



ATSSB NEWSLETTER

Official Publication of the Association of Texas Small School Bands
Volume IX, Number 1
June, 1999

PLEASE NOTE
We have a new address:

ATSSB
15310 Amesbury Lane
Sugar Land, TX 77478-4180
(281) 494-2151

President's Column by *George Strickland*

Welcome to summer vacation, everyone! I do so enjoy the month of June! It is the time to complete the little details of closing a school year, of preparing summer band and flag camp entries, and of getting instruments ready for summer repair. Most importantly though, it is time to just take a break, get away from the Band Hall, and catch up on all those "honey-do's" that have been put off all semester.



I have had the opportunity to observe several small school events this past spring that I want to share with you. First of all, I heard the Cooper High School Band, directed by ATSSB member Michelle Anderson, in a festival performance. Michelle decided a couple of years ago to return to her hometown of Cooper to be the high school band director upon hearing that the school administration was considering doing away with their instrumental music program. Michelle's desire to keep that band program going far outweighed her desire to move into a large school program or an already successful program. She is a true mentor for young directors to follow because, through her dedication, she has developed a very successful program in Cooper.

Another great opportunity for me occurred while judging a regional TAPS (Texas Association of Private Schools) in Abilene. A concert band from a private Christian school in El Paso performed a selection that had been commissioned by ATSSB for small school bands. After their performance, the band director introduced me to the band. During my greeting to the group I asked if they had enjoyed performing the ATSSB-commissioned music. Their reply was an exuberant "YES!"

During the Clifton Middle School Band Festival a small school band traveled to Clifton to participate for their very first time in a band contest. Don Halbrook (over 20 years experience in small schools) directs the instrumental music program in Walnut Springs, a small community which started a band program two years ago. I saw students, grade 8-12, experience their first concert performance for adjudication. They held their heads high and were proud of what they had accomplished that day. Hopefully, Don will soon join our membership so his students will have the opportunity to participate in our audition process. To all those directors who take on this challenge, we thank you. Keep up the good work!

While hosting the Region VII East-Zone UIL Concert & Sightreading Contest, I happened to be in the contest office when ATSSB member Penny Brister learned that her band from Meridian High School had earned division one ratings in both events. These were the first division one ratings for Meridian and for Penny! During the spring semester, Don Thoede (ATSSB OPS chairman) had served as a mentor to Penny, helping her with rehearsals. Penny's words in the contest office tells it all: "I owe so much to Don Thoede. He has help me learn how to be a band director. I just love and appreciate him so much!"

American Classic Music Festivals provided the opportunity for small school bands to perform in the Meyerson Performance Center in Dallas last May. We took our band and what an experience it was for our kids! The contest was judged by small school adjudicators, and the festival ran with the small school groups in mind. Just playing our warm-up chorale on stage was a real experience for our band. Rick Dillard, Lynn Lowe, and the whole gang at American Classics are to be thanked for providing a festival geared to our small school classifications. I encourage you to consider these spring festivals that are provided by various companies so that your group can have a great experience like ours did.

Thank you to the folks from Music T's in Midlothian!! Thank you, first of all for providing a quiet refuge and hospitality snacks for band directors during the state UIL Solo and Ensemble Contest in San Marcos. Most of all, we say a BIG THANK YOU for supporting music education. Freddie Butler, Paul Proctor, and Les McGee have,

(continued on Page 2)

(President's Column, Continued from Page 1):

throughout the years, contributed over \$100,000 supporting various music programs in the United States. Companies like these are a true asset to the future of our instrumental programs.

Dick Floyd has sent the members of the UIL Band PML Committee the printer's rough draft of the new list for 1999-2002. I hope you are pleased with the many additional titles that the seven-member committee has added. We did not get the Grade 1 list up to 100 titles as hoped, but there are many new titles from which to select. Likewise, the Grades 2 and 3 lists have been expanded with new selections added to each list. Hopefully, the new PML will be available by TBA or shortly thereafter. Be sure to get a new copy since it will be used for the next four school years. You may still request to perform one selection that is currently not on the list. However, during this first year of the new list, approval of these requests will be difficult since there are so many new titles on the list from which to choose.

Please plan on attending the ATSSB membership meeting during TBA. Your state board will have several reports from active committees to share with you. Also, plan to get your ATSSB and TMEA memberships taken care of as soon as possible. You **MUST** be an active member of both organizations before your students may enter the audition process.

