



## **Governing Board Meeting**

**Saturday April 13, 2024 11:00 am  
Virtual**

### **1. Celebrations!**

### **2. Potential New Schedule**

- a. Document: Proposed Shorter CMASC Schedule 2025
- a. This schedule has an earlier start and end time on Thursday by 45 minutes.
- b. Breaks were shortened to 10 minutes and staggered. There is still a two hour break for dinner and checking in to hotels.
- c. Friday begins 15 minutes later and includes more breaks. It has also shortened the BellCo time by 10 minutes, as well as the director's concert and dress rehearsal.
- d. There was a concern that dinner was shortened, which could be a problem for board members taking tickets. In addition, the concert begins at 6:30pm, which could be tricky either at the beginning (getting to Denver during rush hour) or end (getting home).
  - i. As a result, the board decided to shorten lunch instead to 1.5 hours.
- e. All members voted in favor of the new schedule. None were opposed.

### **3. Audition things**

#### **a. Practice videos to match auditions**

- i. Michelle got parent permission to to do a new video with a student and will re-record the video. She will send it out in a few weeks.

#### **b. Jacob, can you do a "from the director's perspective video."**

- i. Jacob agreed to do this

#### **c. Do we want to re-record Kyle's orientation video?**

- i. The information is the same, but Carly was wondering if we have the original file to change the subtitle.
- ii. Michelle will ask Kyle if he still has the video. If we cannot, we will just leave the video as is.

#### **d. Sight Reading**

##### **i. One rhythmic one melodic request again. (discuss and vote on)**

1. There was a long discussion regarding the topic above. Points included that sometimes students do poorly on the first example because they “psych” themselves out, or that switching a melodic example for a rhythmic one may inflate scores and make it more difficult to determine cutoff scores.
2. Our options included:
  - a. 1. Keep the audition the same (2 melodic examples)
  - b. 2. One melodic and one rhythmic
  - c. 3. Two melodic and one rhythmic
  - d. The board voted for Option 3 unanimously.
  - e. We will have the rhythmic example first, then the two melodic.
  - f. We will need to update our practice auditions as well.

##### **ii. Rhythmic Sight Reading Levels**

1. Suggestions for what elements to use included dotted quarters, eighth notes, dotted half notes, and sixteenth notes. 16th notes were controversial, and some said that they typically do not make it that far by October, while others argued that sight reading could be considered more a tie-breaker for judging.
  - a. All were in favor of not adding 16th notes this year, being a new element for the audition. Based on the scores, we will look into adding them next year.
2. Students must speak the rhythm aloud (as opposed to clapping) because there is no way to guarantee that it is not someone else.

## **e. Practice Tracks**

- i. We have decided to switch to Choral Rehearsal Tracks (<https://choralrehearsaltracks.com/>)
- ii. She will honor our \$100 per song request if we advertise her services on our website. In addition, she will give a discount to any directors from CMASC for future purchases.
- iii. Our website will have a link to hers where teachers will put in a passcode to access the recordings. Teachers can download and distribute from there.
- iv. The practice tracks are mixed so that the choir and accompaniment tracks are in one ear, and the played part is in the other.
- v. Other benefits include that she offers her own IT to help directors with downloading, she uses anatomical voices for each part, and she will provide a pronunciation guide for any foreign songs by contracting with a native speaker.

## **f. Opus Audition Management - anyone want to test it out?**

- i. Carly did some research on audition submission websites and found Opus.
- ii. Some benefits include customization, eliminating physical score cards and scores going directly back to the teacher, judge preferences, successful submission notifications, and that they can optionally handle payment.
- iii. Carly and Zach agreed to have a meeting with Opus. Carly assumes that Jacob and Michelle will also want to be a part of it.
- iv. We will discuss this more next year.

## **g. Equity**

- i. Rachael presented research regarding the socioeconomic makeup of the schools that submitted auditions.
  1. For schools with students <20% on Free and Reduced Lunch (FRL), the acceptance rate was 44%.
  2. Schools with >80% FRL, the acceptance rate was 11%.
  3. The average acceptance rate was 37%.

