:** Do the performers understand and execute compositional requirements in a manner that effectively communicates the program to the audience? **Entertainment Value:** Does the combination of all musical and visual elements create the desired synergy for an overall effective and entertaining performance?					
Rating Scale	*0-39 = IV*	*40-59 = III*	*60-79 = II*	*80-100 = I*	**RATING (I-IV)**	**TOTAL (100)**

Additional comments may be found on the back of this form. *Adjudicators Signature:*_____		

ALABAMA BANDMASTERS ASSOCIATION MARCHING BAND ADJUDICATION RUBRIC - DRUM MAJOR

School: _____ Class: _____ Date: _____ Time: _____

	Never (0-9)	*Rarely (10-19)*	*Sometimes (20-29)*	*Usually (30-39)*	*Consistently (40-50)*	**SCORE (50)**
Conducting	**Clarity of Basic Patterns:** Are basic patterns readable, and do they help instill musical confidence in the ensemble? **Pulse Control:** Is there a good understanding and control of the tempo and pulse? Are the various tempos and tempo changes handled well? **Variety of Technique:** Is there variety in technique when the music calls for it or when it is appropriate? Is the technique appropriate for the style of the show? **Use of Cues and Releases:** Are cues and releases used appropriately and in a manner that helps the ensemble in its performance? **Dynamic Expression:** Is there dynamic contrast in the conducting routine, and does it match what the ensemble is doing musically?					
	Never (0-7)	*Rarely (8-15)*	*Sometimes (16-23)*	*Usually (24-31)*	*Consistently (32-40)*	**SCORE (40)**
Presentation	**Salute**: Is the salute executed stylistically and effectively? **Presence:** Is the chosen style performed consistently throughout the course of the performance? **Poise and Body Carriage:** Are poise and good posture consistently exhibited throughout the performance? **Control of Ensemble:** Is control of and cooperation with the ensemble consistently demonstrated throughout the performance?					
	Never (0-1)	*Rarely (2-3)*	*Sometimes (4-5)*	*Usually (6-7)*	*Consistently (8-10)*	**SCORE (10)**
General Effect	**Confidence:** Is the program performed with confidence? **Vocals:** If vocal commands are used, are they audible and loud enough for the ensemble to hear? **Entertainment Value:** Does the combination of all elements create an overall effective and entertaining performance?					
Rating Scale	*0-39 = IV*	*40-59 = III*	*60-79 = II*	*80-100 = I*	**RATING (I-IV)**	**TOTAL (100)**

Additional comments may be found on the back of this form.

Adjudicator's Signature: _____

ALABAMA BANDMASTERS ASSOCIATION MARCHING BAND ADJUDICATION RUBRIC - DANCELINE

School: _____ Class: _____ Date: _____ Time: _____

	Never (0-6)	*Rarely (7-13)*	*Sometimes (14-20)*	*Usually (21-27)*	*Consistently (28-35)*	**SCORE (35)**
Visual Repertoire	**Range, variety, and depth of movement vocabulary:** Does the book include the opportunity for the performers to blend body and/or form? If equipment is used, do the performers exhibit proper training and control of the equipment? **Quality of transitions:** Do the performers demonstrate purposeful, visual impact of formations and transitions? Are transitions throughout the performance well-planned and effective? **Originality and creativity:** Does the book demonstrate unique and effective moments within the performance? **Visual musicality:** Does the book provide a visual representation of the music? Does it incorporate musical cues and tempo variations? **Range of material most compatible with performers' training:** Is the book written to provide the performers with the best opportunity to succeed and still provide a challenge to the performers?					
	Never (0-9)	*Rarely (10-19)*	*Sometimes (20-29)*	*Usually (30-39)*	*Consistently (40-50)*	**SCORE (50)**
Visual Performance	**Smoothness of transition and equipment work:** Do the performers exhibit proper control of the equipment (if used) both while standing still and while moving? Do they exhibit proper movement within the marching band setting? **Adherence to style:** Do the performers exhibit a consistent approach to style throughout the performance? **Achievement of spacing and form control:** Do the performers exhibit acceptable knowledge and use of proper spacing and form control? **Proper dance/body positions:** Do the performers exhibit proper positioning of the body throughout the performance? Is there proper dance technique displayed throughout the performance? **Confidence:** Is the program performed with confidence?					
	Never (0-2)	*Rarely (3-5)*	*Sometimes (6-8)*	*Usually (9-11)*	*Consistently (12-15)*	**SCORE (15)**
General Effect	**Showmanship**: Do the performers connect with the audience and provoke the appropriate emotional response? **Integration of the dance line as part of the visual package:** Is the dance line used as part of the overall visual package? **Entertainment Value:** Does the combination of all elements create the desired synergy for an overall effective and entertaining performance?					
Rating Scale	*0-39 = IV*	*40-59 = III*	*60-79 = II*	*80-100 = I*	**RATING (I-IV)**	**TOTAL (100)**
Additional comments may be found on the back of this form. *Adjudicator's Signature:* _____						

ALABAMA BANDMASTERS ASSOCIATION MARCHING BAND ADJUDICATION RUBRIC - COLOR GUARD

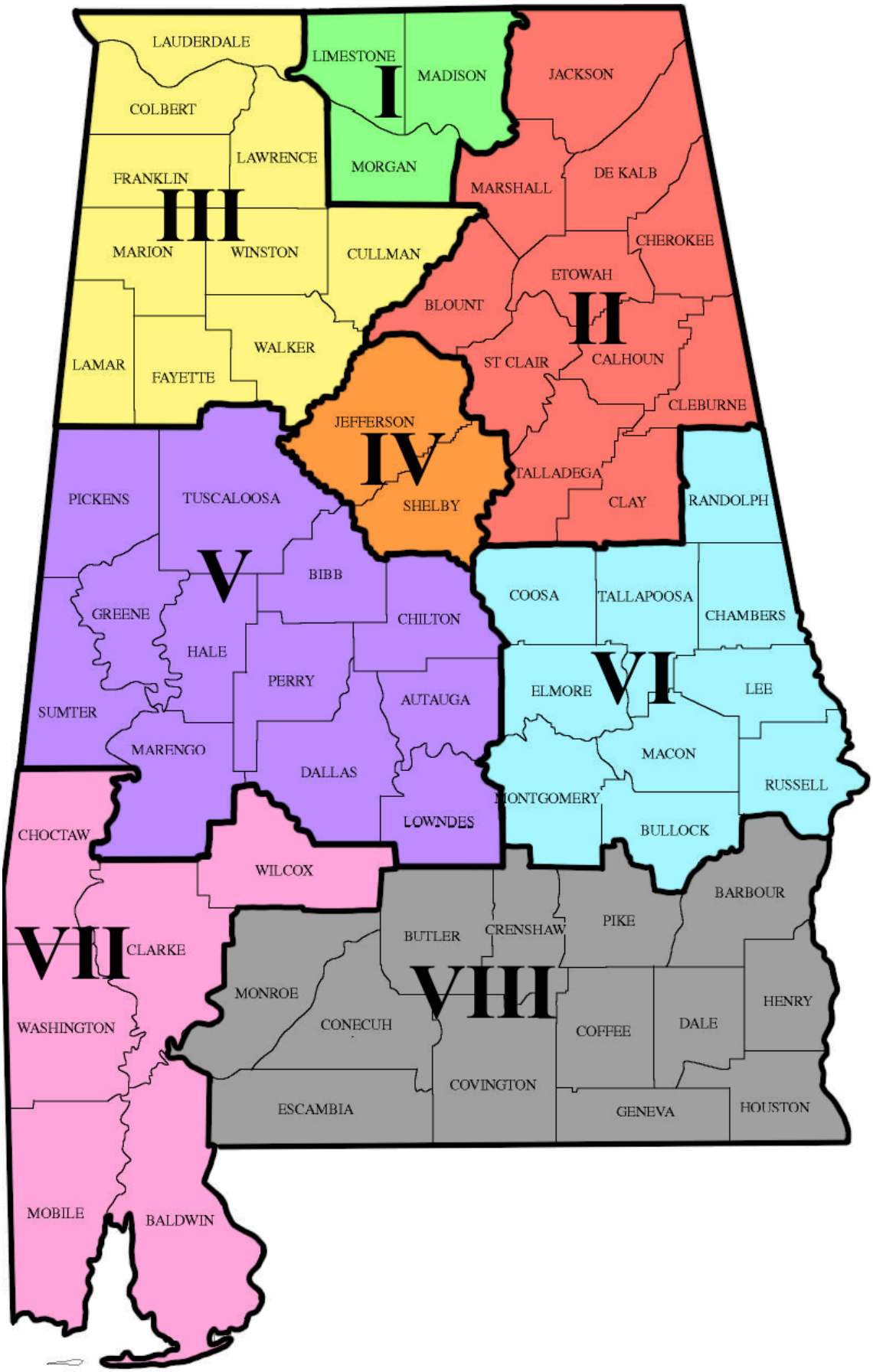
School: _____ Class: _____ Date: _____ Time: _____