I hope you enjoy your few months of summer. Spend some time with family and friends away from the Band Hall. We all need a break so that we come back refreshed and ready, with anticipation and enthusiasm, for rehearsals and classes in August. See you at TBA.

President-Elect's Column by *Gary M. Robbins*



"Teachers have had a great influence in my life." This statement was made at our graduation exercise this year. A band student that had played in band since 6th grade made the statement. As I listened to her make her speech, I wondered if I had been one of those teachers. Questions ran through my mind. Did I have a positive influence? Did I see her as an individual or as a member of the band? Was I a good role model for her? Did I teach her about life as well as teach her band? We as teachers need to realize the great impact that we have on our students. Most teachers have these students for just a short period of time. We, as band directors, have a tremendous influence for 7 or more years. We must realize the impact that we have on our students. So, let me ask you, what kind of influence did you have on your students this past year?

There have not been many proposals or suggestions sent to the SARC Committee. Remember, if you have any concerns over the auditions or any procedure, please place it in WRITING or E-MAIL me. My e-mail address is: grobb4566@aol.com. My home address is listed in the membership directory. If you expressed your concerns over the phone, that is not good enough. I must have it in writing in order to present it before the committee. Try to have any suggestions to me by July 1st. That will give me plenty of time to place it on the agenda.

The only topic that I have been contacted about is the percussion tryout music. There was also some concern about the percussion tryout procedure. No remedy was given, just concern. If you have some ideas on this topic, please get it to me in WRITING.

I appreciate your patience with me while I learn my duties as President-Elect. If there is anything that I can help you with, please let me know.

I hope all of you have a very "restful" summer.

Corrections to TMAA list

CHANGE:

TYPE	NAME SCHOOL ADDRESS	SCHOOL SCHOOL CITY & ZIP	CLASS PHONE	REGION EMAIL	TMAA
RM	Larry Wolf 110 E. Sarah	Retired Cuero, Texas 77945	N/A (512) 275-6593	N/A lwolf@dewittec.net	CB

Executive Secretary's Column by *Kenneth L. Hoffman*



Some important things to remember this year under our alignment with TMEA: 1) You must be a member of both ATSSB and TMEA to enter students into auditions that could lead to membership in the ATSSB All-State Band; 2) A 5-person judging panel and the use of screens in the audition room between the judges and student auditioning is required; 3) All other aspects of the ATSSB audition process and the organization and administration of ATSSB All-Region, Area, and All-State Bands remain the same as in past years (entry fees are still payable to ATSSB, clinicians, judges, concerts, recordings, all-state housing, etc. are still the responsibility of ATSSB at all levels of the audition process); 4) Any dispute regarding the audition process that, after going through the published appeals process, leads to litigation will be defended by TMEA's legal counsel.

Don't forget to pay your dues to ATSSB and TMEA before you enter students in ATSSB auditions. You will notice that a cover page showing your ATSSB and TMEA membership card - along with the All-State track the student is selecting (ATSSB, 4A, or 5A) - must be sent with the initial entry forms for the first audition entered (ATSSB or TMEA). Membership renewals for 2000 are stapled inside this Newsletter (if applicable). Please take a minute to look it over. Mark any corrections, fill out all the blanks (especially if it says "NONE GIVEN") and put it in a safe place to be paid when your school budget year begins (or go ahead and send in the check now while you are thinking about it!). Just remember that after October 1, the dues increase to \$50 unless you are joining as an Associate Member (everything is the same, you just cannot run for office, vote, or enter students in any ATSSB competition). Mail the renewal to: ATSSB; 15310 Amesbury Lane; Sugar Land, Texas 77478-4180. The new telephone number for ATSSB is (281) 494-2151. Those of you who have already paid your dues for next year should have a note to that effect in red on your renewal application. If I missed one, just check for information changes and send it to me only if you have changes to report.

Try to attend the ATSSB-sponsored clinic at TBA: "Designing a Web Page For Your Band" given by Tim Edins and Dr. Wayne Clark from Hamilton High School (also our ATSSB Webmasters and recipients of the ATSSB Distinguished Service Award for their work in developing the ATSSB Website).

