

THE FLORIDA BANDMASTER

(Bulletin of the Florida Bandmasters Association, Inc.)

88th Year, No. 5

Pembroke Pines, Florida

Jun 1, 2024

The FBA SUMMER CONFERENCE and JAZZ INSTITUTE July 15 (Adjudication Training), 16-18, 2024

DoubleTree by Hilton: Orlando at SeaWorld

Be sure to join us for a great opportunity to be with colleagues and friends, again, and to experience some great clinic presentations this summer. **Dr. Tim Lautzenheiser**, founder of Attitude Concepts for Today, Inc., will be our Keynote Speaker, and will present several clinic sessions and the Masterworks (**bring your instrument**). All clinic sessions are posted on the FBA Web Site under Summer Conference and will include the Jazz Institute which will conclude the Summer Conference on July 18. The FBA Business Meeting will be held Wednesday morning (July 17) at 8:45 am. A complete schedule of Adjudicator Training Sessions is available on Monday (July 15) with a required Registration that is available on the FBA Web Site. A complete MENU of options can be found there. We will have a Registration/Information table for the Conference and Jazz Institute on site from Tuesday morning through Thursday morning. Pre-registration for the Conference/Jazz Institute is \$60 and \$75 on site.

The **2025 FBA Summer Conference** is scheduled for July 8-11 at the DoubleTree by Hilton Orlando at Sea World.

2024-25 FBA/FMEA/NAfME MEMBERSHIP RENEWAL

If you have been a member of FMEA/NAfME, your 2024-25 FBA/FMEA/NAfME membership renewal may be found on the FMEA website. USE THE FORM to remit your dues payment, or go to the website and register online. INCLUDE YOUR CURRENT (SUMMER) E-MAIL ADDRESS.

Other FBA (non-FMEA) membership categories may receive a Renewal Form by contacting the FBA Office. Membership Cards will be part of your payment receipt again this year.

**DEADLINE FOR FBA MEMBERSHIP IS
SEPTEMBER 1, 2024**

ATTENTION: RETIRED LIFE MEMBERS of the FLORIDA BANDMASTERS ASSOCIATION

Current Retired Life Members will not need to contact the FBA Executive Director unless there is a change in contact information. If you are joining FMEA as an Active Member, Associate Member, or Retired Member, be sure to check the **Life Member** category on the FMEA Membership Form. There is no charge for FBA Life Membership (25 cumulative years of FBA membership), however, if you are still joining FMEA/NAfME, you must pay those dues. Contact the FBA Executive Director at P.O. Box 840135, Pembroke Pines, FL 33084, or email at exec@fba.flmusiced.org, for any updates in contact information. Life Membership is awarded after 25 cumulative years of membership in the FBA.

CHECK THIS BULLETIN FOR THE FOLLOWING:

- * Committee Reports
- * Motions brought to the Board
- * Minutes of the May Board Meeting

SEPTEMBER 15, 2024: FLORIDA SCHOOL MUSIC ASSOCIATION (FSMA)
SCHOOL MEMBERSHIP RENEWAL DEADLINE

FSMA Member enrollment forms have been mailed to your School & Principal.
ALL BAND, CHORUS AND ORCHESTRA DIRECTORS SHOULD CONFER WITH THEIR PRINCIPALS TO ARRANGE FOR DUES PAYMENT SO THAT THEIR MUSIC GROUPS CAN PARTICIPATE IN FSMA (FBA, FVA, FOA) SPONSORED EVENTS. Following is a schedule of dues amounts
(NEW FEES):

Private Schools: \$288.75 (-\$72.19) with less than 200 enrollment entering S&E only.

Middle and Junior High Schools: \$478.50 (-\$119.63) annually regardless of enrollment.

Junior (Middle) Senior High Schools (or K-12):

1 - 1,000 students in grades 9-12: \$569.25 (-\$142.31) annually.

1,001 and higher: \$858.00 (-\$214.50) annually.

Senior High Schools:

1 - 1,000 students in grades 9-12: \$569.25 (-\$142.31) annually.

1,001 and higher: \$858.00 (-\$214.50) annually.

Home School Co-op:

1 - 1000 students: \$569.25 (-\$142.31)

REMINDER: School Districts may pay a lump sum to enroll ALL schools in their District
with a 15% reduction in the total dues amount.

Early-Bird discount/amount deducted shown in (), will be applied if payment is received before 9/15.

FBA PARTNER MEMBERS: 2023-24

We appreciate the help of the following Business Partners of the Florida Bandmasters Association, past & present. All members are encouraged to express their gratitude by considering the products and services they offer.

All County Music, Inc
Fred R. Schiff

Lung Trainers
Bill Rose

Music Mentor Network
Cathi Leibinger

J W Pepper
Amber Loper

Michele Fernandez Music
Michele Fernandez

Penny's Marching Arts Training Camp
Ashby Goldstein

Lakeside Jazz Festival, Inc.
David Martin

PROCEEDINGS OF THE EXECUTIVE BOARD
Florida Bandmasters Association
Renaissance Hotel at SeaWorld
May 17-18, 2024

Friday, May 17: The Meeting was called to order at 1:09 pm.
President Hendricks invited everyone to introduce themselves.
The Meeting Minutes are reflected by the Agenda Order, not the order it occurred.

BOARD MEMBERS PRESENT WERE:

President - Bernie Hendricks	Dist. 5 - Billy Luckett (for J. Mulder)	Dist. 14 - Lawrence Shane
Past President - Ian Schwindt	Dist. 6 - Kerry Waldo	Dist. 15 - Charles Moorner (for R. Jules)
President Elect - Jeff Cayer	Dist. 7 - Heather Lundahl	Dist. 16 - Samantha Jones (for F. Williams)
JH/MS Rep - Ashley Crosby	Dist. 8 - Michael Clemente	Dist. 17 - Paul Arnold
Exec. Director - Neil Jenkins	Dist. 9 - Katie Aucremann	Dist. 18 - Mark Dahlberg
Dist. 1 - Derek Fields	Dist. 10 - Jennifer Zahn	Dist. 19 - Brittany Schofield
Dist. 2 - John Harcus	Dist. 11 - Chuck Evans	Dist. 20 - Austin Tindall
Dist. 3 - Haley Shimer	Dist. 12 - Mindi Mulligan	Dist. 21 - Brett Pikuritz
Dist. 4 - Amy Beres	Dist. 13 - Clint LaFlam)	Dist. 22 - John Rosbottom
		Dist. 23 - Bill Molineaux (for S. Abbott)

Motion to approve Billy Luckett (Dist. 5), Charles Moorner (Dist. 15), Samantha Jones (Dist. 16), Bill Molineaux (Dist. 23) to transact business on behalf of their District. P. Arnold/C. LaFlam

***MOTION #1:**

PASSED by the BOARD

ROLL CALL & INTRODUCTION OF INCOMING OFFICERS & GUESTS

Absentees & Tardies: Johnathon Mulder (Dist. 5), Ronald Jules (Dist. 15), Francisco Williams (Dist. 16), Scott Abbott (Dist. 23). John Rosbottom (Dist. 22) - missed Friday only

Incoming Officers: Sean Dyke (Dist. 1), Erin Whaley (Dist. 3), Billy Luckett (Dist. 5), Bruce Herrmann (Dist. 7), Robert Thomas (Dist. 9), Charles Moorner (Dist. 15), Tina Larsen (Dist. 21), Annabelle Robinson (Dist. 22), Michael Antmann (Pres. Elect)

Guests at various times: Jason Locker (FMEA President), Kathy Sanz (FMEA/FSMA Executive Director), Val Anderson (FMEA Dir. Of Operations), Josh Bula (Dir. Of Information Technology for FMEA), Skip Pardee (FMEA Pres. Elect), Jo Hagan (Barefoot Accounting)

READING OF PREVIOUS MINUTES - Minutes of the December 2023 Executive Board and January 2024 General Business Meetings - **No Corrections** - Both stand approved as printed on the FBA website.

TREASURER’S REPORT - as of May 1, 2024

*Figures in () indicate report at last Board Meeting, December 2023

FBA Operating Account (\$91,923.18)	\$ 68,962.74
FBA Commissioning Acct. MM (\$33,404.87)	\$ 33,406.24
FBA Transfer Acct. MM (\$27,715.53)	\$ 27,716.68
FBA Severance Account CD (\$50,234.05)	\$ 50,236.56
FBA Hall of Fame CD (\$48,390.44)	\$ 48,392.86
FBA Emergency Fund MM (\$132,951.92)	\$132,951.92
FBA Reserve Investment Account (\$111,559.64)	\$111,559.64

Jo Hagan presented an update on the status of District Accounts.

JR. HIGH/MIDDLE SCHOOL REPRESENTATIVE REPORT - Ashley Crosby (Report at end of Minutes)

READING OF COMMUNICATIONS - None

FSMA REPORT - Jeff Cayer, Ed.D



FSMA Report to the FBA
Re: FSMA Board of Directors Meeting
February 25 & 26, 2024
The Orlando Marriott Lake Mary Hotel
1501 International Parkway
Orlando, Florida 32746

Board Members Present

Valerie Terry - Interim President
Benny Bolden, Jr. - President-elect
Bob Shayman - Florida Association of District School Superintendents
Kevin Purvis - Florida Association of School Administrators
Katy Campbell - Florida School Board Association
Anthony Simons, III - Florida Association of School Administrators
Kevin LeVine - Florida Association of School Administrators
Jeff Cayer, EdD - Florida Bandmasters Association
Neil Jenkins - Florida Bandmasters Association
Christopher Burns - Florida Music Supervision Association
Andrea Szarowicz - Florida Orchestra Association
Don Langland - Florida Orchestra Association
David Verdoni - Florida Vocal Association
Michael Dye - Florida Vocal Association
Carrie Leahy - Florida Music Education Association
Keith Griffis - Florida Music Education Association
Jeanne Reynolds - Member-at-Large

Staff Members Present

Kathleen D. Sanz, PhD, Florida School Music Association, Executive Director
Valeria Anderson, Florida School Music Association, Director of Operations
Josh Bula, PhD, – Florida School Music Association, Technology Director

Government Relations/Advocacy

1. Jeanne Reynolds provided updates
Florida Seal of Fine Arts
Teach Music Florida Coalition (formerly FMEA Summer Institute)
2. Division of Arts and Culture – The grant for 2024-2025 was reviewed by a grant panel and the scoring of the grant was excellent in the mid-90s. The amount of the award will need to go through the legislative appropriations committees with a determination of amount in Spring/Summer of 2024.
3. Music teachers at FSMA Member Schools also have free access to the Band Safety and Heat Illness Protection courses in the NFHS Learning Center.
<https://artsadvocacy.nfhs.org/heat-illness/>

Future Dates

Emerging Leaders, June 1, 2024, Embassy Suites USF
Teach Music Florida Coalition, June 3-5, 2024, Embassy Suites USF
Multicultural Network Summer Workshop, June 14, 2024, St. Thomas University
FSMA Leadership, July 7-10, 2024 – Lake Mary Marriott, Lake Mary
FBA Summer Professional Development Conference, July 16-18, 2024, DoubleTree by Hilton Orlando at SeaWorld

Respectfully submitted,

Jeff Cayer, Ed.D, FBA President-Elect
FBA Representative to the FSMA Board

FMEA REPORT - Bernie Hendricks



FMEA Report to the FBA
 Re: FMEA Board of Directors Meeting
 May 15-16, 2024
 Renaissance Resort - Orlando

● **Board Report**

- a. Scott Evans' last day as President Elect is May 20, 2024; Skip Pardee will be interim President Elect until Jan. Elections
- b. January Election will be voting for a new President Elect and new President Elect-Elect
- c. Steve Kelly will be new Member at Large effective May 20, 2024
- d. FMEA is working on a new Marketing and branding plan to increase visibility.
- e. FMEA Feasibility Study working on FMEA Handbook updates... how to become a component, committee etc.

● **Conference Report**

- a. Overall attendance (exhibitors included) - 10795 our Pre-Covid was 11067
- b. ALL Hotels will be using the online reservation system this year. 5 Rooms per person
- c. Doing away with the Printed hard copy of the Conference Program (Keeping the printed Concert Programs). The Conference program will be available on the app and on the website in format like the FMD magazine (approx. \$16K).
- d. For 2025, Concert Tickets can only be ordered electronically.

● **Executive Directors Report**

- a. Membership Report
 - i. Membership is coming back and even up across all components. We all need to work to bring everyone back into FMEA. FBA Membership has increased slightly. (Collegiate membership is down - Trend to watch)
 - ii. Thought question, Are we doing enough to encourage all band directors to be active members of FBA???? AND Can we do more to support membership growth???
 - iii. Donations - 100% Board Donations achieved - FBA Board. Has everyone donated to FBA or FMEA????? Board donations are important as that sets the example for the rest of our membership. All Board Members are encouraged to make a donation of any amount.

[DONATE HERE.](#)

	2023-2024	2022-2023	2021-2022	2020-2021	2019-2020
FMEA	4034	3998	3899	2951	4125
FBA	1723	1713	1707	1419	1702

● **Committee Reports**

- a. FCAP
 - i. Hal Leonard Conductor sponsorship will continue and FCAP is in discussion with other partners regarding bringing more prominent music professionals to our conference.
- b. Student Conference Experience
 - i. Enroll in SCE continues to increase and will probably grow even more this year.
 - ii. Parent Session Track is in discussion to engage those parent chaperones that are in attendance.
 - iii. We Will Need to figure out how to trim rehearsal time so our all state students can benefit from some of the student conference experience activities. We will be working with all state committee for a plan of action on this.
 - iv. FBA Directors should try to send more students to Tri-M, Student Leadership and Student Conference Experience.