	Never (0-6)	*Rarely (7-13)*	*Sometimes (14-20)*	*Usually (21-27)*	*Consistently (28-35)*	**SCORE (35)**
Visual Repertoire	**Range, variety, and depth of equipment and movement vocabulary:** Does the book include the opportunity for the performer to blend body, equipment and/or form? **Quality of transitions through equipment and prop changes:** Are these elements logical and demonstrated throughout the performance? Adequately crafted and developed? **Continuity and creativity:** Does the book demonstrate unique and effective moments within the performance? **Visual Representation:** Does the book provide a visual representation of the music and enhancement of audio? If appropriate, does it help tell the story? **Range of material most compatible with performers' training:** Is the book written to provide the performers with the best opportunity to succeed and still provide a challenge to the performers?					
	Never (0-9)	*Rarely (10-19)*	*Sometimes (20-29)*	*Usually (30-39)*	*Consistently (40-50)*	**SCORE (50)**
Visual Performance	**Application of equipment and movement principles:** Do the performers exhibit proper control of the equipment both while standing still and while moving? **Adherence to style:** Do the performers exhibit a consistent approach to style throughout the performance? **Achievement of spacing and form control:** Do the performers exhibit acceptable knowledge and use of proper spacing and form control? **Training to support choreographic choices (vocabulary):** Do the performers appear to have the basic training needed to carry out the vocabulary used in the book?					
	Never (0-2)	*Rarely (3-5)*	*Sometimes (6-8)*	*Usually (9-11)*	*Consistently (12-15)*	**SCORE (15)**
General Effect	**Communication of mood or role (showmanship)**: Are the performers able to communicate to the audience their part in the production? **Integration of the color guard as part of the visual package:** Is the color guard used as part of the overall visual package? **Entertainment Value:** Does the combination of all elements create the desired synergy for an overall effective and entertaining performance?					
Rating Scale	*0-39 = IV*	*40-59 = III*	*60-79 = II*	*80-100 = I*	**RATING (I-IV)**	**TOTAL (100)**
Additional comments may be found on the back of this form. *Adjudicator's Signature:* _____						

ALABAMA BANDMASTERS ASSOCIATION MARCHING BAND ADJUDICATION RUBRIC - PERCUSSION

School: _____ Class: _____ Date: _____ Time: _____

	Never (0-6)	*Rarely (7-13)*	*Sometimes (14-20)*	*Usually (21-27)*	*Consistently (28-35)*	**SCORE (35)**
Repertoire	**Orchestration** - Does the written music show thoughtful and thorough planning to convey musical ideas? **Content** - Is there a variety in the scope of musical vocabulary and technical skills used in the music? **Variety** - Is there a variety of instrumentation, color, texture, timbre, intensity, and tempo utilized in the production? **Continuity** - Is there a successful combination of all elements used to demonstrate a unified flow and form of musical ideas? **Clarity of Intent** - Is the music written to provide a clear and concise presentation of musical elements?					
	Never (0-10)	*Rarely (11-20)*	*Sometimes (21-30)*	*Usually (31-40)*	*Consistently (41-50)*	**SCORE (50)**
Excellence	**Sound Projection** - Do the performers demonstrate and understand balance, blend, and quality of sound? **Musicianship** - Do the performers exhibit compositional musical intent and expressive qualities? **Rhythmic Clarity** - Do the performers demonstrate accuracy in rhythmic content? **Uniformity** - Do the performers within the ensemble demonstrate consistent technique, phrasing, and sound quality from player to player? **Ensemble Cohesiveness** - Does the ensemble demonstrate and perform with an established pulse? Does the ensemble maintain rhythmic stability horizontally and vertically?					
	Never (0-2)	*Rarely (3-5)*	*Sometimes (6-8)*	*Usually (9-11)*	*Consistently (12-15)*	**SCORE (15)**
General Effect	**Confidence** - Is the production performed with confidence? **Coordination with Music** - Does the performance enhance the musical score? **Entertainment Value** - Does the combination of all elements create a desired synergy for an overall effective and entertaining performance?					
Rating Scale	*0-39 = IV*	*40-59 = III*	*60-79 = II*	*80-100 = I*	**RATING (I-IV)**	**TOTAL (100)**
Additional comments may be found on the back of this form. *Adjudicator's Signature:* _____						


LAUDERDALE
LIMESTONE
MADISON
JACKSON
I
COLBERT
LAWRENCE
MORGAN
FRANKLIN
MARSHALL
DE KALB
III
CHEROKEE
MARION
WINSTON
CULLMAN
ETOWAH
BLOUNT
II
WALKER
LAMAR
FAYETTE
ST CLAIR
CALHOUN
CLEBURNE
JEFFERSON
IV
TALLADEGA
PICKENS
TUSCALOOSA
SHELBY
CLAY
RANDOLPH
V
BIBB
COOSA
TALLAPOOSA
CHAMBERS
GREENE
CHILTON
HALE
VI
PERRY
ELMORE
LEE
AUTAUGA
SUMTER
MACON
MARENGO
DALLAS
RUSSELL
MONTGOMERY
LOWNDES
BULLOCK
CHOCTAW
WILCOX
BARBOUR
PIKE
BUTLER
CRENSHAW
VII
CLARKE
VIII
MONROE
HENRY
CONECUH
COFFEE
DALE
WASHINGTON
COVINGTON
ESCAMBIA
GENEVA
HOUSTON
MOBILE
BALDWIN

	(D)-Fair	(C)-Good	(B)-Excellent	(A)-Superior
TONE Characteristic sound; consistency of sound throughout registers & dynamics; use of vibrato, mechanics of tone production	Basic tonal quality **not present**. Consistently thin, unfocused, and forced; Tone production not controlled **and inconsistent throughout registers** and dynamics.	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.	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.	Students perform with mature characteristic tone **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).
INTONATION Consistency throughout the registral and dynamic spectrum; control; ability to	Performers demonstrate **no understanding** of tuning tendencies of instruments or sensitivity to uniform intonation within the ensemble; Inability to make corrections	Individual and sectional **tuning problems consistently occur**; Undeveloped listening skills; Few attempts to make corrections; **Little awareness** of tuning tendencies of instruments and uniform intonation within the ensemble	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	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.
TECHNIQUE Pitch accuracy; efficient and fluent coordination of mechanical elements; proper execution of articulation	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	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	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	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
RHYTHM Accuracy; stability, appropriate choice of tempi; precise subdivision during long note durations, ties, and rests	**Numerous rhythmic inaccuracies** and **generally unstable** throughout performance; Inappropriate choice of tempi. Steady pulse non-existent	Inconsistent performance of rhythmic patterns; **Inaccurate and imprecise** subdivision during long notes, ties, and rests; Inappropriate choice of tempi; Pulse lacks steadiness	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**	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.
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	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	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 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
MUSICIANSHIP Dynamics; phrase shape; stylistic elements; musical sensitivity; use of tone color; interpretation; attention to musical detail	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 dynamic contrast**; Musical understanding is inadequate due to lack of all fundamental performance skills	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**	**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;	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

ALABAMA BANDMASTERS ASSOCIATION MUSIC PERFORMANCE SIGHTREADING RUBRIC

	(D)-Fair	(C)-Good	(B)-Excellent	(A)-Superior
TONE Beauty, Control, Smoothness, Intensity, Solidity, Refinement	Basic tonal quality not present. Consistently thin, unfocused, and forced	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; Undeveloped 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 in 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 DEPORTMENT 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 REGIONAL JAZZ ADJUDICATION
Score Sheet - Rubric

Rating

***THREE** copies of this sheet are required to accompany **THREE** original scores of all music selections.*

School Name _____ Ensemble Name _____

Performance Date	Performance Time	Grades Represented	Type of Ensemble
		☐ High School ☐ Middle School	☐ Traditional ☐ Non-Traditional

Please list all soloists' names and chart(s) in which they perform a solo:

The overall rating will be determined by the total score based on the following point ranges:
Fair (IV) = 14-17, Good (III) = 18-24, Excellent (II) = 25-31, Superior (I) = 32-35.

