

THE FLORIDA BANDMASTER

(Bulletin of the Florida Bandmasters Association, Inc.)

89th Year, No. 5

Pembroke Pines, Florida

May 27, 2025

The FBA SUMMER CONFERENCE and JAZZ INSTITUTE

July 9-11, 2025

Adjudication Training: July 8 (Freedom HS)

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. Paula Crider, Professor Emerita at The University of Texas**, 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 11. The FBA Business Meeting will be held Thursday morning (July 10) at 8:45 am. A complete schedule of Adjudicator Training Sessions is available on Monday (July 8) 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 Wednesday morning through Thursday morning. Pre-registration for the Conference/Jazz Institute is \$60 and \$75 on site.

The **2026 FBA Summer Conference** is scheduled for July 7-10 at the DoubleTree by Hilton Orlando at Sea World.

2025-26 FBA/FMEA/NAfME MEMBERSHIP RENEWAL

If you have been a member of FMEA/NAfME, your 2025-26 FBA/FMEA/NAfME membership renewal may be found on the FMEA website. USE THE FORM to remit your dues payment, or register online through the website. 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, 2025

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, 2025: 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: 2024-25

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

Excelcia Music Publishing
Larry Clark

Lakeside Jazz Festival, Inc.
David Martin

PROCEEDINGS OF THE EXECUTIVE BOARD

Florida Bandmasters Association

Orlando Marriott Lake Mary

May 16-17, 2025

Friday, May 16: The Meeting was called to order at 1:00 pm.

President Jeff Cayer invited everyone to introduce themselves.

The Meeting Minutes are reflected by the Agenda Order, not the order it occurred.

BOARD MEMBERS PRESENT WERE:

President - Jeff Cayer	Dist. 5 - Billy Luckett	Dist. 14 - Lawrence Shane
Past President - Bernie Hendricks	Dist. 6 - Kerry Waldo	Dist. 15 - Charles Moorner
President Elect - Michael Antmann	Dist. 7 - Bruce Herrmann	Dist. 16 - Francisco Williams
JH/MS Rep - Ashley Crosby	Dist. 8 - Michael Clemente	Dist. 17 - Paul Arnold
Exec. Director - Neil Jenkins	Dist. 9 - Joe Sipiora	Dist. 18 - Mark Dahlberg
Dist. 1 - Sean Dyke	Dist. 10 - Jennifer Zahn	Dist. 19 - Brittany Schofield
Dist. 2 - John Harcus	Dist. 11 - Chuck Evans	Dist. 20 - Edgar Rubio
Dist. 3 - Erin Whalley	Dist. 12 - Mindi Mulligan	Dist. 21 - Tina Larsen
Dist. 4 - Amy Beres	Dist. 13 - Clint LaFlam	Dist. 22 - Annabelle Robinson
		Dist. 23 - Scott Abbott

ROLL CALL & INTRODUCTION OF INCOMING OFFICERS & GUESTS

Absentees: None

Incoming Officers: Joseph Powell (Dist. 6), Michael Weintraub (Dist. 8), Amber Hansen (Dist. 12), Craig Denny (Dist. 14), David Gonzalez (Dist. 16), Lederian Townsend (Dist. 18)

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), Shelby Chipman (FMEA Past Pres.), Charlene Cannon (Adjudication Committee), Dayna Cole (S&E Committee), Hannah Jennings (All State Bands Committee)

READING OF PREVIOUS MINUTES - Minutes of the December 2024 Executive Board and January 2025 General Business Meetings - **No Corrections** - Both stand approved as printed on the FBA website.

TREASURER'S REPORT - as of May 1, 2025

*Figures in () indicate report at last Board Meeting, December 2024

FBA Operating Account (\$129,790.38)	\$ 42,518.78
FBA Commissioning Acct. MM (\$33,408.44)	\$ 33,409.81
FBA Transfer Acct. MM (\$40,280.01)	\$ 27,856.26
FBA Severance Account CD (\$50,239.08)	\$ 50,251.61
FBA Hall of Fame CD (\$48,395.28)	\$ 48,407.35
FBA Emergency Fund MM (\$118,951.92)	\$132,951.92
FBA Reserve Investment Account (\$118,901.11)	\$118,901.11

JR. HIGH/MIDDLE SCHOOL REPRESENTATIVE REPORT - Ashley Crosby (No report)

READING OF COMMUNICATIONS - None

FMEA REPORT - Jeff Cayer



FMEA Report to the FBA
Re: FMEA Board of Directors Meeting
May 14-15, 2025
Orlando Marriott Lake Mary

Reading of the [FMEA Mission Statement](#)
Audit/Financial Reports for FMEA and CFAE

Marketing and Communications

Discussion Groups

Executive Director's Report - Kathleen Sanz
[Membership Report](#)
Legislative Issues/Advocacy Update (PE credit for Marching Band)
Florida Seal of Fine Arts

Component Reports

[Florida Bandmasters Association](#) (FBA)
[Florida Elementary Music Educators Association](#) (FEMEA)
[Florida Orchestra Association](#) (FOA)
[Florida Vocal Association](#) (FVA)

Council Reports

[Florida College Music Educators Association](#) (FCMEA)
[Florida Music Supervision Association](#) (FMSA)
[Florida National Association for Music Education Collegiate](#) (FNAfME Collegiate)
[Multicultural Network](#)

Future Meeting/Event Dates

FMEA Multicultural Network Workshop - June 20, 2025, St. Thomas University

1. FMEA 2025 Teach Music Coalition "Our Music World: Today and Tomorrow" - June 24-26, 2025, Omni ChampionsGate
2. Emerging Leaders June 27, 2025 - Omni ChampionsGate
3. Florida Bandmasters Association Summer Conference - July 9-11, 2025, Doubletree Orlando Seaworld
4. Florida Vocal Association Summer Conference - July 23-25, 2025, Hilton Altamonte Springs
5. FMEA September Board Meeting - September 14-15, 2025, Embassy Suites Tampa Downtown
6. Florida Orchestra Association Fall Conference - October 16-17, 2025, Orlando
7. Florida NAfME Collegiate Fall Conference - TBD
8. FMEA Annual Professional Learning Conference - January 14-17, 2026, Tampa Convention Center

Respectfully Submitted,
Jeff Cayer, Ed.D.

REPORTS OF STANDING COMMITTEES

Adjudication Committee - Charlene Cannon	Report page 6-7
All State Bands Committee - Hannah Jennings	Report page 7-8
Clinics Committee - Jeff Cayer	NO REPORT
Concert Music Committee - Charles Watford	NO REPORT
Ethics Committee - Tamara Lewis	Report page 9-10
MPA Committee - Michael Antmann	NO REPORT
Finance Committee - Bernie Hendricks	NO REPORT
Past-Presidents' Council - Bernie Hendricks	NO REPORT
Professional Resource Committee - Jay Watkins	NO REPORT
Sight-Reading Committee - Tom Dougherty	Report page 10-11
Solo & Ensemble Committee - Dayna Cole	Report page 13-14
Benevolence Committee - Mara Rose	NO REPORT
Commissioning Committee - Erin Bodnar	Report page 15-16
Auxiliary Committee - Chris Bonner	Report page 17

REPORTS OF SPECIAL COMMITTEES

Awards Committee - John Nista	NO REPORT
Classification Task Force - Dre Graham	Report page 17-18
FBA Composition Contest - Chandler Wilson	NO REPORT
FBA Conference Facilitator - Nick Eggen	NO REPORT
Hall of Fame - Eddie Steadman	NO REPORT
Health & Wellness - Dre Graham	NO REPORT
Historian - Tim Groulx	NO REPORT
Jazz Band Committee - Rick Fowler	Report page 18-19
Legacy Project - Tina Laferriere	Report page 19
Marching Band Task Force - Jody Dunn	NO REPORT
Mentoring Committee - Amber Hansen	Report page 20
Retired Members – TBA	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 2025

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

New

Angela Glover, Piano S&E Only - District 2
Myles Moore, WW S&E - District 4
Christopher Greco, WW S&E - District 5
Jonathan Sims, Brass S&E - District 5
Carl Shafer, WW S&E - District 6
Jonathan Brown, Brass S&E - District 8
Seth Housman, Percussion S&E - District 10
Natalie Janas, Brass S&E - District 10
Rad Bolt, S&E Brass, District 12
Steve Gardner, Brass S&E - District 13
Josephine Camacho, Brass S&E - District 14
Claire Ramirez, WW S&E - District 15
Tatiana Rodriguez, Brass S&E - District 15
Christina Ledford, WW S&E - District 17
Craig Eason, Brass S&E - District 19
Sean Wallace, Brass S&E - District 19
Alexander Buck, Brass S&E - District 21
John Partin, Brass S&E - District 21
Imer Santiago, Brass S&E - District 23

Adding Categories

Luke McManus, Concert - District 3
Harolyn (Haley) Shimer, Concert - District 3
Michelle McCarthy, Sight Reading - District 5
Chris Shultz, Concert - District 7
Jonte Petty, Concert - District 8
Jay Garey, Concert - District 10
Shayla Bryan, Concert - District 12
Victor Villaorduna, Concert - District 15
Robert Keating, Jazz - District 20
David Morden, Concert - District 21
Ryan Whalen, Concert - District 21

The Adjudication Manual is under review. Updates, as of May 2025, are highlighted in yellow.

- Page 5: Internship Requirement for Concert MPA
- Page 6: Internship Requirement for Sight Reading
- Page 6: S&E Caption Clarifications
- Page 6: Hiring within District
- Page 6: Vendors as Adjudicators

Remaining updates include a new/clickable Table of Contents, reformatting the layout of the content, and the following clarifications:

- Renewal process for re-joining/renewing Adjudication status for a former Adjudicator who moved to another state and has returned.

- Notification process for the removal of Adjudicators who no longer qualify due to ratings.
- Process for the removal of Adjudicators who no longer qualify due to non-attendance at MPA. This includes discussion about the use of waivers from the Executive Director.

Please remember to review adjudicator requirements prior to voting on nominations at district meetings.

- If someone is nominated that does not meet the requirements, they should be informed by the district chair at the meeting.
- If someone is nominated that does meet the requirements, district chairs are encouraged to follow up with next steps for the prospective adjudicators. There is no automatic process of notification to the committee that someone has been nominated for an adjudication category.
- If you receive an email regarding the internships, please be sure to forward it in a timely manner.

The placement of highly qualified adjudicators on our list is paramount, and the hiring of adjudicators is of the utmost importance.

Respectfully Submitted, Charlene Cannon, Chair

Adjudication Committee Members:

Michael Antmann
Derek Fields
Monica Leimer
Chandler Wilson

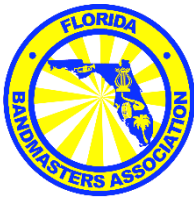
***MOTION #1:** Motion from Committee/2nd by P. Arnold: to add the list of those completing the Internship Training to the Adjudicator List.

PASSED by the BOARD

***MOTION #2:** Motion from Committee/2nd by John Harcus: 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: Michelle McCarthy
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: Ryan Schulz
Middle School Jazz Band Coordinator: Tim Ostrow
High School Honor Big Band Coordinator: Matt Flenner
High School Jazz Band Coordinator: Rick Fowler
Members at Large: Jeff Adams, Bill Guthrie, Evan Rogovin

May 2025 Report

- The Middle School, Concert Band, Symphonic Band, and Jazz Band Requirements were posted to the FBA site on Thursday, May 1, 2025.
 - The scale ranges have been adjusted for the following instruments:
 - baritone saxophone - middle school and concert band
 - trumpet - 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 2026 bands.
 - MS Honor Band Conductor- Paul Morton
 - MS All-State Band Conductor- Dayna Cole
 - HS Honor Band Conductor- Ian Schwindt
 - 9/10 Concert Band Conductor- Robert Ponto
 - 11/12 Symphonic Band Conductor- Colonel Don Schofield
 - MS Jazz Band Conductor- Dr. Jeremy George
 - HS Honor Big Band Conductor - David Springfield
 - HS Jazz Band Conductor- Dr. Sherrie Maricle
- Last year's sight reading has been added to the website.
- The percussion sight reading will be written new each year. Past years percussion sight reading will be added to the website.

The following suggestions from districts were reviewed:

District 3:

While other groups do re-seating at All-State, can percussion do a sectional, so we have time to work on techniques (specifically with auxiliary instruments).