● **Future MeetingEvent Dates**

- Emerging Leaders, Jun 1, 2024 Embassy Suites - USF Tamps
- Teach Music, Florida Coalition - June 3-5 Embassy Suites - USF Tampa
- Multicultural Network Summer Workshop, June 14th St. Thomas University Miami
- FSMA Leadership Workshop - July 7-10 - Lake Mary Marriott
- FMEA Fall Board Mtg. - September 14-15, Embassy Suites Downtown Tampa
- Florida Collegiate Fall Conference Oct. 19-20 - University of North Florida
- January 8-11, 2025 FMEA Conference Theme:
“Music Education Begins with ME”
 - o Tampa Convention Center

Respectfully submitted,

Bernie Hendricks, Jr. - FBA President
FBA Representative to the FMEA Board

REPORTS OF STANDING COMMITTEES

Adjudication Committee - Michael Antmann	Report page 7
All State Bands Committee - Hannah Jennings	Report page 9
Clinics Committee - Bernie Hendricks	NO REPORT
Concert Music Committee - Charles Watford	NO REPORT
Ethics Committee - Tamara Lewis	Report page 12
MPA Committee - Jeff Cayer	Report page 14
Finance Committee - Ian Schwindt	NO REPORT
Past-Presidents’ Council - Ian Schwindt	NO REPORT
Professional Resource Committee - David Plack	NO REPORT
Sight-Reading Committee - Nick Eggen	Report page 16
Solo & Ensemble Committee - Dayna Cole	Report page 20
Benevolence Committee - Mara Rose	NO REPORT
Commissioning Committee - Tremon Kizer	NO REPORT
Technology Committee - Josh Bula	Report page 21
Auxiliary Committee - Chris Bonner	Report page 22

REPORTS OF SPECIAL COMMITTEES

Awards Committee - Charlene Cannon	NO REPORT
Classification Task Force - Ian Schwindt	NO REPORT
FBA Composition Contest - Chandler Wilson	NO REPORT
FBA Conference Facilitator - Richard Davenport	NO REPORT
Hall of Fame - Randy Folsom	NO REPORT
Health & Wellness - Dre Graham	NO REPORT
Historian - Brent Mounger	NO REPORT
Jazz Band Committee - Jeremy Langford	Report page 23
Legacy Project - Tina Laferriere	Report page 25
Marching Band Task Force - Jody Dunn	Report page 26
Mentoring Committee - Mario Ford	NO REPORT
Reclamation Committee - Chad Norton	NO REPORT
Retired Members - Jim Matthews	NO REPORT
Small Schools Committee - Kelly Dorsey	NO REPORT
Strategic Planning Task Force - Cathi Leibinger	NO REPORT
Summer Conference Facilitator - Cathi Leibinger	NO REPORT

Florida Bandmasters Association
Adjudication Committee
Michael Antmann, Chair

FBA Adjudication Committee Report
May 2024

The following members have completed the requirements to be “Approved” FBA adjudicators. The committee recommends that they be added to our list:

Aaron McGarvey	Solo and Ensemble Brass
Amy Wacksman	Solo and Ensemble Woodwind
Angela Muller	Solo and Ensemble Woodwind
Ann Adair	Solo and Ensemble Woodwind
Armand Navarro	Solo and Ensemble Brass
Aron Friedman	Solo and Ensemble Brass
Ashley Sherwood	Solo and Ensemble Percussion
Benjamin Hart	Solo and Ensemble Woodwind
Brittany Schofield	Solo and Ensemble Woodwind
Bruce Herrmann	Solo and Ensemble Brass
Chad Robbins	Solo and Ensemble Brass
Christopher Gugel	Solo and Ensemble Woodwind
David Gonzalez	Solo and Ensemble Woodwind
David Jones	Solo and Ensemble Woodwind
Francis Bermudez	Solo and Ensemble Brass
Holly Hardison	Solo and Ensemble Auxiliary
Jacob Pickett	Solo and Ensemble Brass
Jason Emory	Solo and Ensemble Percussion
Kenneth Boyd	Solo and Ensemble Brass, Concert, Jazz
Mary Papit	Solo and Ensemble Woodwind
Michelle Scheen	Solo and Ensemble Woodwind
Ralph JeanPaul	Solo and Ensemble Brass
Schelvin Robinson	Solo and Ensemble Brass

Stacey Jones	Solo and Ensemble Brass
Victor Villaorduna	Solo and Ensemble Brass
William Shaner	Solo and Ensemble Brass
Zackery Chambers	Solo and Ensemble Brass

The following adjudicators have completed the requirements to be approved in the categories listed below:

Anthony Denaro	Concert
Bill Cunningham	Jazz
Bill Pirzer	Concert
David Martin	Jazz
Eric Mendez	Jazz
Jeffrey Willis	Concert
John Davis	Concert
Johnathon Mulder	Concert
Julie Christine Murray	Sightreading
Kerry Waldo	Concert
Lee Commander	Sightreading
Mario Ford	Concert
Michael Clemente	Jazz
Michael Douty	Jazz
Michael Fraley	Concert, Jazz
Michael Weintraub	Jazz
Michelle McCarthy	Concert
Pablo Elias-Rodriguez	Concert, Jazz
Russell Bertles	Sightreading
Ryan Schulz	Concert
William Molineaux	Sightreading

Important Notes:

- Effective for 2024-2025: District chairs will need to receive special permission to hire adjudicators for categories in which they are not approved.
- Please review adjudicator requirements prior to voting on nominations at district meetings.
- Our adjudication training and approval process is required by both FBA and FSMA. There can be no exceptions to this,

- but we are always looking for ways to make it work for everyone.
- Hiring adjudicators is one of the most important responsibilities of the district chair. Hire panels who will give great feedback while adhering to the rubrics. - The committee recommends that districts use 20-minute time blocks for marching band, and 30-minute time blocks for concert and jazz MPA. This allows adjudicators to do their best work.
 - Please encourage adjudicators to follow all rules/procedures.

Respectfully Submitted,
Michael Antmann, Chair

***MOTION #2:** Motion from Committee/2nd by A. Tindall to add the list of those completing the Internship Training to the Adjudicator List.
PASSED by the BOARD

***MOTION #3:** Motion from Committee/2nd by H. Lundahl to add the list of those completing the requirements to add additional categories to the Adjudicator List.
PASSED by the BOARD

ALL STATE BAND COMMITTEE - Hannah Jennings



FLORIDA BANDMASTERS ASSOCIATION, INC.

Hannah Jennings, ALL - STATE COMMITTEE CHAIRPERSON

E-Mail: allstate@fba.flmusiced.org

Cell Phone: (407) 6643963

Members:

All-State Percussion/Logistics/Equipment Co-Chairperson: Kristy Dell
 All State Music Requirements Co-Chairperson: Jeremy Williamson
 Middle School All-State Band Coordinator: David Morden
 9th/10th Grade Concert Band Coordinator: Lee Commander
 11th/12th Grade Symphonic Band Coordinator: Michael Weintraub
 Middle School Honor Band Coordinator: Ashley Crosby
 High School Honor Band Coordinator: Pablo Elias-Rodriquez
 Middle School Jazz Band Coordinator: Rick Fowler
 High School Jazz Band Coordinator: Jeremy Langford
 Members at Large: Jeff Adams, John Nista, Charles Watford

May 2024 Report

- The Middle School, Concert Band, Symphonic Band, and Jazz Band Requirements were posted to the FBA site on Wednesday, May 6, 2024.
 - The scale ranges have been adjusted for the following instruments:
 - french horn - middle school
 - trombone/euphonium - all bands
 - tuba - all bands
 - [Check back often for necessary clarifications/corrections to the requirements.](#)
- All-State coordinators have made contact with their conductors and are working to gather information for the 2025 bands.

- MS Honor Band Conductor- Tamara Lewis
 - MS All-State Band Conductor- Dr. Devan Moore
 - HS Honor Band Conductor- Dan Wooten
 - 9/10 Concert Band Conductor- Dr. Kyle Prescott
 - 11/12 Symphonic Band Conductor- Dr. Douglas Phillips
 - MS Jazz Band Conductor- Mike Kamuf
 - HS Jazz Band Conductor- Terrell Stafford
 - HS Honor Big Band Conductor - Ken Boyd
- More sight reading from past years has been added to the website: 2015-2016 - present
 - An attendance policy will be implemented for the honor bands starting this next year. This attendance policy is the same policy that is already in place for the audition bands, making it consistent across all ensembles.
 - The attendance policy is, as already stated on the audition band application:
 - If a student is not able to attend All-State the director will notify the All-State Chair, President, and Executive Director, by December 1, and give the reason for the student not attending.
 - The Executive Committee will meet and deem the absenteeism excused or unexcused.
 - If an absence is unexcused the student will not be allowed to participate in All-State the following year, and the school will be placed on probation the following year.
 - If a school has an unexcused absence during a probationary year they will not be eligible to have students participate in All-State the following year.
 - The verbiage on the honor bands applications will change to match that of the audition bands
 - The following suggestions from districts were reviewed:

District 3:

All-State Committee - unclear in the timpani audition whether students are able to use phones to tune the timpani, or if directors are able to tune the timpani.

- **Students are able to tune the timpani before the audition starts. This is stated in the script to happen before the audition process begins. Only students can tune the timpani, without assistance from directors. Students are able to use an electronic tuner to help in tuning the timpani before the audition starts.**

District 4:

Can Josh Bula remove the ranking on the Honor Band Nomination Invoice? This would eliminate some awkward situations with School Staff (bookkeepers, administration, etc) seeing privileged information (especially if one of their own children are on the list).

- **It is necessary for directors to rank the students nominated to help the coordinators with the selection process of the ensemble.**

District 6:

Eliminate the Range restrictions for All State Auditions immediately.

- **The committee will continue to accept suggestions and review All-State scale ranges.**

Allow percussionists in all state ensembles to perform a percussion ensemble. Percussionists have the most music to prepare for auditions and yet typically have the least amount of music to perform at all state. There are countless times where all state percussionists are waiting in the back of the ensemble while the wind parts are being worked on. That time could allow those students to spend time working on a percussion ensemble that could be performed at the concert.

- **Discussions have begun about this possibility, however there are many factors to be considered. Committee work will continue on this topic.**

Release past sight reading etudes for percussion all state. If the wind students have the opportunity to see past sight reading, the percussionist should get the same. It is my understanding that percussion sight reading is on a rotation, but maybe that needs to change.

- **Percussion sight reading is not able to be shared because it is on a 3 year rotation. The committee is exploring the possibility of having the percussion sight reading written yearly in addition to the winds.**

Consider using real life sight reading examples for the wind all state auditions. Each year the wind sight reading has no actual form and is written with incorrect beamings, awkward rhythms and accidentals, and by

most students is not remotely playable. Consider using a rotating sight reading similar to percussion that is taken from real music, such as etudes or pieces of music.

-The sight-reading exercises that are written for the winds follow the published criteria posted by the All-State Committee and includes composition techniques seen in much of the repertoire being performed by the All-State ensembles.

It is requested to publish ranges for student scores to show what range was needed to make the band.

-Student audition scores will not be published. The rubric will be posted this summer to help guide students and directors in the preparation process.

District 11:

Please provide more detail on the All -State scale rubric.

-The rubric will be posted this summer.

Passed from the board:

Dist. 18-Meeting 2: Motion:

FBA to make a published scale sheet demonstrating required scales and expected ranges for each instrument and ensemble. Justification so that there is consistency in each district and follow the verbiage of all state requirements of “published scales”. Benjamin Potter, seconded by Luis Fisher MOTION PASSED #20 - MOTION: Moved by M. Dahlberg/B. Schofield to refer to the All State Band Committee. Passed by the Board

-The committee discussed this at length when the talk of scale ranges began. It was decided not to publish a scale sheet as this would be interpreted as required scales, meaning students would be required to play the octaves and ranges listed. The committee opted to use printed scale ranges so students could play as many octaves as they would like, within the published ranges. “Published scales” refers to how the scales are listed in the requirements.

***MOTION #4: brought back through All State Report:
DEFEATED by the BOARD**

Respectfully Submitted,
Hannah Jennings, *Chairperson*



FLORIDA BAND MASTERS ASSOCIATION, INC
TAMARA LEWIS, ETHICS COMMITTEE CHAIRPERSON
E-Mail: ethics@fba.flmusiced.org

Committee Members: Tamara Lewis (Chair), Mary Oser, Mario Ford,
John Rosbottom, Jessica Russell, Tyler Odom

May 2024 Report to the Executive Board:

The Ethics Committee has been working diligently this year to update policies and procedures so that they better match the practice of the organization. We have worked with the Executive Committee to finalize the following suggested changes to the organization's documents.

From the December Board Meeting:

~~Motion 1: We recommend the following language be added to the Handbook, Article 1, Section 12, H.~~

~~*"If an FBA member is removed from the classroom and/or subject of investigation in matters that include potential crimes against children, they will subsequently be placed in a temporary membership category with no voting rights, placed on inactive status for adjudication, and temporarily removed from any committee they serve on until the investigation is resolved. It is the responsibility of members to self-report such circumstances to the ethics committee chair and/or executive director."*~~

The above motion was tabled by the board and is up for discussion at the May meeting. While the committee feels strongly about the spirit of the motion, the language needs work. We would like to withdraw this motion at this time and come back with clearer language.

Motion 2: We recommend the following change to the By-Laws to create an inactive membership category for these situations.

Article I - Section 12. INACTIVE AFFILIATE (IA) - for any current member under an official investigation that has been removed from the classroom for misconduct, commission of a crime, or unethical behavior associated with their professional responsibilities.

A. Eligibility

1. Members will be moved to this category upon the ethics committee or executive director being notified of temporary or permanent removal from the classroom. Members are required to self report to the executive director and/or the ethics committee chairperson.

~~*2. Is limited to a maximum of two years at the affiliate level. After 2 years membership will be terminated.*~~

3. Current FBA dues paid

B. Rights

1. May not vote, hold office, adjudicate, or serve on committees

2. Provided with a signed membership card indicating inactive status

3. May not attend meetings

C. Restoration

1. Upon completion of investigation, where no findings of misconduct, criminality, or unethical behavior were recorded, original membership status will be restored.

~~*2. If there are findings of misconduct, criminality, or unethical behavior, inactive affiliate status can be retained for a maximum of two years. This includes criminal proceedings and probation or revocation of the member's teaching certificate.*~~

Note: This will move the current Section 12. General Statements to #13.

This motion passed at the December Board Meeting. After much discussion, we recommend amending the motion by removing A.2 and C.2.

***MOTION #5: D. Fields/C. Evans - to amend motion as stated and add B.2.**

Amended Motion PASSED by the BOARD (Vote #1: By-Laws Change)

Motion 3: Handbook Change (NEW MOTION)

Article VI - Ethics Violations Procedures Updates

1. The complaint must be presented in writing, **via email or formal letter**, to the Chairperson of the Ethics Committee, signed by the complainant, ~~with copies sent to the FBA President and the Executive Director.~~ **with appropriate documentation. They will notify the Executive Committee that the Ethics Committee has received a complaint.**
2. There should be no discussion of a complaint (such as at FBA meetings) until the Ethics Committee has had an opportunity to conduct an investigation. There should be no discussion of ~~a complaint (such as at FBA Meetings) until the Ethics Committee has had an opportunity to conduct an investigation.~~ **specific complaints in a public forum, including FBA meetings.**
3. *Remains the same*
4. All information received by the Chairperson of the Ethics Committee will be presented to the other members of the Ethics Committee. When a conclusion is reached, the findings of the Ethics Committee will be presented to the FBA ~~Board~~ **Executive Committee with recommendations; and all involved parties will be notified.**
5. *Remains the same*
6. **Ethics Violations may result in a letter to the director and their principal from the executive director.**
7. **Upon a member being notified by the Executive Director of a decision by the Executive Committee, to change their membership status, to "inactive affiliate" due to an Ethics Violation, that member may appeal the decision by:**
 - a. **Writing a formal letter or email to the Executive Committee of the Florida Bandmasters Association detailing their reason for appeal and may attach supporting documentation as necessary. exec@fba.flmusiced.org or president@fba.flmusiced.org**
 - b. **The Executive Committee will review the letter and any new documentation, discuss, then respond to the member as soon as a decision regarding the appeal has been made.**

***MOTION #6: From Committee: 2nd by C. Evans
PASSED by the BOARD (Handbook)**

Motion 4: Replace the Code of Ethics in the By-Laws, Page 5, with the following: (NEW MOTION)
FBA CODE OF ETHICS

The ASSOCIATION is concerned with the promotion and development of band programs in the state of Florida by providing opportunities for in-service growth through clinics and conferences, and by acting as a resource for college and university pre-service training programs that encourage professional development.