	2 = Fair	3 = Good	4 =Excellent	5 = Superior	Item Score
Tone Quality Control, Refinement	**Tone Quality** is **lacking** in several areas throughout the ensemble and **hinders the overall performance**	Tone quality is **underdeveloped**	Characteristic tone is demonstrated but **inconsistent**	**Consistent** characteristic tone was performed from all sections **most of the time**	
Intonation Melodic lines, Harmonic lines, Rhythm Section	**Intonation** is **lacking** in several areas throughout the ensemble and **hinders the overall performance**	Tuning problems consistently occur and **do not recover**	Intonation is **inconsistent** with several out of tune pitches that **recover** quickly	Intonation is **consistent** and accurately performed with **small intonation errors that recover**	
Technical Accuracy Precision, Control, Articulation	Technical accuracy is **lacking** in several areas of the ensemble and **hinders the overall performance**	Technical accuracy is underdeveloped in some areas of the ensemble	Technical facility is evident but **inconsistent**	Technical accuracy is performed consistently with **only occasional weaknesses that recover**	
Rhythmic Precision Accuracy, Stability	Rhythmic precision is **lacking** in several areas of the ensemble and **hinders the overall performance**	Inconsistent performance of rhythmic patterns	Rhythmic precision is good but some passages occasionally not performed with rhythmic integrity	Rhythmic precision is consistent throughout the performance with **only occasional weaknesses that recover**	
Balance/Blend Sonority, Ensemble, Melodic, Sections	Balance/blend sonority is **rarely** correct and **hinders the overall performance**	Lack of understanding of balance/blending musical lines or sections within the ensemble	Balance/blend within and between sections is demonstrated with **flaws that do not recover quickly**	Balance and blend is exhibited with only **small, occasional deficiencies that recover quickly**	
Stylistic Interpretation Phrasing, Tempo, Style, Dynamics, Expression, Artistry, Fluency	Stylistic interpretation is **rarely** performed as intended by the style of the charts	Appropriate stylistic interpretation is **lacking**	Stylistic interpretation is evident, but **not consistently performed correctly**	Stylistic interpretation is consistently performed as intended based on the style of all the charts with **only small lapses in effectiveness**	
Performance Factors Stage Appearance, Posture, Discipline, Literature Selection	**No attention** to stage demeanor was considered. Literature was **not appropriate** for assessment.	Stage demeanor is **somewhat neat and professional**. **Some literature was appropriate** for assessment.	Stage demeanor is neat and professional with **most** members. Literature may be **unmatched to ensemble**.	Stage demeanor is neat and professional **throughout**. Literature is **educationally appropriate for the ensemble and for assessment**.	

Adjudicator Signature	**Total Score**

Additional comments may be made on the back of this sheet. Best soloist recommendation _____

Additional Comments

Tone Quality:

Intonation:

Technical Accuracy:

Balance/Blend:

Stylistic Interpretation:

General Factors:

Alabama State Solo and Ensemble Festival - PERCUSSION Adjudication Sheet

RATING

School: _____ Date: _____ Performance Time: _____

Name(s): _____

Title of Selection: _____

Instrument(s): _____

The overall rating will be determined by the total score based on the following point ranges:
Fair (IV) = 10-14, Good (III) = 15-20, Excellent (II) = 21-26, Superior (I) = 27-30.

PRINCIPAL ITEMS	FAIR (2)	GOOD (3)	EXCELLENT (4)	SUPERIOR (5)	ITEM SCORE
TONE QUALITY Beauty, Control, Smoothness, Refinement	Fundamental tone quality not present, not a characteristic sound	Tone quality underdeveloped	Fundamental tone quality is present but inconsistent	Mature tone and consistent throughout performance	
Interpretation Style, Roll Interpretation, Instrument Specific Approach	No understanding of instrument/literature interpretation	Inconsistent application of proper style/interpretation	Correct interpretation is attempted, but not always achieved technically/musically	Correct interpretation achieved with only minor/infrequent lapses	
TECHNIQUE Accuracy, Precision, Fluency, Control, Articulation, Diction	No evidence of technical skills of performance present	Passages/articulations are inconsistent.	Musical facility/technique is evident but not always executed with precision.	Only occasional, minor weaknesses	
RHYTHM Accuracy, Stability, Appropriate Choice of Tempo	Numerous inaccuracies and generally unstable throughout the performance	Rhythmic performance is inconsistent.	Mostly good but some passages not performed with rhythmic integrity	Consistent throughout performance	
MUSICIANSHIP Interpretation, Phrasing, Expression, Artistry, Balance and Blend	Performance is not musically effective in terms of musicianship	Few musical elements present, musically inconsistent	Some evidence of musicianship displayed but not consistently maximized	Sensitivity to musical details reflected in performance with only minor lapses in effectiveness	
PROFESSIONALISM Appearance, Posture, Choice of Appropriate Literature	No attention paid to performance etiquette. Literature selected unsuitable for evaluation.	Little attention paid to performance attire or presence.	Minor issues that if addressed would improve the overall performance.	Appearance is neat and professional. Conduct before, during, and after performance is exemplary.	

Evaluator Signature_____

Alabama State Solo and Ensemble Festival - WINDS Adjudication Sheet

RATING

School: _____ Date: _____ Performance Time: _____

Name(s): _____

Title of Selection: _____

Instrument(s): _____

The overall rating will be determined by the total score based on the following point ranges:
Fair (IV) = 10-14, Good (III) = 15-20, Excellent (II) = 21-26, Superior (I) = 27-30.

PRINCIPAL ITEMS	FAIR (2)	GOOD (3)	EXCELLENT (4)	SUPERIOR (5)	ITEM SCORE
TONE QUALITY Beauty, Control, Smoothness, Refinement	Fundamental tone quality not present, not a characteristic sound	Tone quality underdeveloped	Fundamental tone quality is present but inconsistent	Mature tone and consistent throughout performance	
PITCH Intonation, Maintenance of Key Center	No understanding of pitch center or pitch tendencies	Pitch problems persist with no adjustment	Pitch is accurate most of the time. Issues are minor and infrequent.	Minor issues that are corrected/adjusted quickly and do not persist.	
TECHNIQUE Accuracy, Precision, Fluency, Control, Articulation, Diction	No evidence of technical skills of performance present	Passages/articulations are inconsistent.	Musical facility/technique is evident but not always executed with precision.	Only occasional, minor weaknesses	
RHYTHM Accuracy, Stability, Appropriate Choice of Tempo	Numerous inaccuracies and generally unstable throughout the performance	Rhythmic performance is inconsistent.	Mostly good but some passages not performed with rhythmic integrity	Consistent throughout performance	
MUSICIANSHIP Interpretation, Phrasing, Expression, Artistry, Balance and Blend	Performance is not musically effective in terms of musicianship	Few musical elements present, musically inconsistent	Some evidence of musicianship displayed but not consistently maximized	Sensitivity to musical details reflected in performance with only minor lapses in effectiveness	
PROFESSIONALISM Appearance, Posture, Choice of Appropriate Literature	No attention paid to performance etiquette. Literature selected unsuitable for evaluation.	Little attention paid to performance attire or presence.	Minor issues that if addressed would improve the overall performance.	Appearance is neat and professional. Conduct before, during, and after performance is exemplary.	

Evaluator Signature: _____

ALABAMA BANDMASTERS ASSOCIATION BOARD POLICIES

Fee Schedule

The following fees shall be charged for ABA events:

All-State Jazz Band	$20.00 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	$20.00 per student $5.00 to remain in district $15.00 School Fee
Alabama Bandmasters Music Performance Assessments	$2.00 per student $100.00 school fee per band
All State Festival Fee	$40.00 per student $50.00 School Fee
All State Solo Festival	$35.00 student fee $10.00 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 (Solo and Ensemble)	$2.00 per student $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 the 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

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							
Seven Scales and their related arpeggios must be successfully completed to continue with the audition.							
Instrument	1 Octave	2 Octave	Minor Scales	Chromatic	Etudes	Tone	Sight Reading
	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 Ha monic Minor 2 Octave A Melodic Minor	C to C 3 oc taves	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 Oc taves	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 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

High School Requirements

All Major Scales will be performed in the following order regardless of 1 octave or 2 octave C, F, Bb, Eb, Ab, Db,							
Seven Scales and their related arpeggios must be successfully completed to continue with the audition.							
Instrument	1 Octave	2 Octave	Minor Scales	Chromatic	Etudes	Tone	Sight Reading
	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 Trumpet/ Cornet	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low G to high G 2 Octaves	2 etudes	Tone	Sight Reading
HS French Horn	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low G to high G 2 Octaves	2 etudes	Tone	Sight Reading
HS Trombone	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 high F 2 Octaves	2 etudes	Tone	Sight Reading
HS Baritone BC	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 high F 2 Octaves	2 etudes	Tone	Sight Reading
HS Baritone TC	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low G to high G 2 Octaves	2 etudes	Tone	Sight Reading
HS Tuba	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low Bb to high F	2 etudes	Tone	Sight Reading
HS String Bass	C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	E to E on the G string 2 oc taves	2 etudes	Tone	Sight Reading
HS Percussion							
HS Mallet		C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D G	2 Octave C Harmonic Minor 2 Octave A Melodic Minor	A to A One Octave with alternate sticking	1 Etude 65 points	Playing technique 23 Points	Sight Reading 70 Points
HS Snare	Single Stroke Roll 16 points Double Stroke Roll 16 points				1 Etude 65 points	Playing technique 23 Points	Sight Reading 70 Points
HS Timpani	Tuning 32 Points				1 Etude 65 points	Playing technique 23	N/A