- Yes, absolutely. Most of the All-State groups are already doing this. The band coordinators will work with their percussion coordinators to make sure a sectional happens during the reseating audition window.

District 17:

Extend the All-State trumpet scale ranges. Extend MS trumpet to high C, 9/10 to high D, 11/12 to high Eb.

- These trumpet ranges were extended.

Addition of a 9-12 high school percussion ensemble to All-State.

Rationale: Percussion students should have the opportunity to play advanced percussion literature with a respected clinician in the field. This gives them the opportunity to actually play rather than being discouraged in the band or orchestra.

- This is still being discussed in the committee. We plan to have a proposal to submit by the September FMEA board meeting.

Respectfully Submitted,
Hannah Jennings, Chairperson

***MOTION #3: Motion from Committee to approve the All-State Audition Materials as posted. 2nd by A. Crosby: PASSED by the BOARD**

ETHICS COMMITTEE - Tamara Lewis



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 2025 Report to the Executive Board:

It is a trying time to be in education with external stresses from our politicians. It makes it easy to be short in temper with each other. It is our responsibility to stay positive for our students and most importantly, to lift each other up. Any disagreements in policy or procedure for the Florida Bandmasters Association must be appropriately discussed at FBA meetings.

I would like to take this opportunity to share with the board and FBA membership some themes from conversations that I have had with members over the past few months.

- Specific disparaging comments about members sent via group email
- Texting personal attacks using vulgar language
- Members potentially circumventing the classification system

All of these issues could be considered violations of our ethics code. With the conversations in mind, the committee would like direction from the executive committee on potential consequences for ethics violations beyond sending a letter from the executive director to the member. Our committee would discuss and bring back recommendations at the December board meeting.

As a reminder, District Chairpersons should report any ethics violations to the president, executive director, and/or ethics committee. Any member can report an ethics violation and we will not accept a report of violation from a non-member. It is imperative that District Chairs are keeping track of their membership to ensure that members are selecting the correct category (active, associate, etc).

The ethics committee will only address a potential violation if it is brought forth by a member, in writing. The committee will then meet to discuss. If you are not sure if a situation meets the criteria for action by the committee, please reach out and I am more than happy to discuss by phone. Please email - ethics@fba.flmusiced.org and I will set up a time to talk.

I have included a copy of the Code of Ethics from the following page.

From the By-Laws, page 6

F.B.A. 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.

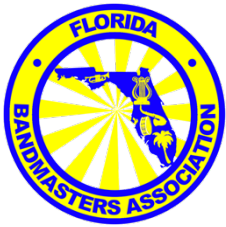
The Constitution and By-Laws of the ASSOCIATION exist for the purpose of codifying and facilitating the stated philosophy, and to provide the means for change and amendment as needed.

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.

SIGHT-READING COMMITTEE - Thomas Dougherty



FBA Sight-Reading Committee
Thomas Dougherty, Chair
 sightreading@fba.flmusiced.org

FLORIDA BANDMASTERS ASSOCIATION *SIGHT-READING COMMITTEE REPORT* May 2025

Committee Members:

- **Josh Blair** - Plant City High School (*Plant City*)
- **Christopher Bowen** - Osceola Middle School (*Okeechobee*)
- **Jesse Bryant** - Rochelle School of the Arts (*Lakeland*)
- **Tom Dougherty** - Jensen Beach High School (*Jensen Beach*)
- **Nick Eggen** - Viera High School (*Viera*)
- **Dr. Dré Graham** - Rawlings Elementary School (*Gainesville*)
- **Amy Isenhower** - Oak Hammock K8 School (*Port Saint Lucie*)
- **Michael Jennings** - Lake Weir High School (*Ocala*)
- **Dr. Steven Kelly** - Florida State University (*Tallahassee*)

I would like to extend my sincere gratitude to the dedicated committee members who generously contributed their time and expertise to this year's process. Their thoughtful insights and hard work were essential in preparing the materials for the 2024–2025 school year. We greatly value their commitment to supporting music education across our state. Thank you!

NEW for 2025 was a published list of required percussion instruments for each sight-reading classification. The committee will continue to publish a list of percussion instruments for the 2025-2026 sight-reading and beyond.

MOTIONS:

From the July 2024 (Summer) Board Meeting:

The following motion was sent to the executive board in July of 2024 (*Motion #21: 2nd by P. Arnold - pg. 17 of Summer 2024 bulletin*) by the **MPA Committee** (submitted by Nick Eggen).

It was sent to the sight-reading committee and the sight-reading committee is in favor of this motion as worded.

Proposal from MPA Committee (written by Nick Eggen):

Motion to accept an updated version of the “Concert and Sight-Reading Music Requirements: Seconds Bands: High School Second Band” chart in the FBA Handbook (Page 8).

This updated chart would alter only the Sight-Reading Music Class of four classifications: J/S-CC, J/S-C, CC, & C.

UPDATED CHART

Concert and Sight-Reading Music Requirements Seconds Bands

High School Second Band

9-12 Enrollment	Class	10-12 Enrollment	2nd Band Class	Music Grade						Sight-Reading Music Class
				I	II	III	IV	V	VI	
2501 & up	A	2001 & up	CC			2	0	0	0	C, CC, D
1876-2500	BB	1526-2000	C		1	1	0	0	0	C, CC, D
1251-1875	B	1051-1525	C		2	0	0	0	0	C, CC, D
626-1250	CC	526-1050	C	1	1	0	0	0	0	MC
626-1250	J/S-CC		C	1	1	0	0	0	0	MC
1-625	C	1-525	C	2	0	0	0	0	0	MD
1-625	J/S-C		C	2	0	0	0	0	0	MD

New School D - Enters any HS Class based on grade(s) of music selected

Rationale:

- See following pages for details on rationale
- Some time ago, the FBA altered Sight-Reading Requirements for Third Bands, assigning them the MC Sight-Reading Music, which aligned more closely to their Required Music Grades.
- Assigning the MC and MD Sight-Reading to the Second Bands for the J/S-CC, J/S-C, CC, & C Classifications does much the same, allowing them to Sight-Read music that aligns more closely to their Required Music Grades.

Things of note:

- A J/S-CC & J/S-C “First Band” would sight-read C/CC/D
 - The same is true for CC & C “First Bands”
 - CC & J/S-CC are required to play two Grade III’s
 - C & J/S-C are required to play a Grade II & a Grade III
- On the next page, the “Second Band” chart will show that these classifications are required to sight-read the same, C/CC/D
 - CC, C, J/S-CC, J/S-C
 - CC & J/S-CC are required to play two Grade II’s
 - C & J/S-C are required to play a Grade I & a Grade II
 - *It is likely more appropriate to have “Second Bands” in these classifications sight-read MC*

On the next page, the “Third Band” chart will show that if these classifications have a “Third Band,” they would sight-read MC - Refer to Handbook Charts

MOTION #21: from Committee - 2nd by P. Arnold to send to the Sight-reading Committee
MOTION PASSED by the BOARD (to Committee)

***MOTION #4: Motion from Committee - 2nd by P. Arnold: to accept the updated SR Chart**
PASSED by the BOARD

SUGGESTIONS:

From the December 2024 Board Meeting:

D15 - Meeting 1

Jordan Sawyer moved that FBA compel compositions utilized for sight reading not “pay closer attention to the music limitations created by Excels and FBA” but meet the expectations as specifically outlined. The motion was seconded by Heston Curry. The district voted to carry the motion forward. 2 were opposed. Rationale: This item is brought up annually, it is clear that the pre-published music utilized for sightreading fails to meet the purpose of sight-reading adjudication by consistent conversation. If the music used for this adjudication met the limitations as specifically outlined it would serve the membership in selecting appropriate curricular material for “at sight” capabilities of students; let the communication show that this is not a pedagogical perspective, but one of process, by establishing and adhering to clear and precise criteria, the sight-reading process will acutely reflect the musical achievement of students enrolled in band through the state of Florida. Please let this motion reflect that the submitting party has a record of only Superior ratings across his career in sight-reading.

Thank you so much for sharing your feedback with us! With new leadership on the committee this year, we want to reassure everyone that we are still dedicated to making thoughtful decisions to enhance future MPA sight-reading experiences. We’re really looking forward to the 2025-2026 school year and understand that there are some concerns about music selection. The committee will review the current content limits listed on the FBA website to ensure the music selected meets the diverse needs of all programs and helps students succeed in the sight-reading process.

From the December 2024 Board Meeting:

D23 - Meeting 2

Sight Reading Committee: In the Handbook (page 7) , there is an MA classification listed in the handbook under the sight-reading lists. Do we still have this classification?

As indicated in the December 2024 bulletin, this will be taken care of and adjusted during the July 2025 board meeting. Thank you!

If you have any questions, please feel free to contact me at: sightreading@fba.flmusiced.org.

Respectfully submitted,



Tom Dougherty, *chair*
FBA Sight-Reading Committee

SOLO & ENSEMBLE COMMITTEE - Dayna Cole

May 2025 Executive Board Meeting
Solo & Ensemble Music Committee Report
Dayna Cole, Chair

1 - There continues to be an issue with cuts being made in Grade 5, 6, 7 solos. I have asked for our State Adjudicators to chime in on this upper-level repertoire to be specific with movement requirements: if the piece needed a double time block, or if the piece was too lengthy for the double time block and should be possibly removed from the list. There are some pieces, even with the double time block, that are just too lengthy for an S&E performance.

2 - Movement requirements need to be specified on the S&E List for ALL GRADE LEVELS. There have been problems with adjudicators putting solos through to State when the student has not performed the required movements. Aside from qualifying for State, multi-movement requirements need more specification to avoid any issues.

3 - I would like to recommend that Piano solos be allowed ONLY for students who are members of a performing ensemble within the Band program at their school.

FBA is not responsible for providing a venue for non-Band students to perform Piano solos at our S&E MPA's. There are some schools who have dedicated Piano programs with dedicated Piano teachers. Sometimes these schools register up to 30-40 solos and then get frustrated when the instructor does not feel their students are getting quality feedback. We do have some adjudicators on our list that also play Piano, but they are not dedicated Piano adjudicators and Districts do not hire dedicated Piano adjudicators.

There was a complaint at State S&E about the quality of adjudication for a Piano solo, and I have had Piano teachers be extremely rude concerning the music on the list and telling me how inept I am at my job. With All State auditions, students who audition on Piano must be a member of a performing ensemble. I believe it should work the same with S&E.

As an aside - a Piano teacher can join FBA as an ACTIVE FULL member which gives their students the right to participate in our S&E MPA's. I believe we should change the wording of the ACTIVE FULL category to be specific to Band Directors so Piano teachers cannot join as FULL ACTIVE and register their Piano students for our S&E MPA's. If a Piano teacher joins as an Adjunct Member it does not give their students the right to participate in S&E - it only allows for All State Auditions - and even then, the student must be in a performing ensemble.

4 - This S&E Chair has never been in favor of cuts other than piano introductions. III-G, Section 4,h of the Handbook discusses making appropriate cuts such as repeated sections or accompaniment interludes. Repeated sections - YES. Cutting interludes increases the demand on the soloist. If a solo is too lengthy for a single slot, the solo should automatically be assigned a double time slot. If the solo is too lengthy for a double time slot it should be removed from our list.

5 - I would like to be able to provide each District Chair with the attached form to give to all S&E Adjudicators at the start of their District S&E MPA. These forms can be scanned and sent to my email. I welcome any input to this form, but I think the form will help tremendously in trying to update and clarify the list.

Dayna Cole, Chair: Solo & Ensemble Committee

Solo & Ensemble Evaluation Sheet

Adjudicator's Name: _____

Name of Solo: _____

Composer / Arranger: _____

Current Grade: _____

This piece:

Should be a Grade _____

The following movements should be listed as a Grade _____

The following movements should be listed as a Grade _____

The entire work should be listed as a Grade _____

This solo requires a Double Time Block _____

This piece is too long to be on the list even with a Double Time Block _____

- 1> Please familiarize yourself with III-G Section 4 of the FBA Handbook for clarification of music requirements for S&E MPA.
- 2> Solos should be played UNCUT except for the introduction. If a student makes cuts that are inappropriate or that compromise the integrity and grade level of the solo, the student's final rating should be lowered by one.
- 3> If a student plays a State Qualifying Solo that has a Cadenza, the Cadenza should be performed at the District Level.
- 4> If a student plays an arrangement of a solo – not a standard edition – regardless of the publisher, the solo should be disqualified.
- 5> If a student plays the wrong movements, or the incorrect movements, of a solo that has specified movements, the student's final rating should be lowered by one. If the solo is a State Qualifying solo, the solo should NOT be allowed to get through District.