The ASSOCIATION provides opportunity for realistic and constructive program evaluation through the sponsorship of solo/ensemble and large group ensemble Music Performance Assessments at the District and State levels.

The Constitution and By-Laws of the ASSOCIATION exist for the purpose of codifying and facilitating the stated philosophy, and to provide the means for change and amendment as needed.

Certain principles, ~~as enforced by the Ethics Violation Procedures~~, shall govern the conduct of every member of FBA, who shall:

1. Affirm the dignity and worth of music in the classroom.
2. Maintain professional relationships as a trusted educator, dedicated to the highest ideals of honor and integrity in all public and personal relationships in order that the member may merit the respect and confidence of their students, parents, school district, and additional stakeholders.
3. Serve the best interests of their students and communities.
4. Not leverage their position for personal gain or benefit.
5. Avoid disparaging remarks about other members or band programs in a public forum, including social media.
6. Manage all personnel matters (students and colleagues) with fairness and impartiality. Handle issues without discrimination on the basis of principle and justice.
7. Communicate in a professional and respectful manner with students, parents, school district, and additional stakeholders.
8. Maintain a student - teacher relationship in all communication and interactions.

These are in addition to the current Florida Department of Education Principles, for those that hold a certificate.

***MOTION #7: From Committee: 2nd by P. Arnold
MOTION to Amend: K.Waldo/P. Arnold (see strike-through)
Amendment PASSED by the BOARD
MOTION to accept Amended Motion P.Arnold/M. Clemente
PASSED by the BOARD (Vote #1: By-Laws Change)**

~~Motion 5~~ Other Business: To send a letter of violation to a director who has violated the current Code of Ethics.
**Referred to the Executive Committee by the Ethics Committee for action.

Finally, I would like to remind the general membership that if they have a concern to reach out and I am available for a confidential conversation. Just send an email to schedule a time to chat via phone.

MPA COMMITTEE - Jeff Cayer



FBA MPA COMMITTEE
January 10, 2024, 5:00PM, TCC107

Members in attendance:

Jeff Cayer - Committee Chair
Dayna Cole
Jeremy Langford
Chris Bonner
Jim Matthews

Nick Eggen
Jeff Adams
Neil Jenkins
Charles Watford

Bernie Hendricks
Ian Schwindt
Ashley Crosby
Lee Commander

Suggestions to Committee

Sight-reading and MPA Committee - Please consider raising the prep time for the march in sight-reading from 3 minutes to 4 minutes.

Rationale: we understand the marches being used for SR are not able to be shortened. These marches are very long and it is not possible to get through them in the 3 minutes allotted. The 3 minutes has been in place for years, but the marches were much shorter. Instead of changing the music, change the time to allow for more success for both the students and director.

Response - It is the MPA committee's belief that the three-minute prep time allotted for the march is adequate. It is suggested that the Clinics Committee continue to provide clinics at FMEA and/or Summer Conference regarding the sightreading process.

Proposal Suggestion to the MPA Committee (Alain Rodriguez)

Is there a timeline for extension?

Could we propose to extend for the next one to two years with the intentions of assessing MPA data of schools requesting classification of Class E?

Is this cyclical thinking with regards past motions?

Is the true issue COVID impacts or a feeder pattern issue in District 16?

Motion to amend the proposal to include an extension of one year to the E Classification by Brent Mounger/Seconded by Matthew Torres

Approved

Motion to approve proposal as amended by Kennan Torgerson

Motion Passes

Response - Classification E will be discussed at the May Board meeting.

To MPA Committee: State adjudicators need to fulfill full contract for events, except in case of extreme emergency.

Note: The instance at the South/Central Jazz this year was an unavoidable schedule issue.

To MPA Committee: State adjudicators need to be Board Approved FBA adjudicators, same as the requirement for district. Membership does not understand how State adjudicators are not held to the same standard of training that judges for district level are held.

Note: If the membership wants this to be the criteria for selecting State S&E judges, this will drastically reduce the options available to the Exec. Director when selecting qualified State adjudicators.

This suggestion has already been addressed at the Executive Board meeting.

To MPA Committee: State adjudicators need to fulfill full contract for events, except in case of extreme emergency.

Note: The instance at the South/Central Jazz this year was an unavoidable schedule issue.

This suggestion has already been addressed at the Executive Board meeting.

Dist. 10-Meeting 4

MPA COMMITTEE: Adam Tharp - reevaluate JS schools and how the sight-reading level/process (both bands SR the same level)

Michael Sperr - reevaluate 2 year MS sight-reading

Did this MPA MS sight-reading year fit the rubric?

Jim - time on stage should be close to time on sight-reading (i.e. march)

Josh - is there a way they can test-drive the sight-reading music? (i.e. play it at 7-honor band)

CJ - can the committee modify the marches? Ian says yes, but we can suggest that they do it more often.

Response - Each of these concerns have been addressed by the sightreading committee.

Suggestion to the Concert MPA Committee: Can the State Concert MPA Committee look into moving State Concert MPA at least one week earlier in April so it does not take place on the last full week of April? AICE/Cambridge and IB testing is now starting during the final full week of April which is majorly disrupting the student attendance to normal classes and after school rehearsals at schools that offer those academic programs. It is also limiting which day many bands are able to attend State if at all.

Note: this would put State Band MPA to close by dates to several District Concert MPA's therefore cutting down prep time.

This suggestion has already been addressed at the Executive Board meeting.

Dist. 8 - Meeting 4

MPA Committee: Concert/Jazz Rating Permutation corrections/clarifications in handbook Section C – General Information Regarding MPAs, No.8 - MPA Ratings and Charts (pg. 13)

d. Three Concert Jazz Band Ratings in Every Combination (pg. 13)

Motion from Cayer to correct discrepancies.

Dist. 21 - Meeting 4

Sight-reading and/or MPA Committee: Sellers

A discussion and action need to take place concerning electronic devices in the sight-reading room at concert music performance assessments. During the three sight-reading MPAs I judged this past season, there were seven different occasions when I had to stop the sightreading process, by pausing time during the preview period to handle various cell phone issues (parent not following my request to power down, device ringing during a preview period, etc.). Discussions in committee should include: The use of ABUNDANT signage outside and inside the sightreading room regarding electronic devices, stringent disqualification policy regarding the use of electronic devices during the sight-reading process, with this policy stated during the sight-reading judges' script. This policy should clearly state that an infraction will cause the band to be disqualified from both the concert and sight-reading categories of the CMPA, with adjudicators' comment sheets destroyed.

Response:

The committee suggests the design and implementation of signage (similar to our state's standardized tests) to be posted in and around the sightreading room. The security of our testing materials must be handled in a professional yet serious manner. While most observers do not have ill intent while recording their child in the sightreading room, it is critical that we maintain a secure testing environment.

Response - Signage was created and distributed to district chairs to be posted in the sightreading room.

Dist. 21 - Meeting 4

SELLERS/Mara Rose; APPROVED - Proposal to the FBA executive board:

To add to the FBA handbook a description of ratings for the sight-reading category.

Nick Eggen and the Sightreading Committee developed a rubric for sightreading. The MPA committee discussed and approved the rubric. The rubric will be presented to the Executive Board at our next meeting.

Respectfully submitted,
Jeff Cayer, Ed.D
MPA Committee Chairperson

SIGHT-READING COMMITTEE - Nick Eggen

2023 May Board Meeting & 2023 December Board Meeting Items

Suggestion from District 6

Brian Kuperman - Suggestion to Sight Reading Committee:

Have more sight-reading pieces that correlate to each combination of literature grade of the on stage pieces.

Rationale - All 2nd bands sight read C, CC, D sight reading, but the recommended literature grade level varies from two grade 3 pieces to two grade 1 pieces, with all other combinations in between. It is not logical that bands with a recommendation of grade 3 and grade 1 music sight read the same level of music.

Solution- Create sight reading for each grade level combination in the handbook There would be 8 sight reading levels according to our current handbook combinations.

IV-V
IV-IV
III-IV
III-III
II-III
II-II
I-II
I-I

Sight-Reading Committee Response

- *Suggestions to change the handbook to correct some of this are currently being discussed.*

2023 May Board Meeting

Suggestion from District 7

1. Sight-reading and MPA Committee - Please consider raising the prep time for the march in sight-reading from 3 minutes to 4 minutes.

Rationale: we understand the marches being used for SR are not able to be shortened. These marches are very long and it is not possible to get through them in the 3 minutes allotted. The 3 minutes has been in place for years, but the marches were much shorter. Instead of changing the music, change the time to allow for more success for both the students and director.

Sight-Reading Committee Response

- *Refer to MPA Committee Report*

2023 May Board Meeting

Suggestion from District 12

Suggestion to the Sight-Reading Committee:

K. Johnson: Include a book for String Bass in the Sight-Reading materials. If the Euphonium BC and Tuba parts are the same, the String Bass could read the Euphonium book, but when the parts are different the String Bass student should not have to transpose the Tuba book up an octave in the Sight- Reading room.

Sight-Reading Committee Response

- *Our committee will make this request of Excelcia for 2024-2025. This has been done.*

2023 May Board Meeting (with update requested in December 2023)

Proposals from District 11

<https://fba.flmusiced.org/media/2318/may-board-meeting-2023b.pdf>

- **Proposal is on Page 41:**

“To direct the Sight-Reading Committee to keep and review (yearly) appropriate guidelines, describing maximum limitations (rubric) for the literature our students are expected to sight read in our Music Performance Assessments. The attached Content Limits are a starting place (these used to be on the website).”

Sight-Reading Committee Response

These are the current Content Limits/Specifications: <https://fba.flmusiced.org/media/2462/fba-sight-reading-content-specifications-2018.pdf>

- That document is currently posted on the FBA website under:
 - <https://fba.flmusiced.org/for-directors/adjudication-sheets/>
 - <https://fba.flmusiced.org/music-lists/concert/>
 - <https://fba.flmusiced.org/for-directors/adjudicator-info/>

MOTION #8: RULED OUT OF ORDER

2023 May Board Meeting

Proposed by-law changes from District 11

<https://fba.flmusiced.org/media/2318/may-board-meeting-2023b.pdf>

- **Proposed by-laws change is on Page 41:**

“Article 4, Section 8.L. Sight Reading Music Committee Organization: Chairperson, a representative from each of the following: ~~junior high/small~~ middle school, large middle school, small high school, large high school, ~~college/university~~

 - Duties:
 1. The maintenance of Content Limits used to select music for bands to sight read at Music Performance Assessments to be published on the website
 2. The selection of sight-reading music for use by bands in all classifications at the District ~~and State~~ Music Performance Assessments following these limits. The technical requirements of the music should never exceed the Content Limits for any given class.
 3. The establishment and maintenance of a list of sight reading selections used at past Music Performance Assessments to be published on the website.

Sight-Reading Committee Response

- *The changes in language to the by-laws appear logical, although we do not think the sentence “The technical requirements of the music should never exceed the Content Limits for any given class” is required.*
- *Excelcia already has a list of previous Sight-Reading Selections published: <https://excelciamusic.com/fba-sight-reading/> - this link could be added to the FBA website.*

***MOTION #9: from May 2023 Board Meeting - District 11 (page 41). Motion by J. Harcus/A. Crosby to Defeat this Motion DEFEATED by the BOARD (pre recommendation of the SR Committee)**

Substitute Motion presented by the SR Committee Chair:

Proposed by-laws change is on Page 41:

“Article 4, Section 8.L. Sight Reading Music Committee Organization: Chairperson, at least two representatives from each of the following: middle school and high school.

Duties:

1. The maintenance and publication of content limits used to select music for bands to sight read at Music Performance Assessments.
2. The selection of sight-reading music for use by bands in all classifications at Music Performance Assessments following these limits.
3. The establishment, maintenance, and publication of a list of sight-reading selections used at past Music Performance Assessments.

***MOTION #10: P. Arnold/C. Evans to accept revised Motion PASSED by the BOARD ((Vote #1: By-Laws Change)**

2023 May Board Meeting

Proposals from District 14

Proposal #2 to the Executive Board and/or Sight-Reading Committee - R. Powali / R. Ross

1. A Sight-Reading Rubric/ Content Limits should be adopted and posted when selecting pieces for SightReading.

- a. The Rubric/ Content Limits should be posted on the FBA Website for Directors to access in order to properly prepare students for Sight Reading.
- b. The Rubric/ Content Limits should be followed to accurately assess students of that level and their sight-reading ability.