Middle School All State Requirements

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							
Five Scales and their related arpeggios must be successfully completed to continue with the audition.							
Instrument	1 Octave Scales	2 Octave Scales	Minor Scales	Chromatic	Etudes	Tone	Sight Reading
	1 pt scale/ 1pt arpeggio Concert Pitch	1 pt scale/ 1pt arpeggio	1 pt scale/ 1pt arpeggio	4 points	No.1 25 points No.2 25 points	10 points	38 points
MS Flute	C, F, Bb, Eb, Ab, Db, Gb,		2 Octave C Harmonic Minor 1 Octave A Melodic Minor	C to G 2 1/2 Octaves	2 etudes	Tone	Sight Reading
MS Oboe	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	C to C 2 Oc taves	2 etudes	Tone	Sight Reading
MS Bassoon	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	F below the staff to F two octaves	2 etudes	Tone	Sight Reading
MS Clarinet	C, F, Bb, Eb, Ab, Db, Gb,		2 octaves C Harmonic Minor A Melodic Minor	Low E to 2nd ledger line C	2 etudes	Tone	Sight Reading
MS Bass and Contrabass Clarinet	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low F to top line F Two Octaves	2 etudes	Tone	Sight Reading
MS Alto, Tenor and Baritone Saxophone	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low C to high C 2 Octaves	2 etudes	Tone	Sight Reading

Middle School All State Requirements

All Major Scales will be performed in the following order regardless of 1 octave or 2 octave C, F, Bb, Eb, Ab, Db,							
Five Scales and their related arpeggios must be successfully completed to continue with the audition.							
Instrument	1 Octave	2 Octave	Minor Scales	Chromatic	Etudes	Tone	Sight Reading
	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
MS Trumpet/ Cornet	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low G to high G 2 Octaves	2 etudes	Tone	Sight Reading
Ms French Horn	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low G to high G 2 Octaves	2 etudes	Tone	Sight Reading
MS Trombone	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low F to high F 2 Octaves	2 etudes	Tone	Sight Reading
MS Baritone BC	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low F to high F 2 Octaves	2 etudes	Tone	Sight Reading
MS Baritone TC	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low G to high G 2 Octaves	2 etudes	Tone	Sight Reading
MS Tuba	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	Low Bb to high F	2 etudes	Tone	Sight Reading
MS String Bass	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	E to E on the G string 2 oc taves	2 etudes	Tone	Sight Reading
MS Percussion							
MS Mallet	C, F, Bb, Eb, Ab, Db, Gb,		1 Octave C Harmonic Minor 1 Octave A Melodic Minor	A to A One Octave	1 Etude 65 points	Playing technique 23 Points	Sight Reading 70 Points
MS Snare	Single Stroke Roll 16 points Double Stroke Roll 16 points				1 Etude 65 points	Playing technique 23 Points	Sight Reading 70 Points
MS Timpani	Tuning 32 Points				1 Etude 65 points	Playing technique 23 Points	N/A

ALABAMA BANDMASTERS ASSOCIATION ALL-STATE PERCUSSION REQUIREMENTS-Revised 2014
HIGH SCHOOL PERCUSSION REQUIREMENTS

Snare Drum Requirements

The snare drum audition will be performed on a concert snare drum, with concert snare drum sticks (sticks and snare drums will not be provided).

Required Rudiments:
Single Stroke Roll - performed open-closed-open with smooth transition. (16 points)
Double Stroke Roll - performed open-closed-open with smooth transition. (16 points)
Prepared Etude: (65 points)
Playing Technique: (23 points)

Mallet Requirements

The mallet audition is to be performed with appropriate mallets (mallets will not be provided).

Twelve, major scales & Arpeggios:

C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G. Each scale should be performed two octaves, with alternate sticking, including arpeggio. One point will be awarded for each completed scale, and one point for each corresponding arpeggio. It is recommended that the performers play each scale at MM = 100, per quarter note (playing eighth notes). Each student must pass seven scales and arpeggios in order to proceed to the etude and sight-reading portions of the audition.

Minor Scales & Arpeggios:
C Harmonic Minor and A Melodic Minor. The aforementioned scales should be performed two octaves, with alternate sticking, including arpeggio.
Chromatic Scale:
The chromatic scales should be performed A-A, 2 octaves, with alternate sticking.

Scales (32 points)
Prepared Etude (65 points)
Playing Technique (23 points)

Timpani Requirements

The timpani audition will be played with appropriate mallets (mallets will not be provided). Timpani tuning will be required only for the etude and will not constitute a barrier to the audition process

Tuning (32 points)
Prepared Etude (65 points)
Playing Technique (23 points)

Sight-reading Requirements

-All students will sight-read on both snare drum and mallets.

Snare drum (70 points)
Mallets (70 points)

TOTAL HIGH SCHOOL PERCUSSION AUDITION POINTS (500 points

MIDDLE SCHOOL REQUIREMENTS PERCUSSION REQUIREMENTS

Snare Drum Requirements

The snare drum audition will be performed on a concert snare drum with concert snare drum sticks (sticks and snare drums will not be provided).

Required Rudiments:
Single Stroke Roll - performed open-closed-open with smooth transition. (16 points)
Double Stroke Roll - performed open-closed-open with smooth transition. (16 points)

Prepared Etude: (65 points)
Playing Technique: (23 points)

Mallet Requirements

The mallet audition is to be performed with appropriate mallets (mallets will not be provided).

Twelve, major scales & Arpeggios:

C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, and G. Each scale should be performed one octave, with alternate sticking, including arpeggio. One point will be awarded for each completed scale, and one point for each corresponding arpeggio. It is recommended that the performers play each scale at MM = 100, per quarter note (playing eighth notes). Each student must pass five scales and arpeggios in order to proceed to the etude and sight-reading portions of the audition.

Minor Scales & Arpeggios:

C Harmonic Minor and A Melodic Minor. The aforementioned scales should be performed one octave, with alternate sticking, including arpeggio.

Chromatic Scale:

The chromatic scales should be performed A-A, 1 octave, with alternate sticking.

Scales (32 points)
Prepared Etude (65 points)
Playing Technique (23 points)

Timpani Requirements

The timpani audition will be performed with appropriate mallets (mallets will not be provided). Timpani tuning will be required only for the etude and will not constitute a barrier to the audition process

Tuning (32 points)
Prepared Etude (65 points)
Playing Technique (23 points)

Sight-reading Requirements

All students will sight-read on both snare drum and mallets.

Snare drum (70 points)

Mallets (70 points)

TOTAL MIDDLE SCHOOL PERCUSSION AUDITION POINTS (500 points)

State Level Chair Placements - Virtual Board Policy

- Registration deadline for state level chair placements is March 1. ·
- Auditions will be recorded using the Heartout app. Training will be provided.
- The announcement of the etude for the audition will be approximately six weeks before the start of the event.
- Deadline to place alternates is the beginning of the audition window.
- There will be no sight reading in this chair placement audition.
- Auditions submitted after published deadlines will not be judged and students will be placed at the end of the section.
- The audition window will open approximately four weeks before the event and close twelve days later.
- The adjudication window will open approximately two weeks before the event and close seven days later.
- Results will be posted the Monday before the event

REMUNERATIONS

The All-State Percussion Chairman shall have expenses paid for the Festival.

District Chairmen shall receive $150.00 for the All-State Auditions.

District Vice-Chairmen shall receive $150.00 for the Solo & Ensemble Festival.

Site Chairmen for Alabama Bandmasters Music Performance Assessment will receive $75.00 per day and travel expenses.

MILEAGE

ABA Board policy is that the mileage amount paid by ABA will be $.50 per mile.

SALES

Medals - Solo and Ensemble, Music Performance Assessment - $5.00 each

ABA Music Performance Assessment Trophies and Plaques - $60.00.

ADJUDICATION AND ALL STATE CLINICIAN HONORARIA

ABA Music Performance Assessment – Head Adjudicator -$350 per day/$175 half day, Adjudicator -$300.00 per day/$150 for half day , $45.00 per day for meals, actual lodging costs, plus $.50 per mile or actual air/train/bus fare. On any day which has more than 16 bands scheduled, pro-rata overtime of $l5.00 will be paid for each band over 16.

Solo and Ensemble Festival - $150.00 per day. Requires a minimum of 60 events.
Half day - Between 20 and 24 events. Jazz Band adjudication is figured by time rather than number of events. All-State Solo Festival- $200.00 per day, $45.00 per day for meals, actual lodging costs, plus $.50 per mile round trip.

All-State Clinician Festival-$2000.00 for the event. ABA will also pay: 1) $45.00 per diem meal allowance for each day or portion of day the clinician is required to be away from the regular place of residence or employment; 2) Actual motel or hotel bill, for lodging costs only; 3) Actual transportation cost or $.50 per mile if travel is by private automobile.

All State Solo Festival: For solo fest prelims, 6 judges (2 woodwind, 2 brass, 2 percussion) will be hired for a base pay of $150 each in addition to $5 per soloist judged. For solo fest finals, 3 separate judges (1 woodwind, 1 brass, 1 percussion) will be hired for $200 each in addition to mileage if over 30 miles away and accommodations (if needed).

OFFICIAL'S EXPENSES

$45.00 per day for meals ($10.00 - Breakfast, $15.00 - Lunch, $20.00 - Dinner), $.50 per mile, actual lodging costs. Other official expenses incurred.

Officers - Board meetings at Summer In-Service Conference, AMEA In-Service Conference and All-State Band Festival, State Competition when serving in an official capacity.