COMMISSIONING COMMITTEE - Erin Bodnar



FLORIDA BANDMASTERS ASSOCIATION, INC.

ERIN BODNAR, *COMMISSIONING COMMITTEE CHAIR*

University of North Florida

1 UNF Drive

Jacksonville, FL 32224

E-Mail: commissioning@fba.flmusiced.org

Committee Members: Brian Dell, Plant HS; Tremon Kizer, UCF; Matt McCutchen, USF; Chandler Wilson, Stetson; Josh Hobbs, JW Mitchell HS; Victoria Donahoo, Pace HS; Emily Roberts-Asbeck, Stuart MS

May 2025 Report

Current Projects:

1. Omar Thomas' composition will be premiered by the 2026 Florida Intercollegiate Band at the FMEA Conference conducted by Dr. Ricky Fleming. This was a joint commission by the FBA Associate Members and the FBA Commissioning Committee. A Q&A session has been submitted on behalf of Omar Thomas by Erin Bodnar and Matt McCutchen.
2. David Springfield (Valdosta State University) has been commissioned to compose for the 2026 HS Honor Jazz Band at the FMEA Conference.
3. The winners of the 2024 FBA Joe Kreines Young Composer Competition were Christopher Artau and Clare Howard. Christopher Artau's piece *20* will be performed by the Nine Star Honor Band conducted by Mara Rose at the Summer Conference.
4. We are adding a repository of scores/recordings to all the pieces we have commissioned to the FBA website as a resource for directors. The project is currently in progress.
5. At the December Board meeting we put forward a motion to create a program that allows the FBA membership to apply for commissioning grants. We were asked to determine the maximum amount to be awarded and put forward a motion at the May Board Meeting. (Please see attached document: *FBA Commissioning Grant Application*)
MOTION: To create a program that allows the FBA membership to apply for commissioning grants through the FBA Commissioning Committee. Funds will be awarded from the Late Fees and Special Commission Checking account up to a maximum amount of \$750 per request with up to two awards per year for a maximum amount of \$1500 per year. There is currently \$31,201.11 in the account.
6. It is not the philosophy of the Commissioning Committee that all works commissioned should be added to the FBA Concert Music List. Just because a work is commissioned by the FBA doesn't mean it meets the philosophy of the Music Committee. It is the goal of the Commissioning Committee to commission a wide variety of works from a wide variety of composers, who in turn may choose to compose a piece that is not a "MPA" worthy composition. With that said, there are some of the FBA commissioned works that are on the Concert Music List. The works in bold below are the ones on the FBA Concert Music list.

Past Commissions:

2025 – Katahj Copley, *SITRUHS* for the 2025 9/10 All-State Concert Band

2025 – Matt Kamuf, *Morning* for the 2025 MS All-State Jazz Ensemble (**published**)

2024 – Jodie Blackshaw, *Living Wild on a Tamed Planet* for the 2024 MS All-State Band

2024 – Ellen Rowe, *Caveat Emptor* for the 2024 HS All State Jazz Ensemble (**published**)

2023 – Viet Coung, *Deciduous* for the 2023 11/12 All State Symphonic Band (**winner of the 2023 NBA Revelli**)

2023 – Kimberly Archer, *Let Me Sing You to Sleep* for the 2023 Nine-Star Honor Band

2023 – Victor Lopez, *Merengue Express* for the 2023 MS All-State Jazz Ensemble

2023 – Michele Fernandez, *Ardiente* for the HS All State Jazz Ensemble

2022 – Robert Longfield, *Exulant Visions* for the 2022 Florida All-Community Band

2021 – Jeff Traster, *Way Down* for the 2021 Nine-Star Honor Band (*published*)
 2021 – Victor Goines, *Blues at the Roundabout*, for the 2022 All-State Middle School Jazz Band
 2019 – Haley Woodrow, *HIM*, for the 2020 All-State Middle School Band (*published*)
 2019 – Scott McAllister, *In Praise of Joe*, Consortium for Joe Kreines lead by UCF
 2018 – Andrew Boss, *Hero*, for the 2019 Stetson University Hall of Fame Concert in memory of Bobby Adams (*published*)
 2018 – Alan Baylock, *Youngblood*, for the 2019 All-State High School Jazz Band
 2017 – Josh Hobbs, *Octamarch*, for the 2019 Nine Star Honor Band (*published*)
 2017 – Andrew Boss, *Blood Moon Ablaze*, for the 2018 Nine Star Honor Band (*published*)
 2017 – Baljinder Sekhon, *Colors of Light*, Consortium for retirement of John Carmichael from USF (*published*)
 2017 – Mark Taylor, *I'm Down With That*, for the 2018 All State HS Jazz Band (*published*)
 2017 – Jack Stamp, *Waiting for the Sunlight*, for the 2018 All State Middle School Band in memory of Linda Mann (*published*)
 2016 – Chandler Wilson, *Sunscapes*, for the 2017 Nine Star Honor Band (*published*)
 2016 – Michael Markowski, *Reckoning*, for the 2017 All State Concert Band (*published*)
 2015 – Brant Karrick, *Florida Portraits*, for the 2016 Nine Star Honor Band (*published*)
 2015 – William Brusick, *With Solemn Gratitude and Joy*, In memory of Duane Hendon for the 2016 All-State MS Honor Band (*available from the composer*)
 2015 – Larry Clark, *Mr. Bartow March*, Co-Commissioned with the Bartow Adult Band and Bartow HS honoring Mr. John DeYoung for the 2016 All-State Concert Band (*published*)
 2015 – Robert Sheldon, ***Der Lehrmeister***, In memory of Jack Crew for the 2016 All-State HS Honor Band (*published & on FBA Music List*)
 2015 – Paul Baker, *One More Twice*, for the 2015 Glades MS Jazz Band Midwest Performance (*published*)
 2015 – David Maslanka, *Hosannas*, Consortium for Gary Green's Retirement (*published*)
 2014 – Paul Basler, *Journey*, for the 2015 Nine Star Honor Band
 2014 – Julian Bryson, *Clarion Call*, Co-Commission with FVA for 2015 All-State Concert Orchestra and Chorus (*published*)
 2002 – David Gillingham, ***Council Oak***, premiered by the 2003 All-State HS Symphonic Band (*published & on FBA Music List*)
 2002 – James Welsch, *The Summit Overture*, 2002 FBA Grade 1 Contest Winner
 1995 – Greg Dyes, *The Sun and the Moon*
 1994 – Mark Camphouse, ***A Movement for Rosa*** (*published & on FBA Music List*)

***MOTION #5:** Motion from Committee to approve Commissioning Grants as presented in #5 above. 2nd by L. Shane

PASSED by the BOARD

(See Application Form at end of these Minutes, page 42)

AUXILIARY COMMITTEE - Chris Bonner

Auxiliary Committee Report - May 2025

The Auxiliary Committee has discussed and expressed concern with dance solos, primarily at the state level, lacking in dance elements as stated in the F.B.A. handbook. Routines that are earning a superior rating at the district level are lacking the vocabulary to earn a superior rating at the state level. We ask that the district chairs encourage their directors to share, and discuss the pertinent portion of the handbook that discusses elements that are expected to be included in the routine. As stated, these concerns are primarily in the dance solos category.

The committee has also noticed in solos of all genres, that there is a disconnect between the student's choreography, and the style of music used in the performance. Again, we ask that directors be encouraged to engage with their students and help them create dynamic routines that fit their musical selections. It is recommended that directors have periodical "recital" time in class, or at rehearsal where the students will perform for each other, and the director and staff can provide feedback as the solo develops. As the music professional, it is the directors responsibility to help guide and shape these routines. These recitals will also help avoid rules violations that can negatively impact the student's rating at M.P.A events.

There are no proposed changes to the handbook at this time.

Sincerely,

Christopher Bonner
Auxiliary Committee Chairman
Florida Bandmasters Association

Committee Members:

Linda Boone
Cathy Kersten
Russell Bertles
Tanya Jackson

CLASSIFICATION TASK FORCE - Dr. Dakeyan Graham

FBA Classification Task Force Report May 2025 Chairperson: Dr.³ Dakeyan Graham

Task Force Members:

Paul Arnold, Director of Bands, Callahan Middle School, Callahan, FL
Amy Beres, Director of Bands, Bishop Middle School, Gainesville, FL
Lee Commander, Director of Bands, Leon High School, Tallahassee, FL
Chris Dunn, Bell High School, Bell, FL
Brian Dell, Director of Bands, Plant High School, Tampa, FL
Samantha Maltagliati, Director of Bands, Sandalwood High School, Jacksonville, FL
Dr. Devan Moore, Assistant Director of Athletic Bands, Florida State University, Tallahassee, FL
Jennifer Rolle-Brown, Director of Bands and Orchestra, Ocoee High School, Ocoee, FL

Update:

- Throughout the 2025 FMEA conference and early Spring semester, Task Force members reached out and spoke to FBA members about current proposed suggestions and discussions the members had have.
- At the beginning of the spring semester, the Task Force added 2 additional members to the group to ensure that small/rural and middle schools had sufficient representation. (Paul Arnold – additional middle school representative and district chair voice; Chris Dunn – small schools committee representative).
- Through numerous discussions, the task force has developed a student/program-centered method of classification that increases flexibility and accountability for ensembles throughout the state.
- One of the primary goals in working to develop a new, more equitable system was in part to decrease the number of ensembles who request classification each year due to requirements not directly relating to the ensemble in which they are instructing.

- A sample of schools from District 4 were used to project the impact of the new system in comparison with the current system. 21 schools responded to the request for their Ensemble Aggregate Score (EAS) – ultimately, this will be calculated by MPA Online when directors input their information for their ensembles. After applying the new system, the below results were discovered:
 - o Out of the 21 participating ensembles, **ON THE NEW SYSTEM**, the majority either stayed the same or increased in music performance requirements (9 went up, 4 remained the same, 7 decreased, 1 NA – Comments Only)
 - o Out of the 21 participating ensembles, **ON THE NEW SYSTEM**, the majority either played music higher than their required performance level or at the same as their identified classification (8 played higher than required, 7 played at the classification level, 6 played below the classification level)
 - Of the 6 bands that played below their required performance level, 4 were either a 2nd, 3rd, or 4th middle school band, 1 was a new school, and 1 performed for “comments only”.
- The proposed classification form is attached to this report (found at end of these minutes).
- The Task Force has worked diligently to provide a program that is student and program centered, and not school-based.

Dakeyan C. Graham, Ph.D., Ed.D., DMA
FBA Classification Task Force Chair

***MOTION #6:** Motion from District/2nd by F. Williams. Motion by P. Arnold/M. Clemente: to Table for further discussion.

PASSED by the BOARD

JAZZ BAND - Rick Fowler

Florida Bandmasters Association Jazz Committee Report - May 2025

1) ALL STATE Audition material is posted on the FBA Website. This year the MS will not have major scales as a portion of their jazz audition, only the chromatic. The HS went with a Bb Blues Improv as well as Rhythm Changes (in Bb) for our required improv material. The recordings were provided as well as chord sheets for both. The MS process has numerous teaching links embedded in the information. It is our hope that this will assist directors to help their students audition as well as have backtracks throughout their preparation process. The committee decided this year to incorporate the Bass Trombone audition as an additional part to the audition, just like lead trumpet does full trumpet audition, Oboe/English Horn, Flute/Piccolo, etc. We discussed this after consultation with adjudicators of trombone for All State. We have only had a handful of auditions in the last few years and the conductors have had few charts that call for true bass bone, rather they have been doubling most parts throughout the section. This year, we went with the additional part - we will re-assess as we move forward.

2) FBA JAZZ PAGE on FBA website is a work in progress. We now have some clinics added as well as literature selection. Clinics include: Articulation, Latin Rhythm Sections, Drummer Toolkit, Bass by numbers, Improv and more. We will continue to add resources to this page as we have them to provide. The jazz information is found here: <https://fba.flmusiced.org/music-lists/jazz/>

3) CLINICIANS for 2026 All State will be: Dr. Sherrie Maricle - HS Jazz (Diva Orchestra) Dr. Jeremy George - MS Jazz (Huston Tillotson) David Springfield - HS Honor Jazz (Valdosta State) We will have a commissioned piece by David Springfield for the HS Honor Jazz in January.