Sight-Reading Committee Response

- *These are the current Content Limits/Specifications: <https://fba.flmusiced.org/media/2462/fba-sight-reading-content-specifications-2018.pdf>*
 - *That document is currently posted on the FBA website under:*
 - <https://fba.flmusiced.org/for-directors/adjudication-sheets/>
 - <https://fba.flmusiced.org/music-lists/concert/>
 - <https://fba.flmusiced.org/for-directors/adjudicator-info/>
2. Sight Reading pieces should have a designated range of measures for each appropriate classification level.
 - a. MD/MC/MB have been considerably long to perform and prepare
 - b. Young Embouchures are not fully developed to play 100+ measures when including repeat signs in sight reading.
 - i. Some Grade 1 and 2 pieces on the list are only 40-50 measures
 - c. Preparation time for the Sight-Reading performance should be considered if we are to cap 3/5 minutes.
 - i. More measures is less time to prepare spots

Sighting Committee Response

- *Limiting the number of measures can be an arbitrary metric - a piece in 2/4 time with 100 measures could be rewritten in 4/4 to be "half as long."*
3. Repeat signs should be appropriate to the classification of the band.
 - a. 1st and 2nd endings should be limited to no more than 8 measures, 4 for MD/MC/MB
 - i. Marches and music on the list follow this guideline
 - ii. Some marches contained 5 measure 1st endings, being uneven in a phrase to jump to the 2nd ending when needed.
 - b. Young embouchures should be considered for length of music.
 4. Sight Reading should be written by composers based exclusively on the Sight-Reading Rubric/Content Limits for each classification
 - a. Great strides have been made to make Sight-Reading more consistent
 - b. Current System, the Sight-Reading Committee is given a set number of songs, and then matched to the criteria as best as possible
 - i. Songs are not fully following the rubric
 - ii. Evident this year in Middle and High School
 1. High School directors felt C-CC was more challenging than the A music at times

Sight-Reading Committee Response

- *These can and will be taken into consideration by the committee.*

2022 Measures of Piece

MD:	MC:	MB:
March- 112 in 2/4	March- 132 in 2/4	March- 148 in 2/4
Overture- 79 in 4/4	Overture- 59 in 4/4	Overture- 85 in 4/4

2020 Measures of Piece

MD:	MC:	MB:
March- 104 in 2/4	March- 132 in 2/4	March- 148 in 2/4
Overture- 66 in 4/4 (3 tempo changes)	Overture- 65 in 4/4	Overture- 73 in 4/4

MC-(1st ending contains 5 measures with 2x only instruction, but music in 1st ending to play)

2019 Measures of Piece

MD:	MC:	MB:
March- 132 in 2/4	March- 122 in 2/4	March- 104 in 2/4
Overture- 92 in 4/4	Overture- 85 in 4/4	Overture-73 in 4/4

MC (1st ending contains 5 measures)

MB (1st ending contains 5 measures)

Observations:

From a Middle School Director's perspective.

- Marches contain 32 measure phrases with repeats.
- Marches contain almost no rest for majority of instruments, Flutes and Bells have 2x only section Key signature changes in MD
- Uneven 1st and 2nd endings
- Middle school embouchures are on 1.5-2.5 years of playing, and they also play 3 pieces of music on stage.
- Music quality has been questionable, awkward melodies, MD contains some chord structure, but sometimes experiments with 2nds. Pieces contain parts that last for 1-3 beats and are passed on to other instruments, which leads to awkward entrances.

Many other states have composers write the sight-reading music based on the rubric and guidelines, which guarantees that it will follow the rubric and the guidelines.

***MOTION #11: from May 2023 Board Meeting - District 14. Motion by A. Crosby/M. Clemente to Defeat this Motion DEFEATED by the BOARD (per recommendation of the SR Committee)**

Recommendation to the newly created and clarified sight reading committee:

Suggest that the Sight-reading committee look into creating time limits for the sight-reading content limits.

Rationale:

Sight Reading pieces should have a designated range of measures for each appropriate classification level.

- a. MD/MC/MB have been considerably long to perform and prepare
- b. Young Embouchures are not fully developed to play 100+ measures when including repeat signs in sight reading.
- i. Some Grade 1 and 2 pieces on the list are only 40-50 measures

Larry Shane
FBA District 14 Chair

SOLO & ENSEMBLE COMMITTEE - Dayna Cole

May 2024 Executive Board Meeting
Solo & Ensemble Music Committee Report
Dayna Cole, Chair

This year's Solo & Ensemble season went well. There are always several Directors with issues as their S&E dates draw near and they discover problems with their entries. I do try to handle issues as they come up, but sometimes they get by me as I am busy preparing my own Concert and S&E MPA events. The deadline for submissions should be the absolute cut-off date for all S&E issues other than having an issue with something already on the list (required movements, etc.).

For 24-25: I am developing a form for District Chairs to distribute to all their S&E adjudicators which would indicate if they feel a piece needs a grade change, a double time slot, or if they feel a piece needs to be removed from our List.

Reasons for removal would be -

1. The piece is not educationally or musically sound for an MPA performance
2. The piece has no full score

Earlier in the year I had an idea to, instrument by instrument, put our list up and have members upload solos they had in their libraries - similar to how directors upload music they want considered to be put on the S&E List. There is no place where our entire S&E List can be reviewed for updates and changes, and I thought this would be a way to go through the solo list for each instrument. I was informed by Josh Bula that the server is not large enough to accommodate such a large amount of music.

Since taking over the chair of the S&E Committee, my desire has been to create a quality list that serves as a resource for Band Directors and students. Currently, I feel our list is merely a compilation of most everything ever written for instrumental solos and ensembles. In other words, there is a lot of junk on our list. Our Concert Music List adds only a few pieces each year, where I add a lot more. I just think we need to be more selective about, not only what we add, but also about what is currently on the list.

I think it is time to kind of "start over" with our List. I would like to send out a Google Form to all Adjudicators and ask them to list their top 10 solos, on their primary instrument, for each grade level. I would take the Google Forms and compile a list of 20 pieces from each grade and start over for the 24-25 academic year. Each year we would add more pieces back onto the list - but the pieces would be vetted for educational and musical value. We would keep the codes for the pieces we put on, and add, so they could be tracked for times played, etc.

For the Grades 5 - 7, I would like to combine them and make a State Qualifying List. Many of the State Adjudicators say the kids are playing music that is often too difficult for them just because they want to play a 7. If the 5's - 7's were combined, maybe they would select more appropriate literature instead of literature that stretches them beyond their limit.

I would also like to ask our college applied faculty and State S&E Adjudicators to come up with some lists.

1. What is a four-year progression for a regular Band student - not an All State student
2. What is a four-year progression for an All State student
3. What is a four year progression for a student wanting to major in Music in college
4. What are some great pieces for college auditions.

I would like for them to list a few pieces for each grade (9-12). Often, when not dealing with their own primary instrument, Band Directors are not really sure how to direct students to appropriate solo selections. The lists from applied faculty and State Adjudicators would help with this.

I would also like to ask some middle school directors with exceptionally large percentages of students participating in S&E for their top list for each instrument Grades 1-3 to help direct middle school kids in their solo selections.

Both lists - Band Directors and Collegiate Applied Faculty - would have a section under Music Lists to serve as a resource.

Starting over is scary, but the list, as it currently exists, is in need of so much work. It is incredibly difficult to fix because of the sheer size of it. Currently, there are almost 700 flute solos on the list and not all that music exists in any one place. Starting over would allow us to keep the good music, to be more specific in regard to required movements, list correct publishers, label music that requires double time slots, assign the music the appropriate grade levels, and finally, get rid of music on the list that is musically or educationally unsound.

TECHNOLOGY COMMITTEE - Josh Bula

Florida Bandmasters Association
Technology Committee
Report to the Board of Directors

May 2024

Update on Online Judging App:

There was a proposal discussed last year regarding the ability for judges to record their audio commentary and upload it using their own devices to phase out the current process of copying files from voice recorders and uploading them. There have also been requests for judges to fill in the adjudication sheets online and type their comments to make it easier for judges to complete the sheets and easier for directors to read the judge's comments.

A proposal has been made to the Florida School Music Association (FSMA) to fund the development of an app to accomplish this. The current plan is a cross-platform app to interface with MPA Online for all three component associations' adjudicators to use for both audio-recorded commentary during the performance and filling out electronic versions of the adjudication sheets. The initial response from the FSMA board was positive, and it will be included in their budget discussions this year. A Zoom meeting with the leadership and adjudication chairs of FSMA, FBA, FVA, and FOA was held on May 6 to discuss the details of how it might work and the various unique needs of each component, timelines, and mockups of what some of the adjudication pages might look like. Filling out the judge sheets will not be an exact replica of the paper sheets, but every attempt will be made to make sure the electronic "sheets" are collecting the same data as the current sheets. If funding is approved by FSMA, the hope is to have a beta version available for testing in time for Marching MPA and/or Jazz MPAs this year and continue testing and collecting feedback from adjudicators during Concert MPAs in March of 2025. We will then determine if more testing is needed but hopefully, a full roll-out will happen for the 2025-2026 school year.

New District Chairs:

Please work with your previous district chair to transfer access to your district's FBA Google Account. Be sure to update both the password and phone number in the account for 2-step authentication. If 2-step authentication is set up to use an authenticator app or the Gmail app, be sure that transfers over as well. Contact Josh Bula in the FMEA office if you need help.

Soon, all Google accounts will require 2-Step Verification. The easiest way to do this is to install the Gmail app on your iPhone, or add your FBA Google account to your Android app as a secondary Gmail account. When someone logs into your account, you'll get a notification on your phone to confirm whether or not it was you. You can also add a cellphone number to your Google account so they can text a code to enter after logging in.

MPA Online District Chair Access:

MPA Online rolls over to the new year on July 1. Look for an email from Josh Bula at that time, sent to your FBA Email address, with the new district chair access password to enter on your Profile page.

Please plan to watch the *MPA Online District Chair Training Videos* before the July board meeting, and refer to them throughout the school year. The link is at the top of the District Chair's main page and the home page of MPA Online. Even if you are a returning chair, it's good to refer to them as a refresher throughout the year, especially the ones about scheduling your Solo & Ensemble MPA. Email Josh Bula at josh@fmea.org if you have any questions or problems.

Proposals to the Technology Committee:

Proposal from District 11:

Technology Committee (Carrier / Wing): Director and/or principal signatures on required classification forms, entry forms, or other official FBA documents can either be signed by hand, or digitally signed. Digital / electronic signatures must be accompanied by a verifiable digital ID (such as Windows ID or Adobe Acrobat ID). Typed signatures without digital verification are not acceptable.

For schools or districts that already have a process in place for verifiable digital signatures using Digital IDs from Acrobat or Microsoft 365 etc., or something like DocuSign or a similar service, this should be fine. It will be up to the director to add the signature fields in the PDF downloaded from MPA Online and then use the process their school already has in place for requesting and adding digital signatures. Because the district chair will need the ability to verify the digital signatures if an actual signature is not present, it is recommended that we leave it up to the discretion of the district chair to allow this or not based on the technology they have available to them for verifying the signatures.

Proposal from MS/JrHS Rep:

Suggestion to Technology/Dr. Bula - Add the name of the ensemble a student from the school was selected for to the results that we see when selecting the honor bands.

This is planned and will be ready for next year. Because of limited space on that page, it may need to be a link to a pop-up.

Other Informal Requests from the Board:

The judge list in MPA Online now has a column for the *County* to assist with not hiring judges from within your district. If home and work counties are different in their FMEA record, it defaults to importing the Work county if it exists. Judges have the ability to change this in their accounts if it's incorrect, both in the MPA Online Adjudication portal and their FMEA member account.

AUXILIARY COMMITTEE - Chris Bonner

May 15, 2024

Auxiliary Committee Report

The auxiliary committee met after this year's state solo and ensemble assessment. We discussed some points of interest. The two most concerning are the following:

1. The lack of vocabulary in routines, both solo and ensemble, that should be required to earn a Superior rating. The handbook clearly states the elements that are expected to be incorporated into these performances.
2. While rules violations have greatly decreased over the last five years, there are still performances that come in as much as thirty seconds under time at the state level. The auxiliary judges will be addressed in regard to this (at the District level) in an effort to achieve a state assessment with no timing violations.

We ask that the district chairpersons take a few minutes to discuss these points with the directors in their district. Timing violations should be all but eliminated at this point. The cost alone should be enough to encourage directors to take a more active role in guiding these performances. An email is going to be sent out to our judges regarding these points as well.

One of the most challenging aspects faced by auxiliary judges is the effort to stay on time while providing the best possible feedback to the students. This year, I was fortunate to have a district that gave me ten minute time slots for soloists, instead of the required six minutes. I was able to spend a few minutes talking to each performer, offering advice and encouragement on the spot, instead of hoping that the student had access to my recorded comments. I would ask the district chairpersons to allow judges this extra time in their schedule should it be feasible based on the number of entries.

The committee understands the challenges of hosting an M.P.A event. However, far too often we enter the gym to find a couple of students hanging out with a simple Bluetooth speaker, and nothing more. There needs to be a minimum standard of professionalism in hosting. The following should help the event run smoothly, with a minimum of added effort from the host school.

1. There needs to be a check-in/sound table for performers to report to, turn in their music, and allow for a five second sound check. The student or adult running the sound needs to have some experience and be able to adjust volume in real time to aid the performer. This table needs to have at least two copies of the schedule.
2. There needs to be a microphone, so that each event can be announced clearly and that the judge can hear the entry identification number.
3. An area needs to be taped off in the bleachers, with signs indicating the area is for JUDGES ONLY.

When a new judge joins our ranks, they are required to start with solo and ensemble before being allowed to judge marching, jazz, and concert events. However, in the auxiliary world, it would make far more sense for a new judge to start with marching M.P.A. than with solo and ensemble. The responsibilities and pace of solo and ensemble can be overwhelming to a first time adjudicator. They are not only responsible for the evaluation of the performance. They must also enforce timing guidelines, as well as any violations that could result in a disqualification. Add to that, the pace of one event every six minutes, and it can lead to inaccuracies that will affect the outcome of the student's performance. We ask that the executive board take a few minutes to consider this aspect of auxiliary judging. I have spoken with Mr. Cayer on this point and I believe he and I are in agreement.