District Chairmen - Board meetings at Summer In-Service Conference and All-State Band Festival , District Site of Music Performance Assessment when serving in an official capacity, Committee work.

District Vice-Chairmen - Committee work, or when acting in any of the above capacities of Chairmen.

Committee members - Music Selection Committee and other duly appointed Committees.
Individual members - Site chairmen and other duly appointed activities.

OFFICIAL FORMS

It is the policy of the ABA Board of Directors that all official forms (Applications for ABA events, Medal orders, etc.) must ***be fully completed*** and accompanied by the requisite check to be processed.

Registration forms postmarked one to seven days aÕer the stated deadline must be accompanied by a $50.00 late fee. If the registration is postmarked more than seven days aÕer the deadline it may be returned.

All Recaps and funds for such events shall be sent to the Executive Secretary within 14 days of the last day of the event. A copy of the Recap shall be sent to the ABA President.

Mailing list - Director, School, Address (no phone number) - $35.00. Each Alabama college music department will be provided one copy annually upon request. Contact the ABA Executive Secretary to obtain such lists.

District Calendars should be sent to the President, Executive Secretary and to the Executive Secretary of AMEA.

The deadline for ALL financial reports, Recaps and monies to be turned in is June 1.

ABA MUSIC PERFORMANCE ASSESSMENT

Concert: Three original scores, with measures numbered, must be provided for each selection performed. No photocopies of any copyrighted music will be accepted without a leΣer of approval from the publisher. In extreme emergencies, if music has been ordered and not received, a leΣer will be accepted from the music dealer if proof of order is aΣached. Copies must be destroyed at the end of the performance, and will not be returned to the director. If scores were purchased through e-print, proof of purchase
will be required. All scores must be bound, and it is requested that e-print scores be printed two-sided (front and back) to mimic the page turns of a publisher's printed copy of the score. If in violation of this policy, the band will be allowed to perform for "Comments Only", and NO rating will be awarded.

Sight Reading - Each band will be given 7-10 minutes preparation time as outlined in the UIL Sight-reading Criteria) before playing in the Sight Reading room. The director may have the band do anything other than play their instruments. Only the director who is conducting the band may give any instructions to band students concerning sight-reading.

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.

While 16 bands per day is considered the norm for ABA Music Performance Assessment, no more than 20 bands will be scheduled on any day.

Plaques, trophies and medals for ABA Music Performance Assessments may be ordered from the ABA Executive Secretary on official forms provided at the Assessment site. Costs will be $60.00 for trophies and plaques and $5.00 each for medals. Items ordered will be mailed as soon as possible aÕer the order is received. All such orders must be postmarked on or before May 1 following the Assessment.

Alabama Bandmaster's Association
Music Performance Assessment Adjudicator's Manual

(Revised 1/20/24)

PHILOSOPHY

We, the membership of the Alabama Bandmasters Association (ABA), believe that Music Performance Assessment Evaluations are valuable opportunities for musical growth for both students and directors. We believe that the primary purpose of Music Performance Assessment Evaluations is to provide constructive feedback to participants in an effort to help them improve musical skills, knowledge, performance abilities, and understanding. Musical performances are evaluated by adjudicators who use their musical knowledge and experiences to analyze, diagnose, and prescribe. Performers do not compete against one another and bands do not compete against other bands. Instead, performances are evaluated on the basis of how they compare to musical standards as determined by the adjudicators.

We recognize that each adjudicator brings a wealth of musical knowledge and experience to the adjudication process. We also recognize that, while there is a common core of musical knowledge which all trained musicians share, each adjudicator brings a different level of knowledge and experience to the process. It is the diversity and wealth of individual experiences of our adjudicators that provides comprehensive evaluations for our students and directors. We value the fact that musical performance is an interpretive art. As such, aΣempts to quantify or standardize it should be avoided. The evaluation of a musical performance is also an interpretive process. Each adjudicator will interpret a musical performance based on his or her own unique
background of experiences. AΣempts to quantify or standardize the interpretive nature of the adjudication process would contradict the very purpose of our Music Performance Assessment Evaluations.

The primary tasks of Music Performance Assessment adjudicators are to help the participants understand how well they are performing compared to the musical standards, which are appropriate for their level of maturity and experience, and to suggest ways in which improvement can be achieved. Adjudication sheets are tools which can assist adjudicators and participants in understanding the criteria which are to be included in the overall evaluation process. These sheets can also help the adjudicator address the criteria in a consistent manner. But it is the adjudicator's perception and interpretation of the performance that ultimately determines how those criteria are applied.

INTRODUCTION

The purpose of this manual is to provide information which is beneficial to the prospective or experienced Adjudicator. It is our hope that this information will help with preparation for a successful adjudication experience for the Adjudicator, director and band students in the state of Alabama. It has long been held by the ABA that participation in Music Performance Assessments is a major means of evaluating performances of bands throughout Alabama. The role of the ABA Adjudicator is crucial to the success of this process, in that consistency in the evaluation of performances on a statewide basis is critical to the maintenance of an effective Music Performance Assessment. The information that follows is compiled from sources that include the ABA By laws and Adjudication Committee members, as is set forth to assist ABA Adjudicators in preparing for a successful Adjudication experience.

PLEASE REMEMBER - The ABA Board of Directors has the authority to add or delete names on the Adjudicators List at any regular or special called Board meeting.

ADJUDICATION CERTIFICATION TIMELINE

All materials and instructions can be found on the website at www.alaband.org
Deadline for all application submission: March 1st
The Adjudication Committee meets to review applications annually at the All State Band Festival.
Recommendations are presented to the ABA Board of Directors for consideration annually at the ABA Summer Conference. Candidates will be notified by July 1st by the Executive Secretary
Questions about certification should be addressed to the Adjudication Committee Chair.

THE ADJUDICATION COMMITTEE

1. The Adjudication Committee shall consist of 7 members. Two of the members shall be middle school directors or teach in a program that includes middle school students. Two of the members shall be high school directors or teach in a program that includes high school students. Two other members will be selected “At-large”. The ABA Past President shall serve as the Committee chairman.
2. The members shall be selected by the ABA President and be approved by the ABA Board.
3. The members shall serve the following terms: 2 middle school, 2 high school, and 2 “At-large” members shall serve 2 years on a rotating basis. The Chairman shall serve 2 years. If a member is unable to complete the assigned term, the ABA President and Board shall make replacements to ensure the proper number and rotation.
4. The members of the Committee shall meet annually at the All State Band Festival to prepare their recommendations for the ABA Board. Service on the Committee is voluntary and there shall be no compensation paid to the members of the Com miΣee.

I. GENERAL ELIGIBILITY REQUIREMENTS

Requirements for Concert/Sight-Reading Adjudication

1. Have a minimum of 15 years experience as a Band Director at the Middle School, Junior High, High School, or College level, or as a Conductor of a recognized instrumental music organization.
2. Has consistently received superior ratings in concert festivals throughout their career.
3. Be a member of NAfME and their state band director’s association.

***All applicants must meet these eligibility requirements before proceeding with the application process.**

II. APPLICATION FOR ADJUDICATION

General Instructions for Candidates for the

Alabama Bandmasters Association Music Performance Assessment Certified Adjudicators List

In State Applicants

How to Apply to be a certified adjudicator:

- All documents, recordings are available on the ABA website (www.alaband.org)
- Complete the demographic part of the application
- Upload your 3 leΣers of recommendation in PDF format.
- Upload your resume in PDF format
- Upload your mock recordings: Level 1 and Level 4 in MP3 format

Note: The idea is to simulate actual adjudication. You should listen to the recording while adjudicating using a device of your choice. Smartphones are usually appropriate for this task.

- Upload two completed score / rubric sheets: Level 1 and Level 4 in PDF format.

Note: You should upload two separate files. This document is 2 pages. Make sure you refer to the bylaws that are provided if needed.

Applications must be completed by March 1 to be considered at the All State meeting.

Collegiate Director Applicants

- All documents, recordings are available on the ABA website (www.alaband.org)
- Complete the demographic part of the application
- Upload your 3 letters of recommendation in PDF format.
- Upload your resume in PDF format

Applications must be completed by March 1 to be considered at the All State meeting. Note: Any Out of

NOTE: Any Out-of-State applicant may also elect to apply using the In-State procedure.

Out of State Applicants

- All documents, recordings are available on the ABA website (www.alaband.org)
- Complete the demographic part of the application
- Upload your 3 leΣers of recommendation in PDF format.
- Upload your resume in PDF format

Applications must be completed by March 1 to be considered at the All State meeting. Note: Any Out of

NOTE: Any Out-of-State applicant may also elect to apply using the In-State procedure.

MPA Guidelines for District Chairmen

Updated Summer 2014

In order for ABA to stay financially solvent for this event, it is important that district chairmen pay and schedule for full days (16 bands) or half days (8 bands). This will be most difficult for districts with fewer participating bands.