4) EXTRA EARS JAZZ (Combos, Big Bands, Jazz Ensembles) – Through this initiative we were able to assist and provide comments to 63 different directors and schools. I was able to reach out to various FBA members in many districts, as well as jazz committee members, to assist with this. We did our best to assist in a timely manner and look forward to being able to provide this service again. The email for submission is jazzband@fba.flmusiced.org *This is NOT just for MPA – this is open to ALL YEAR and a great opportunity to add some ears or thoughts to your daily routines*

6) CLINICS – many district jazz MPA events include a clinic. Our committee cannot recommend this enough if you have the ability/space/time. Here are a few scheduling options to consider:

- a - Hire 4 adjudicators and rotate them (1 goes to clinic in another room)
- b - Hire 2 clinicians and 3 adjudicators. The clinicians are able to rotate schedules
- c - Hire 3 adjudicators and allow 10-15 minutes on stage after performance (smaller districts).

This immediate feedback is great for students/parents/directors and educational in the moment. Clinicians are able to point out great things and also work on a few concepts (or sometimes just play with the band). Please feel free to reach out to me if you are interested in the opportunity to incorporate this into your MPA event. jazzband@fba.flmusiced.org

7) The **2024** (Bobby Keating, conductor) **MS All State Band** earned a DownBeat SMA Award! We are extremely proud of this group for achieving this prestigious recognition!

Respectfully submitted, Rick Fowler
Chair - Jazz Committee

LEGACY PROJECT - Tina Laferriere

Two nominations were brought to the Board by the Legacy Project for consideration: W. Everett McConn & Dan Wooten.

***MOTION #7: J. Harcus/M. Dahlberg to accept nominations for Legacy Project interviews.
PASSED by the BOARD**

MENTORSHIP COMMITTEE - Amber Hansen

MENTORSHIP COMMITTEE
Florida Bandmasters Association
May 2025
Mentorship Committee Report
Amber Hansen, Chair

Thank you for your support in promoting our Extra Ears program. We are pleased to share that 62 directors submitted recordings, with 79 adjudicators listening and providing feedback. Several directors reported ongoing conversations with their assigned adjudicators – an encouraging sign that the Extra Ears program is off to a strong start.

One director reported: “Band scored straight superiors, and I'm grateful for the Extra Ears Support!”

Another director reported: “I am so thankful for the comments I received from the judges. The feedback was helpful, and I felt validated in the things I am doing well with my band. Now I have an open channel with a judge I was previously too nervous to talk to, and it's been incredibly helpful.”

Thank you to all of the adjudicators willing to give up their time during their own MPA seasons to listen and support other directors.

Thank you to the directors who submitted recordings – it is not easy to be vulnerable and ask for help. We hope your experience was great and you will continue to participate in Extra Ears!

We look forward to refining the process of submitting recordings further and accepting recordings earlier in the fall to help directors with fundamentals long before MPA season.

Committee Members:

Asa Jernigan
Karrah Christensen
Dawn Hardy
Ramona Shiwbaran
Mike Loffredo
Reva Douglas
DaLaine Chapmen, College Liaison

Respectfully,
Amber Hansen

UNFINISHED BUSINESS

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.

District 2-M4

Suggestion to State S&E Coordinator- **To Executive Director**

It seems to me that the scheduling for State Solo & Ensemble is a difficult puzzle to solve. I am greatly appreciative of all the work Ms. Berry does each year to make the schedule work as best as possible.

I do have a suggestion that could possibly help the schools that are farther away from the event locations. In running All-County Band auditions for a number of years I have found that scheduling by distance from the audition location can be quite helpful. I suggest we investigate the possibility of adjusting the MPA Online automatic scheduler to create S&E schedules based on:

1. Travel distance first
2. Accompanist second

If schools that are farther away are scheduled for the middle of the day, they have time to travel first thing in the morning and back in the later afternoon instead of having to leave extremely early (resulting in over tired students trying to perform at their highest possible level) or extremely late (resulting in late-night long-distant drives).

I have the same suggestion for the Auxiliary scheduler (minus the accompanist, of course), and, if it doesn't already exist, include the following provisions for schools with both soloists and a large ensemble:

1. Schedule solos, duets, etc., first.
2. Provide a 60-90 minute window between a school's final solo and their large ensemble performance.

If programming the scheduler to do this is possible, it could even help more programs be involved as some do not go to State S&E because they would have to make it an overnight trip if their schedule ends up being very early or late.

Thank you for your consideration,

David Norona

Director of Bands

Rutherford High School

FBA District II

District 3-M3

Suggestion to All State Bands Committee - **This has been done by All State Committee.**

Douty/Carrier: While other groups do re-seating at All-State, can percussion do a sectional, so we have time to work on techniques (specifically with auxiliary instruments).

District 4-M4(1)

Technology Committee (there is no official Technology Committee anymore - Refer to Josh Bula) - that MPA Online allows district chairs to set a cap on the number of entries an accompanist can play for to assist with avoiding accompanist conflicts. We have accompanists who accompany 60+ entries and that isn't physically possible without creating scheduling conflicts because there simply isn't enough time in the day. A box would pop up to notify directors if the accompanist is at their maximum capacity and request that another accompanist be chosen.

District 4-M4(2)

Technology Committee (there is no official Technology Committee anymore - Refer to Josh Bula) - that MPA Online allows district chairs to limit the number of bands that can be accommodated at MPA Online in a given day. A box would pop up to notify directors if their first choice of date is already full.

District 4-M4(3)

Suggested FBA provide a way that recordings can be pre-uploaded for color guard events. **Copyright issues and server space.**

District 5-M3

Suggestions

S&E/Technology Committee: Investigate an easier way to see instrumentation needs for ensembles.

MPA Jazz/ Adjudication committee: Better clarity for music selection corresponding to adjudication standards.

FMEA conference committee: Concerns with not enough exhibitors for band needs

District 8-M3

Suggestion to All State or Clinics Committee - **Conference Facilitator**

SSA All State Ensemble and Jazz Band All State Ensemble concerts should swap venues or move Jazz to a larger space than the Marriott.

District 9-M4

Suggestion to Adjudication Committee - **Josh Bula**

Suggestion by G. Urban - to use Competition Suite for Marching MPA, Concert MPA, S&E Aux and all events that may require a recording. Will streamline the use of recordings and adjudicator's phones may be used and no longer have the need for handheld recorders that have to be manually uploaded.

District 11-M3

Suggestion to **Josh Bula**

Victoria suggests the MPA online have a way to click and check Solo & Ensemble students for global preferences (i.e., an accompanist or preferred performance date).

District 11-M4(1)

Suggestion to the State **Solo and Ensemble Committee** by Cliff Dawson

Issue / Concern: Several selections on the Florida Bandmasters Association Solo and Ensemble list are too long to be played under current time limit without reducing the difficulty, damaging the integrity of the selection. For the purposes of this example, there are many selections where repeats, multi-measure rests, accompaniment can all easily be omitted; however, there many selections where none of these are actual options making the difficulty on the student to perform the piece as intended impossible. Edits can and often change the skill level of the piece by removing needed rests periods, introduction of themes, establishment of tonal shifts, etc. requiring students and directors to make these decisions is both time consuming, ineffective, and problematic for judges and S&E schedule timing not to mention the difficulty on students and accompanists to practice and perform with these edits. Further, a performer that fails to adhere to this runs the risk of affecting the whole of an S&E schedule with rippling affects causing long wait times and undeserved increase in anxiety and stress to other students throughout the day. The suggestion(s) to the committee is to:

1. Provide information or identification on the current S&E list that indicates selections that should be scheduled as a double block entry so that students are aware of the difficulty level going in.
2. Modify MPA Online and the auto scheduler to either, or both automatically identify a solo as a double block entry or allow directors to select that a solo will need a double block entry.
 - a. (Selecting as double block is already a featured set for launch in future S&E's)
3. Allow for MPA Online to appropriately assess double block entry fees at double the amount of a single block entry at both district and state levels.

Some considerations:

1. Possibly allow MPA online to modify itself so when an entry is requested as double block, it is automatically changed on the list as well?
2. Consider lowering the difficulty level of selections that need a double block but aren't performed with a double block by one level.
3. For students with need (whether physical or mental) have the option to select that an entry be performed with a double block to (with appropriate billing) to account for that need: Examples include:
 - a. Percussion students / choirs with complicated equipment set – ups.
 - b. Students that have high performance anxiety or increased anxiety due to adherence of such a tight performance window

It is well understood that significant work has gone into creating and maintaining the S&E list to this point and none of this suggestion is to minimize the effort in that. This suggestion is monthly intended to assist overworked directors and FBA chairs/schedulers in creating schedules. Communicating necessary information to students and helping S&E schedules run on time more efficiently with less stress should be a welcomed addition.

District 11-M4(2)

Suggestion to **Concert Music Committee**

David Wing - Suggestion Regarding Re - evaluation of Music Grade Levels on the FBA List

Dear Concert MPA Committee,

I would like to respectfully submit a suggestion regarding the ongoing evaluation and accuracy of music grade levels on the Florida Bandmasters Association Music List.

It has come to the attention of many directors that several pieces currently listed may be inaccurately graded in terms of difficulty, either posing a greater challenge or falling significantly below the expected standard for their assigned level. This can lead to discrepancies in programming decisions and unintended issues in Music Performance Assessments.

To address this, I recommend that a Google Form survey be developed and distributed to the full FBA membership, allowing directors across the state to submit specific pieces they feel are misgraded. The form could include fields for:

Title and composer/arranger

- Current FBA grade level
- Suggested grade level
- Rationale for the recommendation (musical/technical challenges, ensemble instrumentation, stylistic complexity, etc.)
- Performance experience context (MS/HS band level, success in MPA, etc.)

The data collected could then be reviewed by a subcommittee or the full Concert MPA committee as part of the annual music list review process.

This approach empowers our membership to contribute directly to the accuracy and relevance of the list, ensuring that it continues to serve as a reliable tool for ensemble growth and appropriate performance assessment.

District 11-M4(3)

Suggestion to **Concert Music Committee**

That a Google Form survey be created and sent to the membership for members to advise on pieces they feel are graded incorrectly.

District 12-M4

Suggestion to **Clinics Committee-Cathi Leibinger**

Summer Conference: Please be aware of scheduling the 7star or 9star bands before the conference. This requires directors to book a 4 night stay, and impacts attendance and number of nominations for each band. If there is a facilities issue, we recommend alternate 9star and 7star each year.

District 14-M3

Suggestion to All State Bands Committee - **Done**

James Yaques-Bass Trombone as a separate audition for the Jazz Committee

District 15-M3

Suggestion to **MPA Committee & Jazz Committee**

Heston Curry suggested to clarify section III item 4 in the FBA handbook. To clarify music edits involving whole sections from a chart at directors discretion. Suggest either clearly prohibiting or establishing in the handbook a clear guideline such as “must be noted in scores.”

District 15-M4

Suggestion All-State Committee for HS State Jazz Band clinician - **Clinics Committee**

Brad Dawson - Jazz Band Director at Fort Hays State University

Nearly 50 years experience as Jazz educator and professional trumpet player

District 17-M3(1)

Suggestion to **Jazz Committee**

Clarify procedures for high school honors jazz band, had students selected from schools that had other participating all state students. Is it a pseudo-audition band?

District 17-M3(2)

Suggestion to **Solo & Ensemble Committee**

Add grade ones to the list, as some instruments have 5 or less/OOP. -Create a “suggested cuts” for standard reps for state pieces.

District 17-M3(3)

Suggestion to **Executive Committee**

Put a timeline on things sent to the committee before they must come back before the exec committee or board.

- ** Already in place - By-Laws: B. A motion referred to a Committee by the Executive Board may only remain in a designated committee for a period of one year or less. The status of all motions pending committee recommendations should be noted in all Executive Board bulletins under committee reports.**

District 17-M4

Suggestion to **Executive Committee**

Create a timeline when things are sent to a committee to have them come back before the board!