Christopher Bonner
Auxiliary Committee Chairman



**Florida Bandmasters Association
Jazz Committee
May 2024 Report**

Submitted May 8th, 2024

Mr. President and Board,

The Jazz Committee has continued down our path of providing resources and assistance to the members of the Florida Bandmasters Association in a myriad of ways and means during the Spring semester. Many of our committee members have taken part in a variety of activities that we have engaged in to support our colleagues. The following list is an overview of the preparation and connection our committee has had this semester:

- Summer Conference Prep: Working to secure titles for jazz reading session and Fall 2024 primer clinic.
- January Jazz Institute: Redefined our Jazz Institute to become a year-round venture holding our first January FMEA Session on Beginning Improv featuring master jazzers: Edgar Rubio, Jason Anderson, and Don Zentz. Our goal is to continue providing hands on resources to our members that be taken into the classroom the following week and implemented for immediate use and growth within each program.
- Summer Jazz Institute: Coordinating with Edgar Rubio to set up a great evening and morning session opportunities with hands on jazz pedagogy opportunities.
- Extra Ears Update: We served over 60 ensembles during the January to March timeframe and employed over 120 listeners to provide feedback and assistance during MPA season. This setting has served S&E, Jazz, and Concert Ensembles, moving beyond the scope of our committee title. The feedback has been tremendous regarding the level of support our colleagues are receiving through this unique setting.
- New MPA Sheet Update: Feedback has been positive from both members and adjudicators about our updates in the 22-23 year. We have also received some wonderfully constructive feedback from our Spring 2024 adjudicators regarding some tweaks and additions to make the sheet even more impactful moving forward.
- Resource Page Update: We will get this up and running before the new year begins to provide a space where “teachers can help teachers” and share ideas and resources that have positively impacted their instruction. We encourage as many as will take part to share your expertise and guidance through the process to help create a deep pool of resources for our membership to utilize.
 - Video Resource Library: Look for requests from Tim Ostrow on how you can make submissions for this much needed resource! This will truly be “teachers helping teachers” as we grow the scope and reach of our jazz pedagogy resources!
- Audition Review & Materials Update: We spent time in review of our new audition process for ‘23-’24 and compared that with the outcomes of both All State Bands. Using this feedback, we creating materials for ‘24-’25 that we know will once again continue to procure the most outstanding musicians from throughout Florida.
 - Available Director Resources: We will share some Director teaching resources that have been created by our committee members to assist in the process of developing the All State audition, specifically, teaching the required Improvisation for the middle school level. This is highly recommended for all music educators, regardless of jazz knowledge and level, to use in helping develop the foundation for jazz improvisation.
- All State Conductors: We have solidified our conductors for ‘25
 - Middle School All State Jazz Ensemble: Mike Kamuf, Arranger & Educator
 - High School Honors Jazz Ensemble: Ken Boyd, West Orange High School
 - High School All State Jazz Ensemble: Terrell Stafford, Temple University

- Conductors for ‘26 and ‘27 are being considered and requested at this time to lock in the best leaders for our All State Jazz Ensembles.
- Beginning Of High School Honors Jazz Ensemble: We are excited for this inaugural event and for the conductor, Ken Boyd to get this off the ground in January 2025. Ken is an incredible musician and person and will undoubtedly set the bar high for this ensemble in the years to come.
- Proposal Submission: We had a proposal submitted for our 4th meeting regarding the requirement of Jazz MPA attendees to perform three charts for this setting. At this time we will not support that proposal, however, we will craft a message in strong support of performing three tunes while also understanding not all situations are conducive to this goal while at the same time we want as many ensembles as possible to attend.
- Jazz MPA and Post-Performance Clinics: Recommendations and potential models will be shared with our district chairs on how they can facilitate this setting for their Jazz MPA events. There has been tremendous feedback from across the state regarding the implementation of these type events and the growth that has been experienced based on this model. Districts that are implementing this set up have experienced tremendous growth not only in performance, but in the number of participating ensembles as the word spreads about the positivity and benefit of this layout. Look for an update soon on this and how it can be implemented statewide.
- We are always here to help! Please reach out and let us know how we can be of service to you and your jazz needs! jazzband@fba.flmusic.org.

It has been the honor of my life to serve the past two years as Chair of the State Jazz Committee. This role comes with great responsibility that I have cherished in knowing that we have been able to have a positive impact in the teaching and pedagogy of our membership during this time. I am eternally grateful to each of the committee members for their support and effort in working hand in hand to ensure our mission success. I know that those continuing on will undoubtedly serve this State at the highest level possible to continue providing jazz education resources to our members. Rick Fowler, the incoming chair, will be an incredible ambassador for jazz to FBA and will continue our mission and reach new heights in support of our organization.

On August 27th, 2022 our two-year term started with the mantra: “*Build a great team. No one is an expert. The best teams are made up of the best minds.*” We did it. So proud of the work of this committee and for their continued commitment to bringing the best that we can offer to our state through jazz.

Again, thank you to President Bernie Hendricks, and to this board for the opportunity to serve FBA. It has been our honor to contribute and serve through this committee.

Respectfully submitted May 8th, 2024
 Jeremy Langford, *Chair*
 Jazz Committee
 Florida Bandmasters Association

2022-2024 Florida Bandmasters State Jazz Committee Members

Rob	Bosma	High School	West Central Florida
Jeff	Cayer	Middle School	West Central Florida
Michael	Douty	Middle School	Northwest Florida
Matt	Flenner	High School	Central Florida
Rick	Fowler	High School	Northeast Florida
Keith	Galasso	Retired	Central Florida
Jeremy	George	College	Texas
Michael	Jennings	High School	Central Florida
Bobby	Keating	High School	Southeast Florida
Jeremy	Langford	High School	Central Florida
Tim	Ostrow	Middle School	Southwest Florida
Erich	Rivero	High School	Southeast Florida
Edgar	Rubio	Middle School	Southeast Florida
Amy	Wacksman	Middle School	Central Florida
Jeff	Willis	High School	Central Florida

Lawrence	Young	High School	Northwest Florida
Don	Zentz	Middle School/High School/College	Northeast Florida
Mark	Belfast	College	Northwest Florida
Jamie	Roth	Middle/High School	Southeast Florida
Jason	Anderson	High School	Central Florida

LEGACY PROJECT - Tina Laferriere

FBA Legacy Project Report
May 2024

Since our last report (Dec 2023) we have posted two more interviews:

[Dr Shelby Chipman and Willie Pyfrom](#)

An email (or a similar phone call) was sent to those qualified Legacy Members who have not yet been interviewed, requesting that they consider scheduling their recorded session soon.

(James Bruce, Gloria Vagi, Leroy Thompson, J Jossim, Freddie McClain, Mike Leclerc, Brian Sullivan, John Nista, Josh Bula and CINDY BERRY)

Two names have been submitted for possible admission to the Legacy Project and will be considered by the FBA Executive Committee, (President, President-Elect, Past President, Executive Director, and the JrH/MS Rep) plus the current Chairman of the Legacy Project, at this May meeting. Announcement, if appropriate, will be made at the Summer Convention.

Committee members were asked to follow up with those in their area.

Those members are:

PL Malcolm

Dayna Cole

Richard Davenport

Dave Fultz

Antonio Womack

Jon Eckman

Respectfully submitted

D Tina Laferriere

Legacy Project chair

***MOTION #12: B. Schofield/A. Tindall to accept nominations for Legacy Project interviews.
PASSED by the BOARD**

MARCHING BAND TASK FORCE - Jody Dunn

Marching Band Task Force - May 2024 Report

Florida Bandmasters Association
Position Paper on the use of amplification at FBA Marching MPA
Proposed changes in FBA Handbook.
FBA Marching Band Task Force, April 2024

While the Florida Bandmasters Association recognizes the validity of the use of audio electronics and amplification as an addition to the palette available to marching band directors, arrangers and designers, the association affirms its overarching belief in the necessity for acoustic winds and percussion instruments to be the foundation and the fundamental focus of marching band musical performance and the adjudication of same at FBA Marching Music Performance Assessments. If directors decide to include amplification within the guidelines outlined in this document, there should be an expectation for adjudicators to fairly assess all sounds generated with equal consideration of tone quality, balance, blend and all other performance fundamentals.

The Use of Amplification for Marching Bands at Florida Bandmasters Association Marching Music Performance Assessment:

1. All music from traditional wind and percussion instruments or electronic instruments must be performed by a registered student member of the band, live and in real time. No single triggered electronic sound may produce metronomic intent. Lyrics and spoken word narration with a clearly defined metronomic presence may be triggered on a per-word basis. Spoken word phrases without metronomic intent may be performed with a single trigger. All pre-recorded spoken word narrations must be triggered from the field by student performers.
2. The use of sampled, pre-recorded or sequenced sounds of any and all woodwinds, brass and/or percussion instruments is prohibited. However, recorded sampled sounds of singing/human voice are permissible. All sampled material must be triggered by student performers in real time.
3. The use of amplification at FBA Marching Music Performance Assessments is allowed under the following conditions:
 - a. Soloists and small featured ensembles may use microphones (individual or stand mics, wired or wireless) during their featured segment, but must not be amplified when not being featured. Front ensemble instruments may be amplified throughout the performance.
 - b. The use of microphones (boom, shotgun, etc.) to amplify the entire ensemble is prohibited.
 - c. The use of amplification of select individuals during tutti sections of the music constitutes a misrepresentation of the true tone quality, balance and blend of the ensemble and is, therefore, prohibited. Care should be taken to avoid the unintentional amplification of non-featured solo/ensemble/featured instruments. If the resulting amplification of non-featured instruments is deemed to violate the intent of this rule, disqualification may result. (See No. 6)
 - d. Directors/designated staff members may adjust the volume and balance of soloists, small featured ensembles and the front ensemble once the 15-minute timing has started. These adjustments must be made live and in real time. The director/staff member making the adjustments may not be within the performance boundaries once the official music timing has started. Electronics may be tested while the front ensemble is setting up prior to the start of the show. Staff members may remain within the performance boundaries for a final "sound check" before the official music timing begins. (In accordance with the current FBA Handbook, the performance area for Marching MPA shall be defined as goal line to goal line, sideline to sideline, plus twelve feet in front of the front sideline.)
 - e. The 15-minute performance period will not be adjusted to allow for additional time for the setup, testing, adjusting, repair, etc., of the performer electronic/amplification system. There will be no expectation of time allowances for mechanical malfunctions of performer equipment during the 15-minute performance period. However, the FBA official in charge may delay the event for malfunctions deemed to have originated from the host site, i.e. loss of power.
4. Violations of the regulations regarding sound and amplification may result in disqualification. The FBA official in charge (District Chair or designee) will determine the intent of the rules against any perceived violations. All decisions regarding lowered ratings and/or disqualifications will be made at the discretion of the District Chair in accordance with established rules and regulations.

Respectfully submitted,
FBA Marching Band Task Force
Jody Dunn, Crestview High School - Chair
Dan Wooten, Niceville High School
Mara Rose & Alex Buck, Fleming Island High School
Chandler Wilson, Stetson University
Joseph Kennedy, Wakulla High School
Jennifer Brown-Rolle, Ocoee High School
Tatiana Rodriguez, Somerset Academy Charter School
Jon Eckman, Bartow High School
Michael Gabriel, Michigan State University

***MOTION #13: P. Arnold/C. Evans to Table.
PASSED by the BOARD
Board request clarification on #2 and rationale on #3b**

UNFINISHED BUSINESS

Dist. 4-Meeting 4: (From May 2023 Board Minutes)

Motion: To clearly specify in the handbook what a student or auxiliary event should or should not do if technical difficulties occur with the sound system during their performance. Should they stop? Should they continue?

Motion by G. Hernandez/A. Crosby to send to the Auxiliary Committee

Sent back to the Auxiliary Committee for a report at the July Board Meeting.

Dist. 17-Meeting 3: (From May 2023 Board Minutes)

Because of this, I move that the FBA update the significant literature list. This would be a modern replication of Jack Crew's work.

Motion proposed by Tim Groulx, second by Jonathan Maerkl

Motion by P. Arnold/M. Clemente to send to the Music Committee Committee

Sent back to the Concert Music Committee for a report at the July Board Meeting

Dist. 1-Meeting 2: (From December 2023 Board Minutes)

New adjudicator trainees should have the opportunity to complete their adjudication internship in any FBA district with a pre-approved Adjudication Committee mentor.

MOTION: D. Fields/J. Harcus - Motion to send this Motion to the Adjudication Committee

Sent back to the Adjudication Committee for a report at the July Board Meeting

Dist. 11-Meeting 2: (From December 2023 Board Minutes)

All required classification forms and entry forms and other official documents should be made available to the district chairs and / or the membership as downloadable and signable / fillable PDFs.

MOTION: Moved by C. Evans/K. Waldo to refer to the Executive Committee

Sent back to the Executive Committee for a report at the July Board Meeting

Dist. 18-Meeting 2: (From December 2023 Board Minutes)

Motion: FBA to make a published scale sheet demonstrating required scales and expected ranges for each instrument and ensemble.

Justification so that there is consistency in each district and follow the verbiage of all state requirements of "published scales".

Benjamin Potter, seconded by Luis Fisher

MOTION PASSED

***MOTION #14: Moved by M. Dahlberg/B. Schofield to refer to the All-State Band Committee.**

Passed by the Board

This was addressed by the All-State Committee in their report

RULED OUT of ORDER

NEW BUSINESS

SUGGESTIONS TO COMMITTEES - all Suggestions were reviewed and discussed by the Board members. These will be forwarded to each Committee as designated for action or no action as deemed necessary by the Committee.

Suggestions to Committees - May 2024

D1-M3

Clinics Committee: J. Dunn: I would like to suggest Kim Whaley to do a Chamber Music Program clinic. "How to incorporate chamber winds in your music curriculum."

D1-M4

Concert & MPA sight-reading - S. Dyke: Does each classification level sight reading match the rubric?

A. Hillman: It is getting better but MC is still not following the rubric. Sight reading adjudicator did not stick to the script.

M. Philley: This year, adjudicator made a big deal about air playing. Judge said air playing is still making a sound. Is air playing allowed?

(ED: Placing the instrument at the mouth and blowing air through the instrument is NOT a part of proper procedures.)

Executive Committee: S. Dyke: Central site for State Concert MPA? In addition to State Concert we would include State Jazz and State S&E. A one stop shop like it use to be.

ED: Who is willing to help find those locations that could accommodate all three areas for all four State S&E Sites?

S. Dyke: S&E being a 2 day event. Friday night and all day Saturday.

ED: The NW State S&E does not generally have enough entries to completely fill the current MPA on Saturday, and currently operates at a significant financial deficit due to lack of participation, especially from Dist.1.

D3-M3

All-State Committee - unclear in the timpani audition whether students are able to use phones to tune the timpani, or if directors are able to tune the timpani.

***** This has been addressed by the All-State Committee in their Report

D3-M4

FBA Adjudication and Ethics Committees: from Lee Commander

- Create language, rules, and regulations that would enforce consequences to adjudicators, such as suspension from active adjudicator status, for a period of time, deemed appropriate by the ethics committee, should an adjudicator be found in violation of the FBA Code of Ethics.

Rationale: Currently, there are no processes in place to enforce the Code of Ethics for Adjudicators or Members who are found in violation of the Code of Ethics set forth by the organization. Since adjudication is a tremendous aspect of what FBA does, it stands to suggest that adjudicators represent the highest pedagogical, moral, and ethical standards. As one of the most active faces of our organization, it is imperative that adjudicators maintain these standards consistently across their professional lives.

Suggested Language could include:

"adjudicators found with a first violation of the code of ethics will have their violation noted with their adjudication status, this will be displayed on their MPA Portal for the period of one year. Upon subsequent violations, the adjudicator will need to meet with the ethics committee, and/or risk being suspended from their active adjudicator status."

***** This has been addressed by the Ethics Committee in their Report

D4-M4

- **Sight Reading Committee:** Suggestion to the sight-reading committee to explore picking music for the middle school level that has no independent lines and the tempos are not too fast.
- **Technology Committee:** Suggestion to technology committee to enable the ability for the Auxiliary entries to upload their performance mp3's online before the 10 day title change window.
- **State S&E:** Please add a deadline for the State S&E schedule to be posted so directors can make appropriate transportation arrangements in a timely manner. It is extremely difficult to charter buses last minute.