Proposed adjudication days schedule:

If you have fewer than 16 bands schedule for one day of adjudication.
If you have 21 bands or more schedule for 1 ½ days.
If you have 28 or more bands schedule for 2 days.
If you have 40 bands or more schedule 2 ½ days
If you have 48 bands or more schedule for 3 days.
If you have 56 bands or more schedule for 3 ½ days.
If you have 64 bands or more schedule for 4 days.

The Head Adjudicator for each site will be appointed by the ABA President and VP/President-Elect. District Chairmen will be responsible for securing the remaining two stage judges and the sight-reading judge. All judges are from the ABA MPA Certified Ad judicator's list. A list of your judges should be sent to the ABA President no later than the AMEA In-Service Conference.

You must select judges from outside your District. Use the same panel of judges throughout the event. Make sure that all judges have an Adjudication Rubric and instruct them that they are to use its terms and language to guide the directors as to their ratings.

Comments to MPA Judges should include:

List of covered expenses:

Judges honorarium
Judges travel and accommodations.
Judges per diem if not fed together – then it is covered to the extent of the per diem.
District Chairmen travel (mileage), accommodations, and food per diem.
District Chairman's honorarium **$75.00** per day.
Itemized expenses up to $300.00 per day.
This includes such items as stage manager, lunch for staff working event,
programs, custodial expenses, etc.

Please keep expenditures to as little as possible. This event must pay for itself.

ADJUDICATOR'S EXPERIENCE REQUIREMENTS

In order to apply for inclusion on any of the Approved Adjudicator Lists the individual must meet the following experience criteria: (The application can be found on the ABA web site)

Solo & Ensemble Adjudicator - Five (5) years teaching experience

ABA Music Performance Assessment Adjudicator - Fifteen (15) years teaching experience with consistent "Superior" ratings at the State level or must be a nationally recognized concert adjudicator. ABA Music Performance Assessment Head Adjudicator - Twenty (20) years teaching experience with consistent "Superior" ratings at concert festivals or must be a nationally recognized concert adjudicator. Head Adjudicators must have served as an MPA adjudicator a minimum of 5 times in Alabama.

Music Performance Assessment Head Adjudicators

Selection of Head Adjudicators

Head Adjudicators will be recommended from the Certified Adjudicator's List by the ABA President and VP/President Elect, and confirmed by a majority vote of the ABA Board. Head Adjudicators must have a minimum of (20) twenty years of teaching experience with consistent Superior Ratings in concert festivals. Head Adjudicators must have served as an MPA adjudicator a minimum of 5 times in Alabama.

A Head Adjudicator will be assigned to each MPA Festival site by the ABA President and VP/President Elect, and will serve as a stage adjudicator for the festival.

The head adjudicator will be responsible for the following:

- Ensuring the MPA Festival is managed in accordance with ABA Bylaws by assisting the District Chairmen with issues that may arise.
- Ensuring the judging adjudication panel applies the MPA adjudication rubrics consistently and fairly throughout the festival.
- Communicating ABA ethical standards and adjudication expectations to the adjudication panel prior to, and throughout each festival event.
- Other MPA Festival duties as requested by the ABA President.
- The Adjudication Committee with input from the district officials will review the head adjudicator list every 4 years at All State and make recommendations to the ABA board for approval at the Summer Board meeting.

Adjudicators can be removed from the Head Adjudicator list at any time by a majority vote of the ABA Board.

ALL-STATE BAND FESTIVAL

In the event that a student selected for one of the All-State Bands is not able to participate, the student's band director shall immediately notify the ABA President The President will then fill the vacancy, giving preference to the alternate in the District where the vacancy occurred.

Students will NOT be excused from All-State Band rehearsals or the All-State Band concert for any other school or non-school related event. Students who fail to comply with this policy will not receive a medal or any other recognition, and may not participate in the remaining portion of the All-State Band Festival.

No student shall leave their chair between the time the program starts and the end of the program.

ALL-STATE SOLO FESTIVAL

The All-State Solo Festival is held each year on the day before the All-State Band Festival begins and is at the same site. Any student who will be participating in the All-State Band Festival is eligible to perform one (1) solo in the All-State Solo Festival. The All -State Solo Festival Entry Form as found on the ABA website MUST BE COMPLETE IN EVERY ASPECT. The registration form and the $30.00 registration fee. Changes cannot be made to the program once the registration deadline has passed.

Solos must be chosen from the ABA Approved List of solos (see ABA web page for list). Directors may send scores of suggested solos to the ABA Vice-President for consideration at the summer meeting of the Music Selection Committee. All solos must be accompanied unless the solo was wriΣen to be played unaccompanied. It is the responsibility of the soloist to provide accompaniment. Recorded accompaniment will be allowed. Soloists must provide all needed electronic equipment.

Directors should use their judgment as to how many movements of extended works will be played. More than 8 minutes of duration should be considered excessive for the preliminary round. Also look at the possibility of shortening piano introductions and/ or interludes. The student entrant should be the one on display. The soloist will be allowed a maximum of ten (10) minutes on he/she enters the performance room during the preliminary round.

One original score, with the measures numbered, must be provided for the Adjudicators. If you have more than one score it would be good to bring two, but it is not required. If in violation of this policy, the student will be allowed to perform for comments only.

Solos will be awarded ratings of "Superior", "Excellent" or "Good". All soloists who receive "Superior" ratings will be awarded a medal. Finalists will be determined by ranking the average score from the judges, with consideration then given to instrumental variety in the event average scores are tied.

Alabama Bandmasters Association

All State Solo Festival Instructions

- The All State Solo Festival preliminary competition will be held virtually using the Heartout app.
- Registration deadline for the All State Solo Festival is March 1. The video submission window will open one week after the registration deadline and will close fourteen days later at midnight. Late submissions will not be assessed.
- Any student who was selected for the All State Band is eligible to perform one (1) solo in the All State Solo Festival.
- Directors will scan and upload scores following the instructions provided by the Executive Secretary.
- Students will need to treat their prelims recording like an actual audition. Students will need to dress in their desired formal attire. The venue for their recording should also be considered. (church, recital hall, band room, auditorium, etc.)
- Students should all record their auditions using the landscape mode on their smartphone. The accompanist must be visible in your recording.
- Solos must be chosen from the ABA approved list of solos. All solos must be accompanied unless the solo was written to be played unaccompanied. Recorded accompaniment is allowed.
- The first ten (10) minutes of a student's audition will be considered by the judging panel. However, if the student is chosen as a finalist, their entire recording will be considered in overall placement.
- Solos will be awarded the rating of "Superior", "Excellent", or "Good." All soloists who receive a "Superior" rating will be awarded a medal. The top 9 soloists will be awarded Medallions at the All State Festival.
- Finalists will be named two weeks after the submission window has closed.

Solo Festival Finalists Information

- The Solo Festival Finals Concert will be the Wednesday prior to All State. Call Time for Finalists is 6:30pm.
- Performance order will be determined at a Mandatory Zoom Meeting for directors of participants on the Sunday before the event.
- The results of the All State Solo Festival will be announced at the Friday night concert at All State. All finalists must be in attendance at this concert. Solo Festival finalists are encouraged to dress nice for this recognition.
- The official picture for the Alabreve and website will be taken at the end of the White Band Concert on Saturday.
- Each finalist will be given a 15 minute warm up opportunity in the concert venue. This is for your benefit; not required.
- Each soloist will receive a commemorative recording of their performance at no charge. Please refrain from flash photography and cell phone recording during the performances.
- Directors can see students' scores in the director portal of Heartout.

ABA 4 Year Review Committee

The rationale is to evaluate and improve the events and procedures of ABA. To monitor the changing tendencies and to make educated decisions to promote and improve the ABA.

During All State of the 4th year, the ABA president will appoint a review Committee to study the events and procedures. Reports will be collected each year from the different ABA events.

The past-president will serve as chairman of the review Committee. Meetings will take place at the summer conference. The board will pay one night lodging and mileage to Committee members. The committee will be made up of 4 members and a chairman. The President and Past President will also serve on the Committee. The members will be chosen from each of the team districts.

Timeline

4th year

1. Meet at Summer conference with data

2. At AMEA present findings and recommendations to board for possible legislation

3. Publish needed materials

4. All State vote on any new bylaws.

5. June starts new cycle

Evaluation Reports

Forms to be submitted.

1. District Demographics. Information in abafest and additional forms may be needed and provided by the board.

2. All State Forms. This will need to include total real numbers registered, attempt no scales, and completed auditions.

3. MPA This will be completely handled through abafest.

4. Solo and Ensemble Compile total registered, total attended, and score break down

PHI BETA MU

NATIONAL SCHOOL BANDMASTER FRATERNITYIeΣ

RHO CHAPTER

THE LAMAR TRIPLETT SCHOLARSHIP GUIDELINES

A. The recipient should be a graduating senior of either sex, a member of their high school band, and must have maintained at least a 2.5 G.P.A. their senior year.

B. Economic need is not necessarily a requirement.

C. Applicants must plan to major in Music Education, participating in the major performing

ensembles in a four-year college or university within the State of Alabama with the intention of becoming a band director upon graduation.