4. Other conclusions stated that students with lower minority populations are more likely to submit, as well as have students accepted.
- ii. Survey Results Regarding Equity
    1. Based on the survey results, most directors (75%) believe that the selection process is equitable. There is still room for growth.
    2. A Financial Assistance Program was the most desired possibility to make our organization more equitable.
    3. Some suggestions from directors also included:
      - a. Waiving CMEA membership for certain teachers (Unfortunately this is a CMEA rule, not CMASC),
      - b. Holding live auditions to discourage cheating,
      - c. Changing the auditions to S,A,T, and B, and having judges choose divisi,
      - d. Asking a board representative visit underrepresented schools to advertise auditions,
      - e. Moving away from Aura Lee and/or Western European classical music on the melodic recall,
      - f. Considering whether students receive private music instruction in the selection process,
      - g. Making it explicitly clear that audition materials are not based on gender,
      - h. Reconsider how we evaluate CMEA districts with high socio-economic diversity,
      - i. Consider having one student per school accepted so directors who have never been can know what it is like, which can help inspire the skills training for more student success in the future.
  - iii. Rachael's recommendations include:
    1. More explicit language regarding that all gender identities can audition.

2. More outreach from the board to schools that don't typically submit auditions.
3. Translating the script into more languages.
4. More support for students with dyslexia or other learning disabilities.
5. A potential testimonial video from former participants.
6. Auditioning on S,A,T, and B, and choosing divisi from accepted students.
7. Accepting one student from each school that submits.
  - a. After discussion, there was a general consensus that the board would be open to accepting one student from each school as long as their one student meets the lowest cutoff score in the state, regardless of their CMEA district. This was not voted on.

iv. Financial Aid

1. Other options for improving equity include waiving audition and acceptance fees. Schools or students could submit financial aid paperwork for consideration.
2. It was also suggested that we make a scholarship program where students write an essay or answer questions.
3. Monica mentioned that if we do accept one student per school, that student and director are then needing to front the cost of travel, hotels, etc.
4. If we did want to consider financial aid, there are potential legal implications. In addition, we would potentially struggle with conflict-of-interest challenges due to knowing the directors that submit.
5. We would need to set up a meeting with Vicki and Bill/CMEA to discuss this further.

v. **Equity Solutions & Discussion**

1. We can vote on the non-financial changes today

2. Students may audition for whatever voice part is vocally appropriate for them, voted all in favor
  - a. Vicki reaches out to people in her district anyways, she calls them directly. This could also be a summer project for Rachael. She would identify schools that don't really submit auditions, but she could identify them. She would let the governor know.
    - i. 5 people vote yes, no one voted no
    - ii. Rachael will do this
3. Translate the script into more languages
  - a. We can do this, but they will need to tell us what language translation they need
4. We already have an IEP process in place, so we can have students with dyslexia or learning disabilities use the same process.
  - a. We could look at changing fonts for dyslexic students?
5. Go to SATB
  - a. This would essentially double our workload for our judges
  - b. No one would be playing a game as to what voice part they submit
  - c. The reality of choir is that if you have a more extreme range you can sound good that is definitely a skill
  - d. We could do this but we might have to do 2 judges and go to a Z score model

#### **h. Vacancies**

- i. Anyone leaving/moving?

#### **4. 24/25 event**

##### **a. Dates - Feb 6/7**

##### **b. Clinicians**

- i. Emily Crile -Mescolare
- ii. John Wayman (UTA)- Triplo
- iii. Nathan Dame - Cambiato

##### **c. CMEA meeting March 12th to approve/deny increase request**

- i. Vicki, do you know the outcome of this?

**d. Things to remember**

- i. Document: CMASC 2024 Items for Next Year
  - 1. New signs
  - 2. Side committees for directors who want to help but not be on the board
  - 3. Selling flowers?

**e. Set dates for next year**

**i. Meeting dates**

- 1. August 10, 2024
- 2. September 14, 2024
- 3. October 12, 2024
- 4. November 23, 2024
- 5. January 4, 2025
  - a. This could be at CMEA instead (If needed)
- 6. February 6-7, 2025 (Festival)
- 7. March 8, 2025
- 8. August 12, 2025

**ii. Practice material posted: Summer 2024**

**iii. Pre audition directors zoom meeting:** August 10, 2024 following the board meeting

**iv. Official audition materials posted:** September 23, 2024

**v. Audition deadline:** October 11, 2024

**vi. Acceptance announcement:** December 2, 2024

**vii. Acceptance paperwork due date:** December 13, 2024

**viii. Pre-event directors zoom meeting:** January 4, 2025 following the board meeting

**ix. Merch due date:** December 13, 2024