D5-M4

Exec. Board: J. Mulder - Explore State Concert MPA scheduling options as State testing and AP/IB/AICE/etc. are starting earlier and creating scheduling conflicts

ED: And what would those scheduling options look like. The traditional time frame for State Band options has been the two weeks prior to AP Exams (starts the first full week of May). We could copy what FOA is doing and have State Band during the first two weeks of April, but this may cause us to lose several of our venue options.

All-State Committee: Mulder - Have a recommended list of equipment and tech setup to use for recording All-State auditions. Lights on/off, A/C units, flooring, room sizes/shapes, etc. can all affect recording qualities, and it would be beneficial for districts to have some guidance on handling those challenges. Also having a recommended set up with specific microphones/recording equipment would help our students and directors have a successful experience and help us provide the highest quality recordings possible.

***** This has been addressed by the All-State Committee in their Report

Clinics committee: Scheduling for breakout meetings for FMEA before the general session.

Clinics committee: Create an interest poll in FMEA sessions to help with determining room locations/size of rooms needed for sessions. Many sessions were at capacity in smaller rooms while others had barely anyone in it.

***** This is being looked into by the Clinics Committee

Music Committee: Be timelier with concert list addition announcements.

***** Noted

Auxiliary committee: J. Harrin - Define expectations and parameters of performance requirements for auxiliary. Right now, only the time limit is listed as the performance parameters for auxiliary solos. This leads to choreography that can be made up on the spot still earning a Superior because it fell in the time range and had good technique.

***** This is being addressed by the Auxiliary Committee

D6-M3

Brad Kuperman 1. Recommendation to **All State Committee**

- Allow percussionists in all state ensembles to perform a percussion ensemble. Percussionists have the most music to prepare for auditions and yet typically have the least amount of music to perform at all state. There are countless times where all state percussionists are waiting in the back of the ensemble while the wind parts are being worked on. That time could allow those students to spend time working on a percussion ensemble that could be performed at the concert.

***** This is being looked into by the All-State Committee

- Release past sight reading etudes for percussion all state. If the wind students have the opportunity to see past sight reading, the percussionist should get the same. It is my understanding that percussion sight reading is on a rotation, but maybe that needs to change.

- Consider using real life sight reading examples for the wind all state auditions. Each year the wind sight reading has no actual form and is written with incorrect beamings, awkward rhythms and accidentals, and by most students is not remotely playable. Consider using a rotating sight reading similar to percussion that is taken from real music, such as etudes or pieces of music.

Brad Kuperman 2. Recommendation to **Sight Reading Committee**

- Sight reading should be in alignment with the grade level they are required to perform on stage. Currently, a third band is only required to play grade 1 music, but based on the sight reading rubric they would be sight reading grade MC which is grade 1-1.5. It would be more in line for them to sight read MD. This was a temporary fix for this year until a more thoughtful solution could be developed.
- Second bands are required on stage to perform a grade 1 and grade 2 piece of literature and expect to sight read a grade 1.5-2, potentially more difficult than what they perform on stage. To better align they should be sight reading MC.

***** This has been addressed by the Sight-Reading Committee

D Martin: **All State Committee** - publish ranges for student scores to show what range was needed to make it.

***** This has been addressed by the All State Committee in their Report

L Martin: **Sight Reading Committee** - Publish the book of sight reading for concert MPA in a way that directors can buy.

ED: Currently, all music used in the SR Book is available for purchase after the MPA events are completed.

J Eslava: Conference Hotels be made available in November.

ED: Hotel Contracts, signed for several years in advance, dictate when rooms become available.

D6-M4

MPA Committee Suggestion from Brian Kuperman: Reconfigure permutations for final ratings for concert MPA.

Rationale: Sight-reading scores are disproportionately affecting ratings depending on the stage performance. For example: SEE S earns a final rating of Excellent, while GGP S earns the same rating of Excellent.

Sight-Reading Committee Suggestion from Brian Kuperman: Select pieces which follow the published criteria for Sight-Reading Content Standards

Rationale: This year C, CC sight reading contained accidentals outside the norm for the keys listed and outside the norm of what students performing music of that level typically see in sight-reading (i.e. C flat and F flat.)

***** This has been addressed by the Sight-Reading Committee

Sight-Reading Committee Suggestion from Brian Kuperman: Select pieces that still maintain musical merit.

Rationale: Many pieces, specifically for young bands and lower classification levels, selected are falling into a category of music we would not allow on the FBA list. Not all music will necessarily contain enough merit to be added to, but many pieces are following the formula of melody with “impact chords” from the rest of the ensemble.

Sight-Reading Committee Suggestion from Brian Kuperman: Select length appropriate music for the 3 and 5 minute time constraints.

Rationale: The MB sight reading was 103 measures long, contained three first ending/second endings, the last of which spanned 3 rehearsal markings. Although the content may have been appropriate, the length combined with the repeats was not. The MD sight reading, intended for the youngest and least experienced students, contained multiple repeats. Students at this level will find it most challenging to recover if they miss or get lost. We should be setting up directors and students for successful performances that fall within the posted criteria.

***** A recommendation is coming from the Committee.

Music List Committee Suggestion from Brian Kuperman: Have separate deadlines for additions to the FBA music list. One submission for members, which would be due by October and approved at the December board meeting, and another submission for composers/publishing companies that would be approved at the summer board meeting. **Rationale:** The amount of music submitted is so much, it becomes nearly impossible for the committee to review all the pieces before the December meeting. Member submissions should take priority to allow for those pieces to be performed at MPA during that year. Publisher submissions would then be approved and added to the list for the following school year.

Eliminate Sight Reading at MPA from David Martin: Sight Reading at MPA was traditionally only done at the state level and is now too inconsistent in its execution/rubric making it an unreliable assessment component. **ED:** Incorrect statement. Sight-reading was first introduced to the National Band Contests in 1927 when it was found that in the 1926 contest, some bands had learned their contest repertoire by rote, which was counter to the "educational" values meant to be promoted through the band contest movement. When the individual states began hosting their own state and district qualifiers for nationals, they patterned their contests directly off the National rulebook, as the entire point was to qualify for nationals. This, of course, includes Florida: from the very first state contest in 1928 (8 years prior to the formation of the FBA, hosted by the Florida Federation of Music Clubs under the leadership of Browne Greaton Cole) and the very first district contests in 1947, sight-reading has been a constant aspect of all Florida Concert MPAs (the last use at State was in the spring of 2002 when it was replaced with the Clinic Session). It was felt having SR at both District and State was redundant and should be kept at the District level where ALL bands would be evaluated.

Eliminate Range Limits for All State from Brianna Hanks: All State range limits are incongruent with their intention. Under the impression that limits are to create equity across instruments and balance modifications that are based on a level of privilege examples of this incongruence include: Allowing low "B" on Flute when most models only extend to low "C", and limiting upper range of brass instruments which has little impact based on instrument quality. Historically 30 seconds was added to the scale requirement to further encourage more range within scales and now a decade later we're capping students. What precedent is being set by limiting the students and their potential?
***** This has been addressed by the All State Committee in their Report

Digital S&E Forms from David Martin:

Introduction: The Florida Bandmasters Association (FBA) has a long and distinguished tradition of supporting music education in the state. As technology continues to evolve, the FBA has the opportunity to leverage these advancements to streamline processes and improve efficiency. This proposal outlines a plan to explore the development of an online adjudication form for the Solo and Ensemble (S&E) program, replacing the current paper-based system.

Benefits of Online Adjudication Forms

Increased Efficiency: Online forms can be completed and submitted electronically, eliminating the need for printing, mailing, and manual data entry. This saves judges and FBA staff valuable time and reduces the risk of errors.

Improved Accessibility: Judges can access and complete forms from any device with an internet connection, increasing flexibility and convenience.

Enhanced Data Analysis: Online forms allow for easier data collection and analysis, providing valuable insights into program trends and areas for improvement.

Environmental Sustainability: Eliminating paper forms reduces the FBA's environmental footprint. Proposed Exploration Process

This proposal recommends that the FBA board establish a committee to explore the feasibility and development of online adjudication forms. The committee would be tasked with:

Researching existing online adjudication platforms used by other music organizations. Identifying the necessary features and functionalities for the FBA's S&E program. Obtaining quotes from potential vendors for developing and hosting the online platform. Developing a pilot program plan to test the online forms during the next S&E season. Pilot Program Proposal

The committee recommends piloting the online adjudication forms with a small group of judges and ensembles during the next S&E season. This pilot program would allow the FBA to:

Gather feedback from judges and ensemble directors on the usability and effectiveness of the online forms. Identify and address any potential issues before full implementation.

Demonstrate the potential benefits of the online system to the broader FBA membership. Conclusion Transitioning to online adjudication forms presents an exciting opportunity for the FBA to modernize its S&E program and improve efficiency, accessibility, and data analysis. By exploring this option, the FBA can demonstrate its commitment to innovation and continuous improvement while supporting music education throughout Florida.

We encourage the FBA board to consider this proposal and look forward to discussing it further.

ED: This suggestion is already in the works through the proposal from Technology Committee and Josh Bula.

D9-M4

Greg Urban - For FBA to find a new recording company for state level jazz events.

ED: Which site? We use four different Audio Recording companies based on Jazz MPA locations. Currently paying \$45 per band, plus in some cases, the cost of the flash drives. FBA collecting \$20 from each band for Recordings. Suggestions for other companies to contact?

Rational: For the current cost, the current company is not providing a sufficient, quality recording of our jazz bands. Many times, the recording at district level jazz MPAs is superior to that of the state level MPAs. Quality recording mics should be used for the full band, soloist (including vocalist), bass amps and pianos.

D10-M4

Sight Reading/Clinics Committee

- Create an updated curriculum for Sight-reading that new directors can use to prepare for the Sight-reading rubric - even if it needs to be distributed after the pieces have been written?
- Possible to create an edited version of the Sight-reading pieces to fit within the guidelines even if it doesn't completely match the piece as it will be published in the future.
- Maybe at least revisit the keys that are allowed at the younger MS level - as there are keys on the previously distributed curriculum that are not appropriate for younger levels.

D11-M4

David Wing to **Technology Committee** - All MPA forms and documents should be uploadable to MPA Online

***** Not possible due to space issues on the FMEA Server

Tamara Lewis to **Sightreading Committee** - Create Content Limits for MB. Thank you for your hard work on MC and MD. The sightreading difficulty should not exceed what a band is required to play on stage

D14-M4

Hall of Fame Committee (or maybe just Josh Bula?):

Chris Rodriguez - FBA Hall of Fame. Can we make it so we can hover over a person's name and their bio pops up.

***** We are working on this for the 2024 Hall of Fame

Sight-reading Committee:

Jenn Girdlestone - Have school's present sight-reading classification on the program or somewhere for the sight-reading judge to access. Many bands call their groups different things, and it was difficult for the sight-reading judge to know which classification to give to the bands just based on the concert program.

***** This has been referred to Josh Bula

Rich Powali - Proposal (Suggestion) to the Sight-Reading Committee:

1. A Sight-Reading Rubric/ Content Limits should be adopted and posted when selecting pieces for Sight-Reading.
 - a. The Rubric/ Content Limits should be posted on the FBA Website for Directors to access in order to properly prepare students for Sight Reading.
 - b. The Rubric/ Content Limits should be followed to accurately assess students of that level and their sight-reading ability.
2. Sight Reading pieces should have a designated range of measures for each appropriate classification level.
 - a. MD/MC/MB have been considerably long to perform and prepare
 - b. Young Embouchures are not fully developed to play 100+ measures when including repeat signs in sight reading.
 - i. Some Grade 1 and 2 pieces on the list are only 40-50 measures
 - c. Preparation time for the Sight-Reading performance should be considered if we are to cap 3/5 minutes.
 - i. More measures is less time to prepare spots
3. Repeat signs should be appropriate to the classification of the band.
 - a. 1st and 2nd endings should be limited to no more than 8 measures, 4 for MD/MC/MB
 - i. Marches and music on the list follow this guideline
 - ii. Some marches contained 5 measure 1st endings, being uneven in a phrase to jump to the second ending when needed.
 - b. Young embouchures should be considered for length of music.
4. Sight Reading should be written by composers based exclusively on the Sight-Reading Rubric/Content Limits for each classification
 - a. Great strides have been made to make Sight-Reading more consistent
 - b. Current System, the Sight-Reading Committee is given a set number of songs, and then matched to the criteria as best as possible
 - i. Songs are not fully following the rubric
 - ii. Evident this year in Middle and High School
 1. High School directors felt C-CC was more challenging than the A music at times

2023 Measures of Piece

MD:	MC	MB
March- 92 in 2/4	March- 72 in 2/4	March- 112 in 2/4
Overture- 64 in 4/4	Overture- 75 in 4/4	Overture- 76 in 4/4

2022 Measures of Piece

MD:	MC:	MB;
March- 112 in 2/4	March- 132 in 2/4	March- 148 in 2/4
Overture- 79 in 4/4	Overture- 59 in 4/4	Overture-85 in 4/4

2020 Measures of Piece

MD:	MC:	MB:
March- 104 in 2/4	March- 132 in 2/4	March- 148 in 2/4
Overture- 66 in 4/4 (3 tempo changes)	Overture- 65 in 4/4	Overture- 75 in 4/4

MC-(1st ending contains 5 measures with 2x only instruction, but music in 1st ending to play)

2019 Measures of Piece

MD:	MC:	MB:
March- 132 in 2/4	March- 122 in 2/4	March- 104 in 2/4

Overture- 92 in 4/4
MC (1st ending contains 5 measures)
MB (1st ending contains 5 measures)

Overture- 85 in 4/4

Overture-73 in 4/4

Observations:

From a Middle School Director's perspective.

Marches contain 32 measure phrases with repeats.

Marches contain almost no rest for majority of instruments, Flutes and Bells have 2x only section

Key signature changes in MD. These pieces only contain 6 notes. There is no need for this.

Only to confuse the student.

Uneven 1st and 2nd endings

Middle school embouchures are on 1.5-2.5 years of playing, and they also play 3 pieces of music on stage.

Music quality has been questionable, awkward melodies, MD contains staggered entrances, some chord structure, but sometimes experiments with 2nds. Pieces contain parts that last for 1-3 beats and are passed on to other instruments, which leads to awkward entrances.

Have earned a Superior in Sight Reading 4 out of 5 years in both bands (MB/MD).

I question the purpose of Sight Reading recently. Is it to check for the students' ability to read MUSIC, or to sell more music in the name of Sight Reading Prep?

***** This has been addressed by the Sight-Reading Committee in their Report

D15-M3

Executive Committee: Dayna Cole Suggests that we no longer allow electronic voting for the FBA President Elect and Middle/High School Representative and the voting takes place at the General Body Meeting.