D. Applicants must write an essay on “Why I Want To Be A Band Director.”

E. Applicants must be responsible, conscientious students, with demonstrated character and leadership qualities, who have exerted a positive influence on their peers.

F. The applicant should have participated in events beyond the regular high school band class such as All-State Band, District Solo and Ensemble Festival, All-State Jazz Band and college honor bands.

G. Students may apply for this scholarship by completing an application which can be obtained from his/her band director. (Applications may be found with other forms in the center of this handbook).*

H. The recipient will be chosen by the Phi Beta Mu Scholarship Committee.

I. The amount of the scholarship will be determined by the Committee each year and awarded at the annual All-State Band Festival.

J. The check for this one-year scholarship will be wriΣen directly to the four year college or university within the State of Alabama of the recipient’s choice.

K. The deadline for applications to be received by the Scholarship Committee Chairman is

February 1st each year.

L. Applicant's band director must sign the application and write a letter of recommendation.

RETURN APPLICATION FORM BY MARCH 1 TO: (application can be found on the ABA web page under the Forms tab)

Glenn Spiller Chairman

Lamar Triplett Scholarship Fund

2103 Galahad Dr., SW

Decatur, AL 35603

GENERAL BEHAVIOR

A. Directors, Auxiliary Instructors, Staff Members

1. Each year the ABA Handbook must be read and understood.

2. All persons connected with the band Auxiliary program in any way must be given the ABA Handbook information which pertains to their area.
3. District Chairmen are available to answer any question on the Handbook and the policies contained therein.
4. Directors must instruct staff, students, and parents as to their responsibilities and their expected behavior at each ABA Festival and non-Festival activity.
5. Disrespect and unacceptable behavior will not be tolerated and will result in action being taken by the ABA President and the ABA Board of Directors.
6. Band Directors must handle all involvement with the ABA Office (at the District and State level) for all festivals and all ABA events.

B. Band Parents and Other Adults Accompanying Bands and Auxiliary.

1. Parents are instructed to follow all ABA guidelines as given to them by the Band Director/Instructor.
2. These include the following: a) Audio and video taping policies and procedures; b) Camera (photo taking) policies and procedures; c) Audience behavior at all ABA events; d) No parent, accompanist, sponsor or instructor is to contact the ABA Board for any reason. Contact must be initiated by the band director only.

C. Students

1. Students should know all policies for all events in which they are participating.
2. Comments about other groups should always be positive.
3. Students are never to question an adjudicator about a rating.
4. Students should never display any type of improper behavior around an adjudication area.
5. Disrespect or unacceptable behavior will never be tolerated

Mentorship Program For First And Second Year Directors

Statement: It is the desire of the ABA to establish a mentorship program for first and second year directors. The vice-chair of each district shall be responsible for this program.

Objective: The objective of the ABA Mentorship program is to make a novice band director's first and second year of teaching a good experience both for them and the students they teach.

Method: It shall be the responsibility of the vice-chair to assemble a list of first year band directors in their district. The vice-chair will then assign first and second year directors an experienced director as a mentor for the school year. Mentors will be assigned by early September or at least by the fall district meeting. The Vice-chair should use discretion in matching mentors and first year directors. Some discretionary factors are teaching level, proximity, personalities, availability, etc.

Responsibilities of the Mentor

1. Encourage membership and participation in NAFME/ABA.
2. Be willing to establish contact with first and second year directors and maintain a rapport with him/her throughout the year.
3. Make sure the apprentice is comfortable to call upon the mentor whenever needed.
4. Establish a timetable with regular contacts that is agreeable to both parties. (monthly, weekly, every two weeks, etc.)
5. Provide sound guidance on the following: ABA handbook; ABA policies; teaching methods (rehearsal techniques, contest preparation, scheduling, music selection, method books, etc.); school administration; public relations; band policies (encourage formation of student guidelines); band booster organization; financial considerations.

Summary: It is not the desire to force the mentorship program on first and second year directors. However, we believe that most new directors will welcome the guidance and assistance that a mentor can offer.

ALABAMA BANDMASTERS ASSOCIATION

EXECUTIVE SECRETARY

Position Title: Executive Secretary, Alabama Bandmasters Association

Qualifications: Must be a member in good standing of ABA; must have taught band in the schools of Alabama for at least ten years; must be bondable and have no record of arrests or convictions; must be willing to go through a through background check; must have an exemplary record of fiscal responsibility, both personally and professionally; must have leΣers of recommendation from ABA colleagues, District Officers, school administrators, and others who can aΣest to candidate's character and qualifications for the position; must submit application materials by published deadline.

Duties: The Executive Secretary shall provide assistance to elected officials of ABA, keep records of membership in the Association, handle registration at all state-wide events, schedule the state-wide band festival, collect all moneys due the Association for state-wide events, pay all authorized bills, and present a written report of transaction of the office at the business meetings of the Association. Order medals, trophies and plaques as needed as well as receive orders and fees, and distribute awards.

Salary: The Executive Secretary shall receive an honorarium of $8,400.00 to $10,000.00 annually, plus travel allowances available to other officers.

Job Review: The Executive Secretary shall be subject to a yearly job review. This review will take place during the month of June and will be the duty of the ABA Board of Directors.

Application procedure: Persons interested in applying for the position should contact the Chair of the Search Committee for an application packet. Candidates will be asked to complete an application binder which will include: letter of application; statement of philosophy; professional vita; letters of recommendation; statement of availability to fulfill the duties of the office.

Alabama Bandmasters Association (ABA)

Code of Conduct

Members of the ABA Governing Board agree:

- To act in the best interests of and fulfill obligations to the organization and its constituents-members;
- To act honestly, fairly, ethically and with integrity;
- To conduct themselves in a professional, courteous and respecɳul manner;
- To comply with all applicable laws, rules and regulations;
- To act in good faith, responsibly, with due care, competence and diligence, without allowing their independent judgment to be subordinated;
- To act in a manner to enhance and maintain the reputation of the organization;
- To disclose potential conflicts of interest that they may have regarding any maΣers that may come before the Board, and abstain from discussion and voting on any maΣer, in which the director has or may have a conflict of interest;
- To make available to and share with directors any information that may be appropriate to ensure proper conduct and sound operation of the organization's governance and management;
- To respect the confidentiality of information relating to the affairs of the organization acquired in the course of service, except when authorized or legally required to disclose such information;
- To not use information acquired in the course of service for personal advantage;
- To not violate any federal, state or local laws governing the organization and to understand and adhere with all governing documents applicable to the organization;

A director who has concerns regarding compliance with this Code of Conduct should raise those concerns with the Chairman of the Board and/or the Board Development Committee (nominating Committee). In the extremely unlikely event that a waiver of this Code for a director would be in the best interest of the organization, it must be approved by the unanimous vote of the Board.

Directors will annually sign a confirmation that they have read and will comply with this Code

Alabama Bandmasters Association

CONFIDENTIALITY AGREEMENT

This **Confidentiality Agreement** is entered into between all members of the Board of Directors and the organization.

As a member of the board, you will engage in discussions about policy decisions, financial position of the association, members' accounts, members' files, future plans of the association, professional standards, and other confidential and sensitive information. In order to make prudent decisions that serve the best interest of the association, it is understood that the directors will be discussing and evaluating confidential, sensitive, and proprietary information.

Each member of Board of Directors agrees to the following:

1. "Confidential Information" as used herein, shall mean all information, documentation, concepts, data membership lists, bank records, financial records, findings from member grievances, marketing analysis, financial projections products, services, processes, soŌware, trade secrets and devices disclosed or made available by any of the parties hereto to any of the other parties, including without limitation, the existence of discussions concerning the possibility of mergers, consolidation, sales of assets, etc..

2. Directors acknowledge and agree that the confidential information is proprietary and may include information that disclosure of or unauthorized use of this information may cause irreparable harm to members or the association.

3. Once an issue has been discussed and a final decision has been made by a majority of the officers and directors, all members of the board agree to abide by and support the decision.

4. The only persons with whom the directors may share the Confidential Information are other Officers and Directors of the association, the association staff, and the accountants and aΣorneys for association.

5. No rights or licenses, express or implied, are hereby granted to the parties hereto by any of the other parties under any patents, copyrights, or trade secrets as a result of or related to this agreement.

6. The restrictions and obligations of this agreement shall survive any termination, cancellation or expiration of this agreement, and shall continue to bind the parties hereto and their successors and assigns.

7. This agreement may be executed in any number of counterparts, all of which together shall be an original.

Alabama Bandmasters Association (ABA)

Conflict of Interest Policy

Article I -- Purpose

1. The purpose of this Board conflict of interest policy is to protect ABA's interests when it is contemplating entering into a transaction or arrangement that might benefit the private interests of an officer or director of ABA or might result in a possible excess benefit transaction.

2. This policy is intended to supplement, but not replace, any applicable state and federal laws governing conflicts of interest applicable to nonprofit and charitable organizations.

3. This policy is also intended to identify "independent" directors.

Article II -- Definitions

1. **Interested person** -- Any director, principal officer, or member of a Committee with governing board delegated powers, who has a direct or indirect financial interest, as defined below, is an interested person.