District 19-M3

Suggestion to **Executive Committee - Yes**

Cassidy Gleaton/Ariel Reddick - Cut the High School and Middle School FBA Breakout sessions/meetings at FMEA and move the FBA Meeting to that time instead.

District 19-M4

Suggestion to **MPA Committee**

Emily Goode would like to suggest that the classification of MB be eliminated leaving middle schools with MC and MD. Emily Goode/Claire Mullender - Passed

District 20-M3

Suggestion to **FMEA**

Please look into the possibility of adding remote check-in for those directors and students staying in the Westshore area hotels. I'm suggesting a few badge printers/volunteers at one central hotel, not at each one. Getting down to the Convention Center, then back to drop off badges with students, then BACK to the Convention Center was a challenge.

District 21-M4

Suggestion to **MPA Committee**

Propose the following change to the concert band adjudication sheet: FROM "Officials may include a + or – listed under each caption to indicate aspects of the performance that were noticeably good or noticeably needing improvement as related to the letter grade assigned." TO "Officials may include a + or – under each caption to indicate aspects of the performance that were reasonably more (+) or less (-) refined as related to the letter grade.

Rationale: The new language will be more clear and specific about the meaning of those symbols. If we are using "GOOD" as a rating, we should avoid using it as a describing term within the adjudication sheet.

District 22-M4

Suggestion to MPA Committee (Classification Task Force) - **Reported in these Minutes.**

To receive an update from the MPA committee regarding classification- Tony Claro

District 23-M3(1)

Suggestion to Solo and Ensemble/**Jazz Committee**

Please consider raising the number of students allowed in a jazz combo. Rationale –Jazz combo charts are being written for ensembles of more than 7 kids. Would like to see the number raised from 7 to no more than 12 students, and at least two rhythm section players with one being bass or piano so the bass part is covered. – Bob Fayard

District 23-M3(2)

Suggestion to Concert MPA Committee - **page 13 #7 (request for Special Permission)**

Consider allowing Middle Schools and Charter/Private Schools to participate in Solo and Ensemble MPA without having to participate in Concert MPA. Rationale – We would get more participation from younger students that may not have a full concert ensemble to participate in. FOA does not require Concert MPA to participate in Solo and Ensemble MPA. - Rachel Thompson

Proposals to the Board - May 2024

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

District 1-M4(1)

Proposal to provide a legitimate process of ratings appeal for District MPA (See document)

Motion - Mike Philley/2nd by Scott LaBorde

Motion Passes

Proposal to the Florida Bandmasters Association and Florida School Music Association to provide a legitimate process of ratings appeal at the District MPA level for Directors who can prove through documented evidence that ratings received were incorrect in relation to the standards provided in FBA adjudication training manual, consistency of ratings throughout the event in question, and performance standards throughout the event in question.

Below are the only current policies in place that provide ‘support’ of band programs in Florida....which are intended to “protect the integrity of the adjudication process and to uphold uniform standards across all districts and organizations.”

FSMA Rules and Regulations section 1.13: Adjudicator ratings may not be appealed

FBA Handbook III C. 3. K: Appeals of penalties assessed for rules violations: a director may appeal a penalty within 48 hours after having been notified of the penalty. The appeal must be in writing to the FBA President and Executive Director. The Executive Board will consider the appeal at it’s next regular meeting.

FBA Handbook III C. 8. G: All ratings awarded by adjudicators are final (this pertains to State Concert MPA specifically)

FBA By-Laws Article IV Section 8 H. MPA Committee Duties

1. review and make recommendations concerning all Music Performance Assessment rules and procedures
2. review the consistency of adjudication at State and District Music Performance Assessment
3. act as the agent of the Board in reviewing comments brought to the Board concerning Music Performance Assessments, and to make recommendations to the appropriate agency.

Rationale:

This proposal is an attempt to provide a legitimate system of ratings appeal at the District MPA level to preserve the integrity of the learning process, music performance assessments, adjudication, ability to qualify for State MPA, and to protect students and band programs actively pursuing improvement and musical excellence through the FBA assessment process.

Directors/members of FBA should have a proper way to defend their program and students’ performance in the event that a judging panel makes a mistake. Although the FBA adjudication system is very fair and typically very consistent, judges are capable of making mistakes as well. Providing an official appeal process would not only give directors and students proper due process but would also allow FBA to defend the position of the judging panel or to provide a solution to do what’s right for the band program and the students, in the event that a mistake has truly been made upon review.

Currently there is no formal appeal process provided to members of FBA for ratings received. The only appeal process approved is for penalty received (see FBA Handbook above). FBA does give the right to the MPA Committee chair to “review all music performance assessments”....But there is no process in writing for the MPA committee chair to take any legitimate action to correct any decisions made at an assessment that may be considered to be incorrect. FBA is one of the only state level associations without an official appeal process.

FHSAA, Speech/Debate organizations, Thespians, Cheer/ Dance all provide their members with a formal process of appeal whether it be on site at the event or sent to an appeal committee for discussion and official decision.

We believe that it should not be left to the judging panel in question to make these decisions as they have already given their opinion through the judges sheet and audio commentary. We also don’t think asking a judge to change their rating is appropriate as they would and should defend their own position. But that doesn’t mean judges can’t make mistakes...which is why inconsistencies in Music Performance Assessments that make it to this level should be sent to a committee for immediate review and decision. Below is a draft of a process inspired by our current FBA “penalty appeal” process and one our District 1 band program’s personal experience this year at District Concert MPA.

Proposed Appeal Process:

- 1) Director/Program must have overwhelming support of their performance from significant persons live at the event who were present throughout the majority of the event....i.e FBA Hall of Fame members, FBA Past Presidents, FBA retired directors, Collegiate directors, current FBA adjudicators, current significant directors in the District/State.
- 2) Collect and Submit all data, evidence, and support of performance to the District Chair, Executive Director, and MPA Committee Chair within 48hrs of the event in question
- 3) If the Executive Director and MPA Committee chair find validity in the appeal, data collection will be sent to additional members of said committees and/or significant members of FBA i.e. FBA HOF members, Past Presidents, and/or significant retired directors for review and final decision.
- 4) All findings and decisions should be communicated to the band program and director within a timely manner.

In Closing:

We would sincerely appreciate the support of the FBA Executive Board and FSMA Board in reviewing the lack of an official appeal process for ratings at District level Music Performance Assessments. There are plenty of other Florida Associations that are performance-based, that have a clear protocol for appeals and can provide us with examples of how this process can work effectively and efficiently.

The main objective of this proposal is to protect the integrity of the adjudication process, FBA Music Performance Assessments, and most importantly the STUDENTS.

When there is clear evidence that a judge or judges have made an error in ratings directly correlated to the FBA Adjudication Manual, Rubrics, and the traditional standard of performance excellence at District level events...the Florida Bandmasters Association should have the ability to review performances and to make corrections appropriately if and when it is in the best interest of the students' performance, band programs well being, and the overall consistency of ratings and performances at all District level Music Performance Assessments. (please see the adjudication manual/training for specific details pertaining to Best practices, Performance standards, and what should be considered a Superior rating at District events)....

Thank you so much for your time and consideration. -FBA District 1 Retired and Current Membership-

***MOTION #8:** Motion from District/2nd by C. LaFlam: MOTION to Table by P. Arnold/M. Dahlberg
Motion will be forward to the FSMA for the October 2025 Board Meeting.

PASSED by the BOARD

District 1-M4(2)

Motion by: Sean Dyke/2nd by Jody Dunn **Passed**

1. To add Adjudicator Travis Coakley (Director of Bands, William Carey University) to the Concert Band adjudicator list through the Executive Board vote stated in the Adjudication Manual pg. 7 II Application for Adjudication; D Application to add categories; 1. Nomination; c. From the FBA Executive Board
2. To add Dr. Sean Kelly (Director of Bands, University of West Florida), Dr. Craig Hamilton, brass (Director of Bands emeritus, Ouachita Baptist University), Dr. Mark Walker, brass (Director of Bands, Troy University), Dr. Colin McKenzie (Director of the School of Music, University of Southern Mississippi), Mr. Kevin Welborn, percussion (Associate Director of Bands, University of Alabama) to the Solo and Ensemble adjudication list through the Executive Board vote stated in the Adjudication Manual pg. 6 II Application for Adjudication; C Initial Adjudication Application; c From the Executive Board.

Rationale:

These college band directors run/ran quality band programs at their universities. They are qualified to judge in the categories stated above. This will benefit the students beyond the initial ratings by opening possible scholarship opportunities at their universities.

FSMA Rules and Regulations: 5.3. Candidates for adjudication Component Board Approval must complete the training process as defined by the component association (FBA, FOA, and/or FVA).

MOTION #9: Ruled Out of Order as it violates FSMA Rules & Regulations 5.3

District 1-M4(3)

Proposal to the Florida Bandmasters Association

Subject: Permission to Use Trumpet Treble Clef Literature for Baritone (Treble Clef) in MPA Solo and Ensemble Settings

Submitted by: Tom Savage/2nd by Gabrielle Tordi. **Passed**

Position: Music Director/ West Florida Homeschool Education Music Assoc. Date: April 14, 2025

Proposal Summary:

This proposal respectfully requests that the Florida Bandmasters Association (FBA) formally approve the use of trumpet treble clef literature as appropriate performance material for baritone players reading treble clef in Solo and Ensemble settings, including Solo and Ensemble Music Performance Assessments (MPAs).

Rationale:

The use of trumpet treble clef literature by treble clef baritone players is a well- established and pedagogically sound practice throughout instrumental music education. Given that trumpet and baritone (in treble clef) share the same transposition (Bb instruments) and written range, the reading and performance of trumpet music on baritone (treble clef) requires no alteration in pitch or notation.

Currently, the FBA permits the use of baritone bass clef literature for trombone and vice versa, recognizing the near-identical range and musical roles of those instruments in similar ensemble contexts. Extending this precedent to include the use of trumpet treble clef literature for baritone (treble clef) supports musical flexibility and acknowledges the practicality of instrument pedagogy.

Educational and Practical Considerations:

1. **Transpositional Consistency:** Both trumpet and treble clef baritone are Bb instruments and follow the same written transpositions, making trumpet literature directly accessible to baritone players without modification.
2. **Expanded Repertoire Access:** This practice allows educators and students to access a broader range of high-quality literature that may otherwise be unavailable to treble clef baritone players due to limited specific publications.
3. **Equity and Inclusivity:** Many beginning and intermediate baritone students are trained using the treble clef system. Providing them access to trumpet literature ensures they have equal opportunity to participate fully in Solo and Ensemble events.
4. **Precedent in FBA Policy:** The current policy of allowing bass clef baritone and trombone players to interchange music in performance and assessment settings sets a logical and educational precedent that can be extended to treble clef instruments.

Recommendation:

It is recommended that the FBA explicitly approve and include in its Solo and Ensemble Guidelines a clause stating:

"Baritone players reading treble clef may perform literature written for Bb trumpet, provided the selection is musically appropriate for the instrument and ensemble setting."

Conclusion:

Formal recognition of this practice by the FBA will validate an already widespread instructional method and ensure fairness and consistency in ensemble opportunities and assessments. This proposal seeks to enhance student access to quality repertoire while maintaining the high musical standards expected at FBA events.

We thank the Board for its thoughtful consideration and ongoing support of music education in the state of Florida. Respectfully submitted,

Tom Savage

Music Director, WFHEMA

(Currently allowed for Grades 1-3.)

***MOTION #10:** Motion from District/2nd by E. Rubio. MOTION by B. Schofield/B. Herrmann to forward to the S&E Committee

PASSED by the BOARD

District 2-M4

I propose we accept electronic forms (namely, PDFs) for all paperwork. PDFs are widely accepted as equivalent to hard copy documents. A hard copy document can be completed, signed, turned into a PDF, and emailed much more quickly and easily than using traditional mail. Accepting PDFs will streamline the process of submitting these documents for many directors and help us save time and sometimes even money in the form of postage and late fees. Adding an upload feature to MPA would be a helpful tool, too, if possible. I suggest we look into the feasibility of this part. That said, the benefits of allowing for digital completed forms would still be significant without MPA Online interaction.

Respectfully,

David Norona

Director of Bands Rutherford High School FBA District II

Motion accepted Toole/Colvin **PASSED**

***MOTION #11: Motion from District/2nd by P. Arnold**

Current practice accepts electronic forms. District & State Bulletins will be updated to reflect this approval.