***** Exploring the idea of posting Videos of support for candidates

Richard Uhler suggests to the **Technology and Concert Committee** to mirror the online S&E database portal.

D15-M4

1. Suggestion to the **MPA Committee and Technology Committee:** This year, the rank of the band was added below the classification of the band on the Sight-Reading Adjudicator's Comment Sheet. I suggest also adding the rank of the band on both the Concert Band Adjudicator's Comment Sheet and the Jazz Band Adjudicator's Comment Sheet.
2. Suggestion to the **Solo and Ensemble Committee:** A change of grade for music already on the list should occur at the very start or very end of the school year. Grade changes during the middle of the school year allow for students in different districts to play the same music at different grade levels just because their districts have S&E MPA at different times during the school year.

***** This has been addressed by the S&E Committee

D16-M3

Best Practices for MS and HS Bands are out of date and should be updated.

Suggested by John Christian Pinon

***** Currently being revised and will be presented at the December 2024 Board Meeting

D20-M4

Suggestion to the **Awards Committee:**

Please investigate the possibility of creating perpetual Superior plaques for each caption (MS Concert, MS Jazz, HS Concert, HS Jazz) that SCHOOLS could purchase as an alternative to an annual Superior plaque. Districts could purchase annual name plates for schools earning Superior ratings. These would not be purchased by the district. Schools would have the option of receiving a traditional plaque or a nameplate for their perpetual plaque.

D21-M4

• David Morden - Proposal to the **MPA Committee**: best practices for scheduling for MPA events. General guidelines for appropriate scheduling for events.

D22-M4

- Suggestion for Directors: Music Selection Committee needs directors to submit pieces to the list. Specifically for Grade 1 list. End of October is the deadline for submissions.
- Ashley Crosby suggests the committee listen to piece suggestions without title and/or composer listed.
- Brett Robinson suggests that the music committee releases the list of new music sooner so directors can purchase it and study it for District.

D23-M3

All State/Jazz Committee - Consider adding a specific Bass Trombone and Lead Trumpet audition for the All-State MS Jazz Band.

Rationale: This group has been fantastic over the years and are playing more challenging literature that requires these specific brass parts be played. Not all trombone players are able to play Bass/4th bone parts, and not all trumpets have the chops to play in the high register. We should give the opportunity at auditions for students to showcase they can play those parts.

– Bill Molineaux, OCSA

D23-M4

MPA Committee - Can we recruit more retired Band Directors to assist with the check-out process at State Solo and Ensemble? Some of us waited 2-3 hours for our final sheets before we could check out and go. Most of the judges had already left while we were still waiting, and bus companies charge extra when we are required to stay longer than anticipated.

ED: Most issues causing delays comes from Accompanist issues and runners not getting to all rooms quickly at the end of the day.

Proposals to the Board - May 2024

(Proposals come to the Board as Motions and are voted on by the full Board)

D4-M4

Proposal: Bands that earn a superior rating at District Concert MPA at the JS/C classification be allowed to perform at State Concert MPA with the current music level of a grade 2 and 3

Rational: JS bands are often rural schools with very little resources and opportunities for help from outside source such as private lessons or sectional teachers. JS/C bands that perform music at the required level decided by FBA should be allowed the opportunity to perform at that level at state with that required level.

Motion: M. Moore/D. Graham to approve proposal. PASSED

***MOTION #15:**

DEFEATED by BOARD VOTE

D7-M4

Motion for the following By-Laws changes: J. Cayer/J. Sever

Bylaws change. Add the words indicated in red and strike the word “a”.

Page 9, Article IV, Section 8, F. Concert Music Committee Organization: Chairperson, **at least one** ~~a~~ representative

from each of the following: junior high/middle school, small high school, large high school, college/university.

Rationale: This motion updates the bylaws to reflect current practice.

Bylaws change. Add the words indicated in red and strike the word “a”.

Page 10, Article IV, Section 8, K. Professional Resources Committee

Organization: Chairperson, **at least one** a college/university instrumental music teacher, a high school representative, a junior high/middle school representative, and the State Department of Education Music Consultant **(if applicable)**.

Rationale: This motion updates the bylaws to reflect current practice.

Bylaws change. Add the words indicated in red and strike the word “a”.

Page 10, Article IV, Section 8, L. Sight-reading Music Committee Organization: Chairperson, **at least one** a representative from each of the following: junior high/middle school, small high school, large high school, college/university

Rationale: This motion updates the bylaws to reflect current practice.

Bylaws change. Add the words indicated in red and strike the word “a”.

Page 11, Article IV, Section 8, M. Solo and Ensemble Music Committee Organization: Chairperson, **at least one** a junior high/middle school representative, a senior high school representative; music advisory staff (optional).

Rationale: This motion updates the bylaws to reflect current practice.

Clarification Motion

***MOTION #16: all four above**

PASSED by the BOARD (Vote #1: By-Laws Change)

Bylaws change. Remove item N. from our bylaws.

Page 11, Article IV, Section 8, N. Technology Committee Organization: Chairperson, one member from each region of the state, one at-large member whose focus would be software, one at-large member whose focus would be website, and one at-large member who would address new technology issues.

Rationale: The FBA does not have a Technology Committee. Josh Bula does a fantastic job handling all of our technological needs. It is unlikely that we will reimplement a technology committee in the future.

***MOTION #17:**

PASSED by the BOARD (Vote #1: By-Laws Change)

Bylaws change. Remove Article VII, Section 1, A, 8 and 9. from our bylaws.

Page 13, Article VII, Section 1, A, 8. MARCHING MUSIC PERFORMANCE ASSESSMENT PARTICIPATION (Senior High, Junior High and Middle School)

Page 13, Article VII, Section 1, A, 9. DISTRICT CONCERT MUSIC PERFORMANCE ASSESSMENT PARTICIPATION (Senior High, Junior High/Middle School)

Rationale: These items are not currently being used.

Bylaws change. Remove the strikethrough items located in Article VII, Section 1, C from our bylaws. C. PLAQUES:

~~x Indicates plaques that may be purchased by individual schools.~~

~~+ Indicates plaques that are optional to be presented by Districts~~

~~1. x OUTSTANDING MUSICIANSHIP (Individual Band Member)~~

~~2. x OUTSTANDING SERVICE/PARTICIPATION (Individual Band Member)~~

~~3. x OUTSTANDING SERVICE TO MUSIC (Community Groups or Individuals)~~

Rationale: These items are not currently being used.

***MOTION #18:**

PASSED by the BOARD (Vote #1: By-Laws Change)

Bylaws change. Remove the strikethrough items located in Article I, from our bylaws.

Section 2. ACTIVE FULL (AF) - for current, active teachers

~~3. Provided with a signed membership card indicating voting status~~

Section 3. ACTIVE ASSOCIATE (AS) - for collegiate faculty and supervisory positions

~~2. Provided with a signed membership card indicating non-voting status~~

Section 5. RETIRED (RM) - for retired instrumental music teachers

~~2. Provided with a signed membership card indicating non-voting status~~

Section 6. ADJUDICATOR (AM) - for those who are ONLY members of FBA in an adjudicator capacity ~~3.~~

~~Provided with a signed membership card indicating Adjudicator Membership~~

Section 9. FBA PARTNERS (SUSTAINING is NO LONGER A MEMBERSHIP CATEGORY.)

~~1. Will receive a signed membership card and FBA decal.~~

Motion Passes

***MOTION #19:**

PASSED by the BOARD (Vote #1: By-Laws Change)

D11-M4

Proposal to the Executive Board - State Solo & Ensemble Pianos

This proposal addresses the variability in the quality of pianos used by piano accompanists at the State Solo & Ensemble MPA. While some are of high quality, others may lack playability due to wobbly or weak stands, lack of weighted keys, and improper seat/stand height.

RATIONALE: It is crucial to understand that the students performing solos at the state level are tackling Grade 5, 6, and 7 musical literature, often with equally challenging or even more challenging piano accompaniment parts. Even the most skilled accompanist's ability can be compromised when playing on an inadequate instrument. In the worst case scenario, this could significantly impact the soloist's overall performance, potentially leading to a lower rating than they would have otherwise earned. State accompanists typically travel much further to participate in State Solo & Ensemble. Having to play on a substandard instrument is not just frustrating, but it's a disservice to those who are literally going the extra mile to support their soloists.

Our proposal is to establish **minimum standards** for accompanist pianos for schools wishing to host the State Solo & Ensemble MPA. These standards could include but are not limited to:

- a. 88 weighted keys
- b. A stable keyboard stand that prevents wobbling or bouncing when played (a Z-stand would provide this support)
- c. Height - adjustable stand and bench
- d. Full length sustain pedal (not a footswitch) that does not slide (use a rug underneath if needed)
- e. An actual music stand, not just a music rack attached to the keyboard
- f. Proper amplification if the instrument is not loud enough on its own
- g. If using an acoustic piano, it should be high quality, tuned, and maintained just prior to the event

Motion (Eyrich / Ostrow) - **PASSED**

ED: It needs to be noted that Pianos, when not available at the Host Site, are secured from other sources where available (such as Pianos owned by the District where the State S&E Site is located). The only way to solve the issue as stated above is for FBA to purchase those Pianos and have them transported to each site when needed. This would cause a definite increase in entry fees to pay for new Pianos, store these FBA owned Pianos, transport Pianos to each site, and generate funds to replace Pianos when they need replacing.

***MOTION #20:**

DEFEATED by BOARD VOTE

D15-M4

1. Motion (R. Uhler/J. Sawyer) to the **Executive Board**: Motion that the FBA Executive Board grant approval to the Sight-Reading Committee to:

- find one or more composers to create compositions for the sole purpose of our sight-reading component during the Concert Band Music Performance Assessment using a set of criteria created/determined by the Sight-Reading Committee.
- self-publish these compositions (unless it is more cost effective to publish through another source) in a booklet to be utilized at our Concert Band Music Performance Assessment similar in style to the current sight-reading booklet.
- successfully complete the above process regardless of the perceived financial costs involved.

Rationale: The current process for selecting sight-reading compositions involves receiving a publisher's future school-year catalog and having our Sight-Reading Committee select the best compositions of what is supplied. "This is the best of what was given" should not be a valid justification for the members of our association. Neither should, "This is better than the songs that were in the sight-reading boxes." There is currently a cost of \$450.00 for a complete Sight-Reading Box, which each district factors into their district's budget. The person making this motion strongly believes that members from their own district (and more than likely members throughout the association as a whole) would support an increase in their district's budget with the guaranteed knowledge that the sight-reading compositions being utilized in the Sight-Reading Room are for the sole purpose of our assessment and composed specifically for each sight-reading level.

Motion passed unanimously

***MOTION #21:**

RULED OT OF ORDER by the BOARD (Not an actionable motion. Committee already has this authority).

D17-M4

Motion: Odom/Maltagliati

The extension of Class E

Class E should be extended until a new classification system can be put into action across the state. There are many schools in our district and throughout the state that do not have viable feeders, have scheduling circumstances, or administrative issues that do not work within the confines of our current classification system. Class E at least helps ease some of the challenges posed by this.

Handbook should now read:

Classification of "E" for High Schools: allowed to perform any grade level not already covered by another (High School) classification and Sight-read MC. NOTE: extended for 2023-24 only. until such time that a new classification system has been created to more equitably define classification.

***MOTION #22:**

PASSED by the BOARD (Handbook)

Motion: Odom/Chaffin

To change the **Sight Reading** policies in the following way:

III B 8 d. Bands entering Concert Music Performance Assessment for Comments Only must sight-read ~~in their regular classification.~~ according to the level of music they performed on stage.

EXCEPTIONS

~~d. First Bands (top group) at 7th & 8th Grade Centers will Sight Read MC level at District Concert MPA, regardless of school size.~~

Add: III B 2 j: All concert bands will sight read the classification level music that matches their stage performance (i.e. a high school band performing 2 grade 3's on stage will mean that band will sight read the music for Class C, CC, D). A middle school band performing a grade 2 and a grade 3 (or higher) will sight read Class MB music.

Rationale: With one of the purposes of sight-reading being to demonstrate music literacy and music literacy teaching in the classroom, students able to perform a III and a IV from the list, should be able to sight-read at the appropriate level regardless of number of years in band. Being unable to do so implies the possibility of rote teaching for the stage performance.

Clarification needs to be made on this point. Nowhere does it say whether this is voted by the district or just approved by Executive Director (or someone else).

***MOTION #23:**

DEFEATED by BOARD VOTE

Motion: Odom/Maltagliati

III - A. CLASSIFICATION OF SCHOOLS

9. REQUESTED CLASSIFICATION PROCEDURES

REQUESTED CLASSIFICATION PROCEDURES

f. Bands with changes during Second Semester which affect the bands classification may apply for a new classification by submitting a written request, on school letterhead, stating justification for the request and the requested classification level, and must be submitted to the District Chairman, FBA Executive Director, and FBA President prior to the third meeting. This request must be signed by the band director and principal. **This request will be voted on by the district at the 3rd meeting.**

g. High School Bands may request **E** Classification and Middle School Bands may request MD. All Bands requesting a new Classification must perform for a Rating.

NOTE: All motions were approved.

***MOTION #24:**

DEFEATED by BOARD VOTE

D18-M4

Motion by Benjamin Potter to pay for plaques via MPA Online payments. This would enable district chairs to create invoices easily for school bookkeepers to cut checks for plaques. It would also enable . Seconded by Sara Johnson. Passed.

***MOTION #25: M. Dahlberg/A. Tindall to refer this to Josh Bula for possible implementation**

PASSED by the BOARD (Committee)

D19-M4

1. Adjust the sightreading levels in the handbook. A. Reddick/E. Goode - passed

A - sightread A (stays the same)

B/BB - sightread B/BB (stays the same, but change name to B) JAA/JA/JS-CC/JS-C/C/CC/D - sightread C/CC/D (change name to C) JB/JC/MB/MC - sightread MC (change name to D)

MD - sightread MD (stays the same, but change name to E)

Justification: Right now we are creating extra sight reading examples for groups that are reading the same level as other groups on stage (for example, JAA and CC both play two 3s on stage but one sightreads CC and one sightreads MB; JB and MB both play two 2s on stage, but one sightreads MB and on sightreads MC). MB/CC/C/D have the same guidelines on the rubric, yet we are creating different pieces for them. MB should combine with MC so MB does not sightread almost the same level that they are playing on stage. I think changing the names of the five levels of sight reading would be easier to understand if it was just A, B, C, D, E instead of them being so long and not inclusive of all the groups that are playing them.