2. **Financial interest** -- A person has a financial interest if the person has, directly or indirectly, through business, investment, or family:

a. An ownership or investment interest in any entity with which ABA has a transaction or arrangement,

b. A compensation arrangement with ABA or with any entity or individual with which ABA has a transaction or arrangement, or

c. A potential ownership or investment interest in, or compensation arrangement with, any entity or individual with which ABA is negotiating a transaction or arrangement.

Compensation includes direct and indirect remuneration as well as gifts or favors that are not insubstantial. A financial interest is not necessarily a conflict of interest. A person who has a financial interest may have a conflict of interest only if the Board or Executive Committee decides that a conflict of interest exists, in accordance with this policy.

3. **Independent Director** -- A director shall be considered "independent" for the purposes of this policy if he or she is "independent" as defined in the instructions for the IRS 990 form or, until such definition is available, the director --

a. is not, and has not been for a period of at least three years, an employee of ABA or any entity in which ABA has a financial interest;

b. does not directly or indirectly have a significant business relationship with ABA, which might affect independence in decision making;

c. is not employed as an executive of another corporation where any of ABA's executive officers or employees serve on that cor poration's compensation committee; and

d. does not have an immediate family member who is an executive officer or employee of ABA or who holds a position that has a significant financial relationship with ABA.

Article III -- Procedures

1. **Duty to Disclose** -- In connection with any actual or possible conflict of interest, an interested person must disclose the existence of the financial interest and be given the opportunity to disclose all material facts to the Board or Executive Committee.

2. **Recusal of Sel**f – Any director may recuse himself or herself at any time from involvement in any decision or discussion in which the director believes he or she has or may have a conflict of interest, without going through the process for determining whether a conflict of interest exists.

3. **Determining Whether a Conflict of Interest Exists** -- After disclosure of the financial interest and all material facts, and after any discussion with the interested person, he/she shall leave the Board or Executive Committee meeting while the determination of a conflict of interest is discussed and voted upon. The remaining Board or Executive Committee members shall decide if a conflict of interest exists.

4. **Procedures for Addressing the Conflict of Interest**

A. An interested person may make a presentation at the Board or Executive Committee meeting, but after the presentation, he/she shall leave the meeting during the discussion of, and the vote on, the transaction or arrangement involving the possible conflict of interest.
B. The Chairperson of the Board or Executive Committee shall, if appropriate, appoint a disinterested person or committee to investigate alternatives to the proposed transaction or arrangement.
C. After exercising due diligence, the Board or Executive Committee shall determine whether ABA can obtain with reasonable efforts a more advantageous transaction or arrangement from a person or entity that would not give rise to a conflict of interest.
D. If a more advantageous transaction or arrangement is not reasonably possible under circumstances not producing a conflict of interest, the Board or Executive Committee shall determine by a majority vote of the disinterested directors whether the transaction or arrangement is in ABA's best interest, for its own benefit, and whether it is fair and reasonable. In conformity with the above determination, it shall make its decision as to whether to enter into the transaction or arrangement.

5. **Violations of the Conflicts of Interest Policy**

A. If the Board or Executive Committee has reasonable cause to believe a member has failed to disclose actual or possible conflicts of interest, it shall inform the member of the basis for such belief and afford the member an opportunity to explain the alleged failure to disclose.
B. If, after hearing the member's response and aŌer making further investigation as warranted by the circumstances, the Board or Executive Committee determines the member has failed to disclose an actual or possible conflict of interest, it shall take appropriate disciplinary and corrective action.

Article IV – Records of Proceedings The minutes of the Board and all Committees with board delegated powers shall contain:

a. The names of the persons who disclosed or otherwise were found to have a financial interest in connection with an actual or possible conflict of interest, the nature of the financial interest, any action taken to determine whether a conflict of interest was present, and the Board's or Executive Committee's decision as to whether a conflict of interest in fact existed.

b. The names of the persons who were present for discussions and votes relating to the transaction or arrangement, the content of the discussion, including any alternatives to the proposed transaction or arrangement, and a record of any votes taken in connection with the proceedings.

Article V – Compensation

a. A voting member of the Board who receives compensation, directly or indirectly, from ABA for services is precluded from voting on matters pertaining to that member's compensation.

b. A voting member of any committee whose jurisdiction includes compensation maΣers and who receives compensation, directly or indirectly, from ABA for services is precluded from voting on maΣers pertaining to that member's compensation.

c. No voting member of the Board or any Committee whose jurisdiction includes compensation matters and who receives compensation, directly or indirectly, from ABA, either individually or collectively, is prohibited from providing information to any committee regarding compensation.

Article VI – Annual Statements

1. 1. Each director, principal officer and member of a committee with Board delegated powers shall annually sign a statement which affirms such person:
    a. Has received a copy of the conflict of interest policy,
    b. Has read and understands the policy,
    c. Has agreed to comply with the policy, and
    d. Understands ABA is charitable and in order to maintain its federal tax exemption it must engage primarily in activities which accomplish one or more of its tax-exempt purposes.
2. Each voting member of the Board shall annually sign a statement which declares whether such person is an independent director.
3. If at any time during the year, the information in the annual statement changes materially, the director shall disclose such changes and revise the annual disclosure form.
4. The Executive Committee shall regularly and consistently monitor and enforce compliance with this policy by reviewing annual statements and taking such other actions as are necessary for effective oversight.

Article VII – Periodic Reviews To ensure ABA operates in a manner consistent with charitable purposes and does not engage in activities that could jeopardize its tax-exempt status, periodic reviews shall be conducted. The periodic reviews shall, at a minimum, include the following subjects:

a. Whether compensation arrangements and benefits are reasonable, based on competent survey information (if reasonably available), and the result of arm's length bargaining.

b. Whether partnerships, joint ventures, and arrangements with management organizations, if any, conform to ABA's written policies, are properly recorded, reflect reasonable investment or payments for goods and services, further charitable purposes and do not result in inurement or impermissible private benefit or in an excess benefit transaction.

Article VIII – Use of Outside Experts When conducting the periodic reviews as provided for in Article VII, ABA may, but need not, use outside advisors. If outside experts are used, their use shall not relieve the Board of its responsibility for ensuring periodic reviews are conducted.

Alabama Bandmasters Association (ABA)
Whistleblower Protection Policy

ABA requires directors, officers and employees to observe high standards of business and personal ethics in the conduct of their duties and responsibilities. As employees and representatives of the ABA, we must practice honesty and integrity in fulfilling our responsibilities and comply with all applicable laws and regulations.

Reporting Responsibility
This Whistleblower Policy is intended to encourage and enable employees and board members to raise serious concerns internally so that ABA can address and correct inappropriate conduct and actions. It is the responsibility of all board members, officers, employees and volunteers to report concerns about violations of ABA's code of ethics or suspected violations of law or regulations that govern AMEA's operations.

No Retaliation
It is contrary to the values of ABA for anyone to retaliate against any board member, officer, employee or volunteer who in good faith reports an ethics violation, or a suspected violation of law, such as a complaint of discrimination, or suspected fraud, or suspected violation of any regulation governing the operations of ABA. An employee who retaliates against someone who has reported a violation in good faith is subject to discipline up to and including termination of employment or office.

Reporting Procedure
ABA has an open door policy and suggests that employees share their questions, concerns, suggestions or complaints with their supervisor. If you are not comfortable speaking with your supervisor or you are not satisfied with your supervisor's response, you are encouraged to speak with the President. Supervisors and managers are required to report complaints or concerns about suspected ethical and legal violations in writing to the ABA's Compliance Officer or designated employee or board member, who has the responsibility to investigate all reported complaints. Employees with concerns or complaints may also submit their concerns in writing directly to their supervisor or the Executive Director or the organization's Compliance Officer.

Compliance Officer
The ABA's Compliance Officer is responsible for ensuring that all complaints about unethical or illegal conduct are investigated and resolved. The Compliance Officer will advise the President and/or the Board of Directors of all complaints and their resolution and will report at least annually to the Executive Secretary on compliance activity relating to accounting or alleged financial improprieties.

Accounting and Auditing Matters
The ABA's Compliance Officer shall immediately notify the President / Budget Committee of any concerns or complaint regarding corporate accounting practices, internal controls or auditing and work with the committee until the matter is resolved.

Acting in Good Faith
Anyone filing a written complaint concerning a violation or suspected violation must be acting in good faith and have reasonable grounds for believing the information disclosed indicates a violation. Any allegations that prove not to be substantiated and which prove to have been made maliciously or knowingly to be false will be viewed as a serious disciplinary offense.

Confidentiality
Violations or suspected violations may be submiΣed on a confidential basis by the complainant. Reports of violations or suspected violations will be kept confidential to the extent possible, consistent with the need to conduct an adequate investigation.

Handling of Reported Violations
The ABA's Compliance Officer will notify the person who submiΣed a complaint and acknowledge receipt of the reported violation or suspected violation. All reports will be promptly investigated and appropriate corrective action will be taken if warranted by the investigation.

Compliance Officer: ABA President