PASSED by the BOARD

District 5-M4(1)

Motion (B. Schmidt/J. Callaway). **Passed**

I propose that FBA eliminate the 30-minute mandate for MPA performances and allow districts to determine scheduling based on ensemble type and selected music.

Rationale:

Currently, FBA mandates that all Concert & Jazz MPA events adhere to 30-minute time slots. While this rule was designed to allow time for setup, performance, stage clearance, and judge feedback, it does not fully consider travel logistics or the varying lengths of musical selections. High school bands typically utilize the full 30 minutes, but middle school performances often last only about nine minutes, with individual pieces averaging just three minutes. Reducing the required performance slot duration would enable districts to better adjust schedules and address transportation challenges.

***MOTION #12: Motion from District/2nd by C. Evans**

MOTION FAILED

District 5-M4(2)

Motion (B. Schmidt/J. Sims). **Passed**

I propose that the Executive Board divide District 5 into two separate districts: one comprising Pasco County, and the other encompassing Hernando and Citrus Counties.

Rationale:

Due to Pasco County's large size and significant projected school growth, it is becoming increasingly impractical to organize MPA events jointly with Hernando and Citrus Counties. Dividing District 5 would allow for more efficient planning and better accommodate the growing number of participating schools.

***MOTION #13: Motion from District/2nd by J. Harcus**

MOTION FAILED

District 8-M4

Jeremy Langford, Bill Cunningham. **Passes**

Motion To The Executive Board (Finance Committee)

I motion that we set aside funds within our district budget to COMPENSATE the time and energy spent by our district leadership DESIGNEE (single delegate acting on behalf of the district) for MPA event facilitation. This funding would be as follows:

For the DESIGNEE...

-Mileage to and from the MPA event, for each leg driven in support of the event, at the current US Mileage Rate recognized by the Florida Bandmasters Association

-Per diem for the time spent at the event - commensurate with the per diem offered to the adjudicators for the event

-\$75 flat fee per day for efforts spent in support of an event

Sample Breakdown:

District Chair/Event Coordinator For Marching MPA (1 Day/10 Hours)

-\$45 Per Diem (Breakfast \$10, Lunch \$15, Dinner \$20)

-\$19.50 Mileage (Officer lives 15 miles from event site, 30 miles round trip, \$.65 per mile)

-\$75 Flat Fee for time spent

-\$139.50 Total Compensation

If multiple, simultaneous sites are run in a given district, multiple honorariums would be paid to multiple DESIGNEES, for coordination of each event.

Based on District 8's event statistics for Fall 2024 Marching MPA which facilitated performances for 23 bands, the honorarium would represent just over \$6 per band. While this would vary depending on the size of the given district and amount of time spent at the event, the amount paid would not represent a significant dollar amount that would jeopardize the normal operation for the given district.

This is offered in spirit of understanding that our district leaders spend an inordinate amount of time away from the families, their bands, and their personal endeavors, to ensure the success of our organization's events. It is also recognized that those in the given district's leadership structure are not looking to financially benefit from their service, however, it is also recognized that their service should not cost them any personal funds as well. This motion is offered as a first step to ensure our leadership members are taken care of for their investment of time and effort on our behalf.

Respectfully submitted,

Jeremy Langford

***MOTION #14:** Motion from District/2nd by B. Schofield. MOTION by M. Clemente/P. Arnold to forward to the Finance Committee.

PASSED by the BOARD

District 15-M4(1)

Tatiana Rodriguez moved to propose that state concert band registration open immediately following the last qualifying district for this site. This would offer all bands and equal opportunity to register, providing ample scheduling opportunities for all programs, regardless of when their district events took place. Registration would still maintain the same paperwork deadline. The motion was seconded by Jason Cochrac. The **motion passed**.

***MOTION #15:** Motion from District/2nd by E. Rubio. Motion by P. Arnold/B. Luckett to TABLE for further discussion

PASSED by the BOARD

District 15-M4(2)

Richard Uhler moved that the FBA Executive Board directing the Sight-Reading Committee to:

1-in the event that the contracted supplier does not provide an adequate selection, the Sight- Reading Committee should be directed 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.

2-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.

3-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 from years ago."

*This past school year, the cost for each Sight-Reading Box increased from \$450.00 to \$600.00. Although there was an increase in cost, the Sight-Reading Committee had a choice of only two marches to use for both the C-CC-D and MB classifications. The committee chose to use only one of the marches for both sets of classifications. It was then decided that the MB march was inappropriate, so the MC march was used instead. This means that all FBA Districts paid for a Sight-Reading Box that should have had 12 selections, but instead only had 11 selections, and the duplicated selection was still deemed inappropriate.

*Our district strongly believes that our members throughout the association 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 if the provided selections are inadequate.

*A very similar motion from our district was brought to the Executive Board in May 2024. The motion was ruled Out of Order by the Board and clarification was given that it was "Not an actionable motion. Committee already has this authority." According to the FBA Bylaws (Article IV - Committees, Section 1. FUNCTION, Letter A), it states "All committees serve in an advisory capacity to the President and Executive Board. Committees shall implement policies as directed by the Board." Due to the relationship of the committees to the Executive Board, this motion cannot be ruled Out of Order due to reasoning that the committee already has the authority to make these implementations.

Jordan Sawyer seconded the motion. The **motion passed**.

***MOTION #16:** Motion from District/2nd by L. Shane. Motion by J. Zahn/A. Crosby to TABLE for further discussion

PASSED by the BOARD

District 15-M4(3)

John Nista moved the following changes be made to the handbook, and Dayna Cole seconded the motion.

All Motions passed.

Handbook – page 5 – III-A.5

Districts ~~(may)~~ **must** vote at their 2nd meeting to change the classification of an "Arts School" in their District to an appropriate classification regardless of student enrollment.

***MOTION #17:** Motion from District/2nd by J. Sipiora.

MOTION FAILED

Handbook – page 6 – III-A.9.b.

~~High Schools may not request lower than Class D, and Junior High Schools may not request lower than Class JC. Middle Schools may not request lower than Class MD.~~

High Schools, Jr. High Schools, Middle Schools may select any of the stated Classifications.

***MOTION #18:** Motion from District/2nd by S. Dyke.

MOTION FAILED

Handbook – page 9 – Exceptions

To be eligible for the State Concert Band MPA, high school bands must ~~play (at least two grade III selections)~~ **a grade III & IV selection** at both the District & State Concert Band MPA.

***MOTION #19:** Motion from District/2nd by J. Sipiora.

MOTION FAILED

Handbook – page 6 – III-A.9.d.2)

2) Will be eligible for State Concert MPA provided the Request for Classification is **"B" or higher**.

***MOTION #20**

RULED OUT of ORDER

Handbook – page 12 – III-C.3.j

ADD: **FSMA Rules and Regulations 2.8.3:** the director(s) and students listed on the entry form are required to be the individuals performing at the event. Special exceptions from this rule may be granted by the sponsoring component association for special and emergency circumstances. Directors should follow the component association's appeal process.

***MOTION #21:** Motion from District/2nd by J. Sipiora.

PASSED by the BOARD

Handbook – page 12 – III-C.3.e

Incomplete or inaccurate Entry Forms, **including the lack of Entry Fees**, and/or Online entries for District and State will be returned to the sender.

***MOTION #22:** Motion from District/2nd by J. Zahn

MOTION FAILED

District 19-M4

A motion was made to remove the following from the handbook: “1) At District MPA, must perform the grade level music in which they are placed for the current school year. (Example: a band classified as a Class “C” must play one grade II and one grade III selection at the Concert MPA.)” Page 6, 9.d.1 Ryan Wright/Emily Goode – Passed

***MOTION #23: Motion from District/2nd by C. Moorer**

MOTION FAILED

District 21-M4

Proposed: Rick Fowler/Chaffin **PASSED**

- Motion: Provide a 1-year pilot program of Online State Solo/Ensemble Assessment for Solo instruments through Choirs.

- Rationale: We have the infrastructure to do this through MPA Online. A 1-year pilot program would allow the opportunity to see if this is viable for future State S&E opportunities. This would provide more opportunities for those who are not able to travel to a site (travel restrictions, finances, spring break, etc). Adjudicators would be able to prepare prior to meeting online and have real prescribed guidance and conversation in a less hurried manner. State S&E sites had adjudicators not needed for entire event – or were added to other sites last minute. An opportunity such as this would assist scheduling the event, save money for FBA and individual schools and provide meaningful individual time with adjudicator and student. The time slot would be a true mini lesson. The adjudicator would not need to worry about accompanist concerns or staying on schedule. This would save money for programs/families with transportation and sometimes accompanist fees/travel.

- Process:

- 1) Student would upload solo performance by specific date/time. (1 week prior)
- 2) Adjudicator would need to complete listening 24 hours before scheduled online time slot.
- 3) Student/Adjudicator meet online and discuss the performance, aspirations, practice

procedures and more during the 12 minutes time frame.

***MOTION #24: Motion from District/2nd by C. Moorer**

PASSED by the BOARD (See Proposal from State S&E Coordinator & Executive Director: page 43)

OTHER NEW BUSINESS:

Motion: P. Arnold/F. Williams

Strike from the handbook the following section:

Article III Music Performance Assessment

5. **ARTS SCHOOLS:** Districts may vote to change the classification of an arts school in their District to an appropriate classification regardless of student enrollment.

MOTION #25:

PASSED by the BOARD

Suggestion from Erin Whalley

To look into creating a student portal on MPA online where the student can submit their Solo and Ensemble entry for approval by director, request to audition for All-State, and all the necessary paperwork can be uploaded by the parent to the director through this.

This will be forwarded to MPA Committee

From Paul Arnold

Question concerning difference between Marching Honorarium and Concert Band Honorarium.

This will be forwarded to the Finance Committee to research

MOTIONS THAT REQUIRE A VOTE BY THE MEMBERSHIP

Pg.10-12 (#4) Pg.30 (#21) Pg.31 (#25)

MOTIONS NOT REQUIRING A VOTE BY THE MEMBERSHIP

Pg.6-7 (#1) Pg.6-7 (#2) Pg.7-8 (#3) Pg. 15-16 (#5) Pg. 19 (#7) Pg. 31 (#24) Pg. 28 (#11)

MOTIONS CONCERNING BY-LAWS CHANGE-additional votes needed

MOTIONS DEFEATED or DECLARED OUT OF ORDER

Pg. 26 (#9) Pg. 28 (#12) Pg. 28 (#13) Pg. 30 (#17) Pg. 30 (#18) Pg. 30 (#19) Pg.31 (#22)
Pg. 31 (#23)

MOTIONS REFERRED TO COMMITTEES or TABLED

Pg. 17-18 (#6) Pg. 26 (#8) Pg. 27 (#10) Pg. 29 (#14) Pg. 29 (#15) Pg. 30 (#16) Pg. 30 (#20)

2026 ALL-STATE BANDS CLINICIANS

11/12 Symphonic Band: Col. Don Schofield, United States Air Force
9/10 Concert Band: Robert Ponto
HS Honor Band: Ian Schwindt, Titusville High School
MS All State Band: Dayna Cole, Retired from Pembroke Pines Charter Middle School West
MS Honors Band: Paul Morton, Retired from Driftwood Middle School
All State HS Jazz Band: Dr. Sherrie Maricle, DIVA Jazz Orchestra
All State MS Jazz Band: Dr. Jeremy George, Huston-Tillotson University
All State Honors Big Band: David Springfield, Valdosta State University

2026 STATE MPA DATES (Proposed)

State S&E Northwest: TBA
State S&E North: TBA
State S&E Central: March 19-21, 2026: Horizon High School, Orlando
State S&E South: TBA

State Band North: April 21-23, 2026: University of North Florida, Jacksonville
State Band Northwest: April 29-30, 2026: Florida State University, Tallahassee
State Band Central: TBA
State Band South: TBA

MPA CALENDAR DATES for 2025-26 (Reviewed/Updated and posted to the FBA website).