***MOTION #26: B. Schofield/A. Tindall to refer this to the MPA Committee**

PASSED by the BOARD (Committee)

2. Change the study time for sightreading to be four minutes for the march. A. Reddick/E. Goode passed
Justification: Since we've changed to the books, the sight reading for the march has become more challenging and the overture has become easier. Overtures used to take a lot more time, but there have not been any repeats, DS al Coda, or DC al Coda, so these pieces do not need the full five minutes. The marches have consistently had many repeats across all sight reading levels and most groups are not able to make it through the piece during the study time.

***MOTION #27:**

DEFEATED by BOARD VOTE (addressed by the SR Committee)

3. Change the time limit to request to photocopy from a publisher from 14 days to 10 days. A.Reddick/D. Jones passed

Justification: If we are able to do title changes ten days in advance, we should be able to request music copy permissions when we officially select our music.

***MOTION #28:**

PASSED by the BOARD (Handbook)

4. Adjust these permutations of ratings concert/jazz ratings and make them the same for both district and state and clarify that these should also apply to the As, Bs, etc. in the boxes on adjudication sheets (As for superiors, Bs for excellents, etc.): A. Reddick/E. Goode passed

SSG, SSF, SGG, SSP - Overall Excellent

SEP, EEF, EEP, SFF, EFF, EGP - Overall Good

GGP, SPP, EPP - Overall Fair

Justification: We are not accounting for extremes in either direction, and those judge's opinions should have value for the overall rating. These were figured out by giving superior 5 points, excellent 4, good 3, fair 2, and poor 1, then dividing the total by 3 and rounding to the closest rating. I also do not understand why currently state and district have different rating permutations and think they should be the same.

***MOTION #29: A. Tindall/B. Schofield to refer this to the MPA Committee**

PASSED by the BOARD (Committee)

- Create a five year superior award for superiors at District Concert MPA. C.Gleaton/S.Vance

***MOTION #30: I. Schwindt/B. Scholfield to refer this to Finance & Awards Committee**

PASSED by the BOARD (Committee)

OTHER NEW BUSINESS:

Flex Band Arrangements

Motion (J. Cayer) to add the following words in red to the handbook.

Second by M. Mulligan

III. B. 1. b. Music performed at FBA Concert MPA's must be from the Approved FBA MPA Concert Music List. **Note: Flexible instrumentation editions from the Approved FBA MPA Concert Music List are not permitted.**

III. E. 2. a. Each band is required to play a march of the director's choice and two selections from the current Approved FBA MPA Concert Music List. **Note: Flexible instrumentation editions from the Approved FBA MPA Concert Music List are not permitted.**

***MOTION #31:**

PASSED by the BOARD (Handbook)

Motion (J. Cayer) Second by M.Clemente

On page 14 of the handbook, III C. 8. e., remove the “PG” rating from poor category on the “Final Ratings – Concert and Sightreading Ratings Combined” chart.

Rationale - This is a typographical error. The rating is listed in both the Fair and Poor category. According to our rules it belongs in the Fair category.

***MOTION #32:**

PASSED by the BOARD (Handbook)

Motion (J. Cayer) Second by B. Molineaux

On page 14 of the handbook, III C. 8. f., “State MPA Ratings Charts”, move the rating SSF from the Excellent column to the Superior column.

Rationale - According to the following note in our handbook this rating is listed incorrectly. “NOTE: If one of the three ratings is more than two divisions below or above the other two, that rating is disallowed in the Qinal averaging. Ratings falling into this category appear in the chart above.”

***MOTION #33:**

PASSED by the BOARD (Handbook)

Motion (J. Cayer). Second by Billy Luckett

On page 14 of the handbook, III C. 8. d., remove the statement “NOTE: Converting ratings to letter grades (S = A, E = B, etc.), one can determine the letter grade average for any combination of grades assigned.”

Rationale - This is a contradiction to the previous statement. If the rating SSF is awarded an overall Superior rating, the mean must be 90% or higher. The average of A, A, D is a B (the mean of 95, 95 and 65 equals 85).

NOTE: If one of the three ratings is more than two divisions below or above the other two, that rating is disallowed in the final averaging. Ratings falling into this category appear in the chart above.

NOTE: Converting ratings to letter grades (S = A, E = B, etc.), one can determine the letter grade average for any combination of grades assigned.

e. FINAL RATINGS - CONCERT AND SIGHT-READING RATINGS COMBINED

SUPERIOR		EXCELLENT		GOOD		FAIR		POOR	
Con. SR		Con. SR		Con. SR		Con. SR		Con. SR	
S S		S G		E F		G P		P F	
S E		S F		E P		F G		P G	
		S P		G E		F F		P P	
		E S		G G		F P			
		E E		G F		P S			
		E G		F S		P E			
		G S		F E		P G			

NOTE: A band rated two or more divisions lower in sight-reading than in the concert phase of the MPA will be rated one division lower in the final rating. A band rated two or more divisions higher in sight-reading than in the concert phase will be rated one division higher in the final rating.
ALSO NOTE: In the event a band is given music to sight-read that is higher than required, the sight-reading rating of the band will be raised one divisional level.

f. STATE MPA RATING CHARTS

SUPERIOR	EXCELLENT	GOOD	FAIR
SSS	SEE	SGG	SFF
SSE	SEG	SGF	EFF
SSG	SEF	EGG	GFF
	SSF	GGG	FFF
	EEE	EGF	
	EEG	GGF	
	EEF		

***MOTION #34:**

PASSED by the BOARD (Handbook)

MOTIONS THAT REQUIRE A VOTE BY THE MEMBERSHIP

#6 pg.13 #22 pg.38 #28 pg.40 #31 pg.40 #32 pg. 41
#33 pg.41 #34 pg.41

MOTIONS NOT REQUIRING A VOTE BY THE MEMBERSHIP

#1 pg.3 #2 pg.9 #3 pg.9 #12 pg.25

MOTIONS CONCERNING BY-LAWS CHANGE-additional votes needed

#5 pg.12 #7 pg.13 #10 pg.17 #16 pg.35 #17 pg.36 #18 pg.36
#19 pg.37

MOTIONS DEFEATED or DECLARED OUT OF ORDER

#4 pg.11 #8 pg.17 #9 pg.17 #11 pg.19 #14 pg.27 #15 pg.35
#20 pg.37 #21 pg.38 #23 pg.39 #24 pg.39 #27 pg.40

MOTIONS REFERRED TO COMMITTEES or TABLED

#13 pg.27 #25 pg.39 #26 pg.39 #29 pg.40 #30 pg.40

2025 ALL-STATE BANDS CLINICIANS

11/12 Symphonic Band: Dr. Douglas Phillips, Retired Director, Stetson University
9/10 Concert Band: Dr. Kyle Prescott, Director of Bands, Florida Atlantic University
HS Honor Band: Dan Wooten, Band Director, Niceville High School
7/8 All State Band: Dr. Devan Moore, Assistant Dir. of Athletic Bands, Florida State University
MS Honors Band: Tamara Lewis, Band Director, Sarasota Riverview High School
All State HS Jazz Band: Terell Stafford, Director of Jazz Studies, Temple University
All State MS Jazz Band: Mike Kamuf, Educator, Composer & Arranger.
All State Honors Big Band: Kenneth Boyd, Band Director, West Orange High School

2025 STATE MPA DATES (Proposed)

State S&E Northwest: TBA , Leon HS, Tallahassee
State S&E North: March 17-18, 2025: Matanzas HS, Palm Coast
State S&E Central: March 20-22, 2025: Lakewood Ranch HS, Bradenton
State S&E South: March 24-25, 2025: American Heritage HS, Plantation

State Band North: April 24-26, 2025: UF Phillips Center, Gainesville
State Band Northwest: April 28-29, 2025: NW Florida State College, Niceville
State Band Central: April 28-30, 2025: Riverview HS, Sarasota
State Band South: May 1-3, 2025: Broward College, Broward County, Davie

MPA CALENDAR DATES for 2024-25 (Reviewed/Updated and posted to the FBA website).

2024 STATE MPA REPORT - found at the end of these minutes.

2024-25 BOARD MEETINGS - DATES & PLACES

July 14-15, 2024 (Double Tree Hilton at SeaWorld)
December 6-7, 2024 TBA
May 16-17, 2025 (Orlando Marriott Lake Mary)
July 7-8, 2025 (Double Tree Hilton at SeaWorld)

GOOD OF THE ASSOCIATION

Swan Songs from: Derek Fields (Dist. 1), Haley Shimer (Dist. 3), Heather Lundahl (Dist. 7),
Katie Aucremann (Dist. 9), Brett Pikuritz (Dist. 21), Ian Schwindt (Past Pres.)

Hall of Fame - Stetson University: November 16-17, 2024
Summer Conference - 2024 (July 15-18): Double-Tree Orlando at Sea World
Summer Conference - 2025 (July 7-11) & 2026 (July 6-10): Double-Tree Orlando at Sea World

Congratulations to: Katherine McAllan (Astronaut High School): Rookie Teacher of the Year
Terra Childs (McNair Middle School): Rookie Teacher of the Year
Andrew Canella (Liberty High School): Osceola County Secondary Rookie Arts Teacher of the Year
Gerard Madrinan (Seminole High School): Pinellas County Teacher of the Year
Congratulations Jason Anderson and the Osceola County School for the Arts Jazz Band for making top 3 at the Essentially Ellington Festival.
Congratulations to the Douglas Anderson School of the Arts Jazz Band for their selection to the 2024 MidWest Clinic.

ADJOURNMENT: 1:05 pm.

Respectfully Submitted: Neil E. Jenkins, FBA Executive Director

HAVE A GREAT SUMMER!

Committees with NO REPORTS

Awards Committee: Charlene Cannon, Chair
Benevolence Committee: Mara Rose, Chair
Classification Task Force: Ian Schwindt, Chair
Clinics Committee: Bernie Hendricks, Chair
Commissioning Committee: Tremon Kizer, Chair
Composition Contest Committee: Chandler Wilson, Chair
Concert Music Committee: Charles Watford
Finance Committee (dictated by By-Laws): Ian Schwindt, Chair
FMEA Conference Facilitator: Nick Eggen
Hall of Fame Committee: Randy Folsom, Chair
Health & Welness: Dre Graham
Historian Committee: Brent Mounger, Chair
Mentoring Committee: Mario Ford, Chair
Past Presidents Committee: Ian Schwindt
Professional Resource Committee: David Plack, Chair
Reclamation Committee: Chad Norton, Chair
Retired Members: Jim Matthews
Small Schools Committee: Kelly Dorsey, Chair
Strategic Planning Task Force: Cathi Leibinger, Chair
Summer Conference Facilitator: Cathi Leibinger



FLORIDA BANDMASTERS ASSOCIATION, INC.
ASHLEY CROSBY
JR. HS/MS REPRESENTATIVE
E-Mail: JHMSRep@fba.flmusiced.org

Report to the Executive Board
May 17-18, 2024

The 2024 Honor Band was a great success. Kerry Waldo did a fantastic job with the ensemble. The room was filled with directors observing almost the entire time. Thank you to all who assisted in making the event a successful one- from re-seating auditions, setting up chairs and moving percussion, to covering me for breaks-it was truly a group effort and I am grateful for all of you.

Thank you to Hannah Jennings and Kristy Dell for all your work leading up to the event and organizing percussion-you are both incredible!

The conductor for the 2025 Middle School Honor Band will be Tamara Lewis.

There were 22 schools not selected for last year's band, they will be selected from first if they nominate a student. Please remind your district that if they nominated last year and did not get a student in to please nominate again!

The Middle School best practices document will be updated soon, I am forming a small group to review what we currently have in place and revise as needed. An update should be ready for review by the December Board meeting.

Thank you to my colleagues around the state for entrusting me with another term in this position. It is my honor to serve in this role and I will continue to do my best to represent you and your programs in the next 2 years. Please do not hesitate to reach out.

Respectfully Submitted,
Ashley Crosby, Junior High/Middle School Representative

FBA State Solo & Ensemble and State Band Report - 2024

Five sites were utilized for the State Solo & Ensemble, Jazz Band, and Auxiliary MPA events.

The South site was at Dreyfoos SOTA, West Palm Beach, March 20-21, 2024.

The Central site was at Horizon HS, Windermere, March 22-23, 2024.

The North site was at DeLand HS, DeLand, March 25-27, 2024.

The Northwest site was at Rutherford HS, Panama City, March 30, 2024.

The Collier County State Auxiliary MPA was at Palmetto Ridge HS, Naples, April 2, 2024.

Jazz Band participants totaled: 1655

South: 23 entries, 1 DNA

Central: 17 entries

North: 32 entries

Northwest: 6 entries, 1 DNA

S&E participants totaled: 3906

Auxiliary participants totaled: 1635

Four sites were utilized for the State Band MPA.

The Central site was at Vero Beach HS, Vero Beach, April 22-24, 2024.

The North site was at the Univ. of Florida/Phillips Center, Gainesville, April 25-27, 2024.

The South site was at Broward College, Davie, April 29-May 1, 2024.

The Northwest site was at Florida State Univ., Tallahassee, May 1-2, 2024.

Combined Expenses: **(A more detailed report will be provided at the July Board Meeting)**

Honorarium: \$71,700.00 (budget: \$62,000.00)

Other expenses:

Facility rentals: \$3,370.00 (budget: \$3,200.00) Refund to FBA: \$151.50

Security/Custodial: \$3,347.21 (budget: \$2,000.00)

S&E Piano Rental/moving: \$3,780.00 (budget: \$5,000.00)

Miscellaneous:

Recording expenses: \$10,732.26 (budget: \$12,000.00) pending Central State Audio

S&E Coordinator: \$4,000.00 (budget: \$4,000.00)

Hosting Donation: \$ TBA. (budget: \$4,000)

Total expenses: TBA

MPA Income from entry fees: \$157,885.04

Outstanding Entry/Late fees: \$1,756.00

The Listening Block schedule was developed to make sure each and every band has an audience when performing at the State Band MPA, and to give attending students the opportunity to hear groups they may not have opportunity to hear.

Most block schedules work best with five bands and with no more than six bands. There were a few four band blocks and 1 seven band block this year. Primarily due to changes made in the schedule to accommodate last minute notifications of testing issues (especially Cambridge).

Each band is able to stay in the auditorium for the performing groups entire performance before leaving for warmup.

A thirty-minute break was built into the Schedule to allow for smooth transitions from one Listening Block to the next, while other breaks were the one hour Lunch or Dinner break.

Again, many positive comments were shared with the Exec. Director about the Listening Block format, especially from the Adjudication panel. There were a few instances in which a band was late for their Listening Block due to bus issues, which were unavoidable. Only two instances occurred where the director did not stay for their entire Block, but a minimum of two bands were in the audience.

We need to keep this format going with a few tweaks here and there to make it flow smoothly. The ED spent way too much time as a policeman making sure students were in with their group listening to bands in their Block. Directors need to do a better job of making sure their students are where they should be.