2025 STATE MPA REPORT - found at the end of these minutes (page 41).

2025-26 BOARD MEETINGS - DATES & PLACES

July 7-8, 2025 (Double-Tree Hilton at Orlando SeaWorld)
December 4-5, 2025 TBA
May 15-16, 2026 (Orlando Marriott Lake Mary)
July 6-7, 2026 (Double-Tree Hilton at Orlando SeaWorld)

GOOD OF THE ASSOCIATION

Swan Songs from: Kerry Waldo (Dist. 6), Michael Clemente (Dist. 8), Mindy Mulligan (Dist. 12), Lawrence Shane (Dist. 14), Francisco Williams (Dist. 16), Mark Dahlberg (Dist. 18)

Other Notable performances and recognitions:

FMEA Concert Hour: New World School of the Arts Wind Ensemble - Brent Mounger

Midwest Clinic: Douglas Anderson SOTA Jazz Ensemble 1 - Don Zentz

London New Year's Parade:

Sarasota Riverview High School Band - Tamara Lewis

Venice High School Band - David Wing

Miami Arts Studio Wind Ensemble - Erich Rivero & Steve Rivero

Rose Bowl Parade: Seminole High School Band - Gerard Madrinan

National NBA Blue Ribbon Program of Excellence; Sickles High School - Keith Griffis & Heather Lundahl

John Philip Sousa Legion of Honor Laureate: Kelly Dorsey - Union County High School

Finalists for the 2025 Grammy Music Educator Award: Bernie Hendricks (Ocoee High School),

Jennifer Jimenez (South Miami Sr. High School)

Ellington Jazz Festival: Osceola County School of the Arts Jazz Band, director Jason Anderson - 3rd place

Alexander W. Dreyfoos School of the Arts, Christopher DeLeon, director - Honorable Mention

New World School of the Arts, Jim Gasior, director - Finalist

Downbeat Student Music Awards, Honors Division Large Ens. winner: 2024 Florida Middle School All State Band

Lakewood Ranch High School, Dr. John Wilkerson, director: Winner of the "Support Music Merit Award"

Katherine Yarbrough: Plantation Key - Teacher of the Year for Monroe County Schools (District 20)

Megan Delacerda: Lake Wales High School - Teacher of the Year (District 12)

Alexander Buck: Fleming Island High School - Teacher of the Year (District 21)

Jason Duckett: Bartram Trail High School - performance at Carnegie Hall (District 21)

Michael Antmann: Country Music Association Foundation Music Teacher of Excellence

ADJOURNMENT: 12:18 pm.

Respectfully Submitted: Neil E. Jenkins, FBA Executive Director

HAVE A GREAT SUMMER!

Committees with NO REPORTS

Awards Committee: John Nista, Chair

Committee Members: Michael Antmann, Amy Beres, Jennifer Jimenez, Paul Morton, Eddie Steadman, David Wing, Laurie Zentz

Benevolence Committee: Mara Rose, Chair

Committee Members: All District Chairs

Clinics Committee: Jeff Cayer, Chair

Committee Members: Michael Antmann, Cindy Berry, Dayna Cole, Ashley Crosby, Dominick Eggen, Rick Fowler, Bernie Hendricks, Neil Jenkins, Cathi Leibinger, Kyle Prescott, Jay Watkins

Composition Contest Committee: Chandler Wilson, Chair

Committee Members:

Concert Music Committee: John Seth

Committee Members:

Finance Committee: Bernie Hendricks, Chair

Committee Members: Michael Antmann, Jeff Cayer, Ashley Crosby, Neil Jenkins

FMEA Conference Facilitator: Nick Eggen

No Committee

Hall of Fame Committee: Eddie Steadman, Chair

Committee Members: All current HOF members

Health & Wellness Committee: Dre Graham

Committee Members:

Historian Committee: Tim Groulx, Chair

Committee Members:

Marching Band Task Force: Jody Dunn, Chair

Committee Members:

MPA Committee: Michael Antmann, Chair

Committee Members:

Past Presidents Committee: Bernie Hendricks, Chair

Committee Members: All FBA Past-Presidents

Professional Resource Committee: Jay Watkins, Chair

Committee Members:

Retired Members: TBA

Committee Members:

Small Schools Committee: Kelly Dorsey, Chair

Committee Members:

Strategic Planning Task Force: Cathi Leibinger, Chair

Committee Members:

Summer Conference Facilitator: Cathi Leibinger

No Committee

Adjudication Manual Update:

are preferred.) d. Adjudication Committee will notify applicant when/if they have been approved for Internship.

3. OUT-OF-STATE CANDIDATES

- a. Out-of-State applicants follow the same procedures as listed above unless superseded by the requirements below. Because they do not have a home FBA district, any Florida district can nominate the applicant.
- b. Out-of-State applicants may wait to pay dues for FBA membership until directly prior to approval by the Executive Board for addition to the FBA Adjudicator's List.

III. INTERNSHIP PROCESS

A. NOTIFICATION

1. Upon correct completion of the application submitted to the committee and an approval of eligibility, the Adjudication Committee will notify the applicant, by email, of their approval to intern.

B. TIMEFRAME

1. Once Applicant has been approved to begin internship, the candidate has **TWO YEARS** to complete the internship in the categories approved by the committee. Applications WILL NOT be honored after this time period and any categories not completed must be re-nominated by the District and begin the process anew.

C. PROCEDURE FOR MARCHING, CONCERT AND JAZZ INTERNSHIP

1. Applicants must pass an internship with a Supervising Adjudicator in the categories listed on their application.
2. The Adjudication Committee will schedule several interning opportunities at various times in various locations. These dates and sites will be sent via email to those who are eligible.
3. When interning using this procedure, the applicants present will be asked to make detailed recordings and complete adjudication sheets for the performing ensembles required by the Supervising Adjudicator. The applicant should be prepared to discuss what they heard or saw with other interns and the Supervising Adjudicator.
4. The approximate number of events which intern adjudicators are to practice adjudication are as follows:
 - a. **Concert MPA - 12 performances**
 - b. **Marching MPA - 12 performances**

The Supervising Adjudicator has the flexibility to adjust this based on the captions for which the intern adjudicator is applying.

- c. **Jazz MPA - 12 performances**

The Supervising Adjudicator is charged with making sure the applicant is ready to be placed on the List and may require additional interning from the adjudicator before approval.

5. Once approval is garnered from the Supervising Adjudicator, they will forward all material to the committee for review.
 - a. When all necessary materials are in the possession of the Adjudication Committee Chairperson and the Supervising Adjudicator has approved the applicant, the candidate's file will be reviewed by the Committee. An appropriate recommendation will be made to the FBA Executive Board at its next regular meeting.

- b. Following Board action, the candidate will be notified of the Board's decision.

D. PROCEDURE FOR SOLO & ENSEMBLE AND SIGHTREADING INTERNSHIP

1. Applicants that are applying to be Solo & Ensemble or Sight-Reading judges determine at which MPA event they wish to intern. They then notify the Adjudication Chair and supervising judges are selected by the chairman (taking into consideration experience, past evaluations and intern suggestion.)
2. Applicants should look on FBA Website to locate MPA events and dates and check District minutes to help locate supervising judges keeping the following in mind:
 - a. Applicants are **NOT ALLOWED** to intern in their home District.
 - b. When interning for SOLO & ENSEMBLE, you may be asked to sit with at least **TWO** judges.
 - c. When interning for SIGHT-READING, you will be asked to sit with **ONE** judge.
 - d. The Adjudication Chair will contact the supervising adjudicator.
 - e. Make copies of blank judge's sheets for the categories included in the internship. After each event, the supervising adjudicator will initial each sheet.
3. The minimum numbers of events which intern adjudicators are to practice adjudicate are as follows:
 - a. **Sight-reading - 12 performances**
 - b. **Solo/Ensemble - 24 performances of any category wishing to be added. Solo/Ensemble is a separate nomination (e.g. Brass vs. Woodwind, if a prospective adjudicator wishes to be considered for placement on both lists, they must go through the process for both, including the initial nomination at the district meeting).**
4. Be prepared to do the post-performance lesson with the student as directed by the supervising judge.
5. The Supervising Adjudicator is charged with making sure the applicant is ready to be placed on the List and may require additional interning from the adjudicator before approval.
6. The Supervising Adjudicator will complete an evaluation form online after the event.
7. Email all completed Adjudicator Comment sheets to the Adjudication Committee Chairperson.
 - a. When all necessary materials are in the possession of the Adjudication Committee Chairperson the candidate's file will be reviewed by the Committee. An appropriate recommendation will be made to the FBA Executive Board at its next regular meeting in June/July, December, or May.
 - b. Following Board action, the candidate will be notified of the Board's decision.

IV. SELECTION OF ADJUDICATORS

A. FOR DISTRICT MUSIC PERFORMANCE ASSESSMENT

1. All Adjudicators must be selected from the official FBA District Adjudicators List.
2. District Music Performance Assessment Adjudicators should be nominated by the District members and contacted by the District Officer in order of preference of the members.
3. **District Chairs may NOT hire adjudicators who are members of their own District except by special permission of the Executive Director or Adjudication Chair and then only in emergency situations.**
4. Adjudicators who have been selected for the State Music Performance Assessment shall not be used as District Adjudicators in the same category.
5. **Adjudicators who are being paid by a school district in any role — whether by the district itself or by schools within it — are not allowed to serve as adjudicators in any district where they are directly involved in promoting, selling, or managing their company's products or services. This rule applies to clinicians, composers,**

and other vendors including but not limited to drill writers and fundraising representatives. Adjudicators are not allowed to judge a program that is currently paying them or judge in a district where they have previously been paid for their services.

6. The guidelines concerning selection of District Adjudicators may be waived in EMERGENCY situations only as determined by the District Chairperson for District Music Performance Assessments upon the approval of the FBA President, Executive Director or Adjudication Committee Chair.
7. Adjudicators must agree to the terms of and sign an FBA “Agreement for Adjudicator Service” form before they are officially under contract.

B. FOR STATE MUSIC PERFORMANCE ASSESSMENT

1. Suggestions for State Adjudicators are brought from the Districts through the District Chairperson to the Executive Board, which in turn compiles a list of the choices for the various fields of evaluation. These persons are ranked accordingly, and an effort is made by the Executive Director to secure their services in the order of the Board’s preference. If one cannot accept, the next in line is contacted.
2. It is customary to secure men and women of national reputation as State Adjudicators. Also, it is the wish of the membership as a whole to use only such persons who have had actual school band experience.
3. When possible, at least one of the State Concert Adjudicators should be a person presently directing on the High School level.

Proposed FBA Classification System

CLASSIFICATION OF SCHOOLS

1. CLASSIFICATION

- a. Participation in FBA Music Performance Assessments (MPA's) is set by classification based on the formal wind band music education experience of the students within EACH ensemble. For classification purposes, only those students enrolled in the ensemble by February 1st will be included.

2. FORM DEADLINES

- a. A Classification Form must be completed and returned to the District Chairperson no later than February 1st. This is required in order to participate in the District Concert MPA's. A late fee of \$50.00 (payable to FBA and sent through the District Chairperson to the State Executive Director) will be assessed to schools that fail to file Classification Forms by the stated deadline. On the eighth calendar day after the stated deadline, the fee will increase to \$100.00. The District Chairperson must send these forms to the Executive Director no later than February 15th.

3. ENSEMBLE AGGREGATE SCORE (EAS) – CLASSIFICATION

- a. The classification of each performing ensemble will be based on an Ensemble Aggregate Score (EAS). This score will be derived from the average years of formal wind band instruction of the students participating in the ensemble. Year count will begin no earlier than 6th grade, regardless of students' prior band experience. Use the chart below to determine the appropriate year for each student.

Year	Enrolled Semester(s)	EAS Number
1	1	0
1	2	1
2	1 or 2	2
3	1 or 2	3
4	1 or 2	4
5	1 or 2	5
6	1 or 2	6
7	1 or 2	7

- b. The EAS will consist of the total number of years of wind band instruction of all students participating in the ensemble divided by the total number of students participating in the ensemble.
- c. For students performing on a secondary instrument, use the EAS that aligns with the year and semester they began playing that instrument (for example, a junior flute player who is playing tuba in the second band and started in the current Spring semester would have an EAS of 0).

4. NEW SCHOOLS

- a. Any school concert band that is organized for the first year is allowed to start in any classification by selecting the grade level of concert music required for the classification selected. Concert bands will be scheduled according to the music Classification selected. After the first year, the band will assume the band classification based on their EAS.

5. COMMENTS ONLY CLASSIFICATION

- a. This classification may be used at District Marching, Concert, and Jazz Band Music Performance Assessments.
- b. Requests for a band to perform for Comments Only must be in writing, on school letterhead, stating the circumstances justifying the request, and must be signed by the band director and the principal of the school making the request. The request for a band to perform for Comments Only at Marching MPA MUST be submitted to the District Chair before the FBA District Meeting prior to Marching MPA. This request will then be presented at the FBA District Meeting prior to Marching MPA for a vote by the membership of that District. The request for a band to perform for Comments Only at Concert MPA and Jazz MPA MUST be submitted to the District Chair before the third FBA District meeting. This request will then be presented at the third FBA District Meeting for a vote by the membership of that District.
- c. A band that enters Concert Music Performance Assessment for Comments Only must play the grade of music for its regular classification.
- d. Bands entering Concert Music Performance Assessment for Comments Only must sight-read at the classification aligned with their grade level of music performed.

6. REQUESTED CLASSIFICATION PROCEDURES

- a. A band may petition to enter the District Concert Band Music Performance Assessment at a lower classification. In order to "Request Classification", a Director must be a member of the FBA.

- b. High Schools may not request lower than Class E, and Junior High Schools may not request lower than Class F. Middle Schools may not request lower than Class H.
- c. Requests for a band to perform in a lower classification must be in writing, on school letterhead, stating the circumstances justifying the request, and must be signed by the band director and the principal of the school making the request. The request for classification letter **MUST** be attached to the classification form, which is due February 1st. This request will then be presented at the third FBA District Meeting for a vote by secret ballot of the membership of that District. If passed by the District, the request will then be reviewed and action taken by the Board.
- d. While participating in this plan, Bands who have been approved for requested classification:
 - i. At District MPA, must perform the grade level music in which they are placed for the current school year. (Example: a band classified as a Class “E” must play one grade II and one grade III selection at the Concert MPA.)
 - ii. Will be eligible for State Concert MPA provided the Request Classification is “D” or higher.
- e. Examples of justification for requested classification.
Examples of justification for requested classification include, but are not limited to the following. Provide, in a letter attached to the Classification Form with as many details that will explain your circumstance as possible.
 - 1) Enrollment Issues
 - 2) Scheduling Issues
 - 3) School District Boundary Changes
 - 4) Instrumentation
 - 5) Numerous Director Changes
- 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 January 30 of any given year. This request must be signed by the band director and principal.
- g. High School Bands may request E Classification and Middle School Bands may request H. All Bands requesting a new Classification must perform for a Rating.

MUSIC REQUIREMENTS AND INFORMATION

1. APPROVED FBA MPA CONCERT MUSIC LIST

- a. The FBA MPA Concert Music List is available on the FBA website (www.fba.flmusiced.org).
- 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.

EXCEPTION #1: The march for concert band performance.

EXCEPTION #2: Music literature, which is not on the FBA list, may be performed at MPAs if approved by the appropriate Music Committee. Policies regarding approval procedures and the forms for requesting approval are on the FBA website. Requests for “Concert Music” not on the Approved FBA MPA Concert Music List must be submitted by October 1 of the school year in which it is to be performed. Requests for Solo and Ensemble (S&E) music not on the FBA Music List must be submitted by December 1 of the school year in which it is to be performed.

2. CONCERT AND SIGHT-READING MUSIC REQUIREMENTS

- a. Music to be performed at District and State Concert MPA's is to be selected on the basis of the school's classification.
- b. A band may play a lower grade of music at State MPA than was played at District, provided that it is within its classification requirements, and a minimum of two grade III's.
- c. Bands must perform music in the appropriate classification as specified by the Chart For Classification.
- d. A concert band is required to play MPA compositions from the Approved FBA MPA Concert Music List in their entirety unless otherwise specified on the Approved FBA MPA Concert Music List. On multi-movement works, the listings on the Approved FBA MPA Concert Music List are meant as minimums to fulfill the performance requirements. A concert band may play more than the minimum required for a multi-movement work on the list as long as the performance time constraints are observed. (NOTE: Performance time constraints include band set-up, performance, and complete exit from the concert stage.)
- e. ALL concert bands entering an FBA District Concert MPA must sight-read.
- f. Photocopies of music may only be used under the following conditions:
At the time of the MPA at which the music is performed, the band director in charge shall:

1) Attach to the copied music, a letter from the PUBLISHER giving permission to copy,
OR

2) In the event that a publisher does not respond, attach to the copied music a letter from a sheet music dealer stating a request to copy was made to the publisher at least fourteen days prior to the event at which selections are performed.

(NOTE: The intent of these rules is to have individuals or groups not use photocopied music. However, since much good music literature is out-of-print or is unavailable, an attempt is made to allow directors who make good-faith efforts to procure published music to perform that literature.)

- g. Middle school bands are not permitted to perform any music which their school has performed at any FBA MPA during the previous two consecutive year time span.
- h. High school bands are not permitted to perform any music which their school has performed at any FBA MPA (District or State) during the previous three consecutive year time span.
- i. "E-Print music scores" may be used provided proof of purchase is attached to each musical score supplied to the adjudicators.

CHART FOR CLASSIFICATION

The chart below shows the minimum grade music required in each classification for all bands for Music Performance Assessment, Concert and Sight-reading performance.

Ensemble Aggregate Score (EAS)	Class	Music Grade						Sight-Reading Music Class	
		I	II	III	IV	V	VI		
-	A				Any combination (4, 5, 6)			A	
6.5-7+	B				2				B
5.5-6.4	C			1	1				C
4.5-5.4	D			2				D	
3.5-4.4	E			1				E	
2.5-3.4	F			2				F	
1.5-2.4	G	1	1					G	
0-1.4	H	2							H

POINTS OF CLARIFICATION

- a. Any band is able to play above their required classification. The sight-reading level will be assigned according to the classification of music played on stage.
- b. A High School Second Band is allowed to enter the District MPA in a lower classification than the one specified, but this band may not enter the State Band MPA.
- c. To be eligible for the State Concert Band MPA, high school bands must play at least two grade three (III) selections at both the District and State Concert Band MPA.
- d. Middle School Concert Bands, regardless of classification, are not eligible to perform at State Concert Band MPA.
- e. Middle School 2nd, 3rd, and 4th Bands will be categorized as Class Level H regardless of EAS, unless the ensemble performs at a higher grade level of music. Middle School 2nd, 3rd, and 4th Bands will sight-read at the level according to the grade of music they perform on stage.

FBA Classification Task Force Members

Dakeyan C. Graham, Ph.D., Ed.D., DMA, Chairperson
 Paul Arnold, Callahan Middle School, District 17 Chair
 Amy Beres, Howard Bishop Middle School, District 4 Chair
 Lee Commander, Leon High School (District 3)
 Brian Dell, Plant High School (District 7)
 Chris Dunn, Bell High School (District 4), FBA Small Schools Committee Member
 Samantha Maltagliati, Sandalwood High School (District 17)
 Devin Moore, Ph.D., Florida State University
 Jennifer Rolle Brown, Ocoee High School (District 8)

State S&E and Band Report - 2025

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

The North site was at Matanzas HS, Palm Coast

The Central site was at Lakewood Ranch HS, Bradenton

The South site was at American Heritage School, Plantation

The Northwest site was at Leon HS, Tallahassee

The Collier County State Auxiliary was at Palmetto Ridge HS, Naples

Wind & Percussion S&E participants = 3451

Auxiliary participants = 1767

Jazz Band participants = 1477 representing 67 Jazz Bands

Four sites were utilized for the State Band MPA events.

The North site was at the Univ. of Florida Phillips Center, Gainesville

The Central site was at Riverview HS, Sarasota

The South site was at Broward College Central Campus, Davie

The Northwest site was at Northwest Florida State College/Mattie Kelly Center, Niceville

Concert Band participants = 6872 representing 137 bands (includes the DNA's)

Rating Results by Site

North: Superior = 19	Excellent = 21	Good = 1	41 bands
Central: Superior = 17	Excellent = 13	Good = 4	34 bands
South: Superior = 16	Excellent = 13	Good = 6	35 bands
NW: Superior = 6	Excellent = 12	Good = 2	20 bands

Expenses will be presented at the July Board Meeting

The Listening Block continues to be utilized with great success ensuring that all participating bands have an audience for their performance. Listening Blocks this year were separated by either the lunch or dinner break making for a smooth transition from one Performance Block to the next.

Due to unexpected DNA's at the Central site on the first day for the first Block, we only had three bands in attendance. With the normal rotation of Warmup to Stage to Audience, we were guaranteed to have only one band in the audience for the each of the first two performances. In order to guarantee at least two bands in the audience for each performance we had each band warmup on stage, giving the judges a 30 break between each performance. Each band was then guaranteed two other groups in the audience for their performance.

The ED did not need to "police" the halls to be sure everyone was where they needed be as much as in the past. Directors are now becoming much better at following the schedule as printed. Districts need to find similar ways to create audiences at their District Concert MPA's.

Commissioning Grant Application Form (rough draft).

The **FBA Commissioning Grant** was established in 2025 by the band directors of the Florida Bandmasters Association to provide financial assistance to the membership to commission composers interested in writing for winds, including jazz.

The grant is unique in that it (a) seeks to recognize new and emerging talent, (b) provide funding to band programs in the state of Florida who wish to collaborate with composers, and (c) furthers the FBA's position as a leader in commissioning works for winds, including jazz. By offering this grant, the members of the FBA hope to stimulate interest in composition for wind and jazz bands among a growing body of composers.

AWARDS Grants are variable in size and range from \$100-\$750. Up to two awards will be given per year for a maximum amount of \$1500 per year.

ELIGIBILITY Must be a member of FBA, currently teaching in a music program in the state of Florida. In addition, the premiere must be by an ensemble in the state of Florida.

To apply, please complete the following questions:

Name: _____

School: _____

Amount Seeking: \$ _____

Other funding sources (if applicable): _____

Composer you have commissioned: _____

Premiere Date: _____

Benefit to FBA: _____

State S&E MPA Events: Virtual Platform Suggestion

Presented by Cindy Berry, State S&E Coordinator and Neil Jenkins, Executive Director

1. The hiring and, quite often, releasing adjudicators prior to MPA events is an ongoing issue - adjudicators are hired based on anticipated entries for any particular instrument and if those numbers do not materialize, we release that adjudicator, and sometime assign specific instruments to an adjudicator specific for a different instrument.
2. Securing suitable venues for S&E MPA always a struggle. Creates a substantial burden on those that Host this event.
3. Cost and logistics of travel for Directors - bus cost - distance needing to travel (early morning or evening travel) - avoiding Spring Break issues or other school conflicts and having to attend Out of Zone sites - Liability of individual travel (some School Districts will not allow students to be transported by parents on school field trips).
4. Cost of Expenses for Adjudicators - rising hotel cost - IRS mileage rates increasing yearly. Honorarium could be adjusted to match what we do for All State Listeners - a per event honorarium. All around savings on Honorarium and definitely on travel and hotel expenses.
5. We would be able to hire as many adjudicators as needed.
6. Flexible schedule - nothing to do with Spring Break issues.
7. Will allow all students to be scheduled with Adjudicator of like instruments (with lower entries, this is not always possible).
8. Issues with length of schedules on site - full day for many directors. This would avoid the early morning events and late afternoon events for any school.
9. Eliminates issues with the length of solo events - the length of certain solos is always an issue and would be completely avoided under this plan.
10. Many Universities/Colleges are doing on-line auditions.
11. Travel days for S&E Coordinator and Executive Director would be less.
12. Accompanist issues including availability would be eliminated - this is huge. Many directors face difficulties with accompanist commitments or accompanists unable to travel to S&E sites.
13. Keep Jazz Band MPA and keep Auxiliary MPA - schedule will be easier to adjust eliminating the usual conflicts with S&E events.
14. Schedule Jazz Band MPA in the same manner as State Concert Band - 5 or 6 band Listening Blocks. Each Listening Block would then be followed by a 15-20 minute clinic by one of the Adjudicators or "Invited Clinician" using the last group in the block as the clinic group.
15. Auxiliary would operate as it does now, searching for locations with two gyms or two schools in close proximity.

Cindy and I have faced many issues over these past few years that prompted these thoughts. The lateness of many District S&E events always cause an issue getting the schedule prepared for posting. Compounded with the different variety of Accompanist issues and having to change the schedule on site to accommodate these and other last-minute issues would be entirely eliminated under this plan.