The Update for the Prescribed Audition List (we will be using Year D) is usually sent along with the June Newsletter. However, the State Board of Directors voted to send the Update to each school with the September Newsletter by first class mail. You should put it at the front of your PAL and discard the blue colored pages and any old pages being replaced. We will of course still have PAL's available for new members at our table at TBA (or for old ones who lose theirs!), so plan to stop by and pay dues, pick up a PAL or just visit a while. If you don't get a chance to come to TBA, I will mail a copy of the Prescribed Audition List to everyone who joins as a new member after that time. I will be glad to send you another copy if you misplace yours after TBA - just call or drop me a note and I will respond as soon as possible. We had these PAL's printed and collated professionally, but it is very possible that an error was made - a page left out, facing the wrong way, stapled wrong, etc. Let me know if you find an error and I will send you a replacement.

This coming year, David Holsinger will be the clinician for the Symphonic Band (ATSSB has also commissioned a piece from him for the Symphonic Band) and Jack Delaney from Southern Methodist University will be the clinician for the Concert Band.

There will be an ATSSB State Board of Directors breakfast meeting at 7:00 a.m. in the Ramada Emily Morgan Majestic Room on Tuesday, July 27. Your board includes all elected state officers, all Region Coordinators, all Founding Members, and invited guests. If you would like to have input on matters relating to ATSSB State Board of Director activities, I would suggest calling or writing your Region Coordinator (or any state officer) and telling them of your concerns so they can advise the full Board.

We will have our ATSSB General Session at 1:15 p.m. on Tuesday, July 27 in the Convention Center, in Fiesta Rooms A&B. Please make plans to attend if you will be at TBA.

I hope to be able to visit with a lot of you at TBA. Good luck as you begin another year with your students, especially if you are at a new school (be sure to let us know your new address!).

ATSSB at TBA

Sunday, July 25

1:00 p.m. **ATSSB Outstanding Performance Series**
Class C followed by Class AA in CC Rehearsal Hall
Class CC followed by Class A in CC VIP Room
Class AAA followed by SARC Meeting in Fiesta Rooms D&E
ATSSB Office in CC105

Monday, July 26

3:45-4:45 p.m. **"Designing A Web Page For Your Band"** by Tim Edins and Dr. Wayne Clark,
Hamilton ISD (and ATSSB Webmasters), a clinic sponsored by ATSSB

Tuesday, July 27

7:00-9:30 a.m. **ATSSB SBOD** Breakfast meeting Majestic Room, Ramada Emily Morgan
1:15-1:45 p.m. **ATSSB General Session** in Fiesta Rooms A&B

The ATSSB Outstanding Performance Series

by *Don Shoede*, State Chair



By the time you receive this June issue of the ATSSB Newsletter, all OPS entries will probably have reached their Designated Region and Designated Area Coordinators. I definitely want to thank those of you who have given your time to judge the tapes at the Region and Area levels. I especially want to thank the Region and Area Coordinators for their hard work and dedication. Without them, none of this would be possible. I should be receiving tapes from the Area Coordinators shortly after June 20, 1999. I am looking forward to an outstanding competition for the 1999 OPS!

I will be contacting some of you in June and July and asking you to judge the State taping sessions at TBA. I will need a total of thirty judges and monitors for Sunday, July 25, 1999. If any of you are interested in judging at the State level, please contact me immediately. A short e-mail message to me will work fine. My e-mail address is: drt@htcomp.net. My phone number is 254-675-6789. I cannot guarantee you that I will use everyone that wants to judge due to the procedure that I have to use to select judges, but I

will do the best I can. This would be an excellent opportunity for some of you to experience how this process really works. I want to remind you that no stipend is paid to our judges.

The taping sessions will again be held at the San Antonio Convention Center during the TBA Convention. The taping sessions will begin at 1:00 p.m. on Sunday, July 25, 1999, for the Class C, CC, and Class AAA bands. The Class A, AA sessions will begin at 3:30 p.m. The Class C and Class AA bands will be heard in the "Rehearsal Hall". The Class CC and Class A bands will be heard in the "V.I.P. Room". The Class AAA bands will be heard in "Fiesta Rooms D & E". Please remember that these rooms are assigned by TBA and could be changed, so allow enough time to find newly assigned rooms if necessary, especially if you are a judge. The contest office and meeting room for judges will be "Room 105".

I want to remind the Region and Area Coordinators that they are to notify the directors of the bands whose tapes advanced to the next level. I would also like to be notified at each level. I had several calls last year asking who advanced to Region and Area and I did not have the information. A short e-mail message to me will work fine. In addition, please remember that Entry Forms 1A, 1B, and 1C should accompany the winning tapes all the way to the State Chair.

If you have suggestions or questions about the procedures used for the Outstanding Performance Series, please contact me or your Region Coordinator. Keep in mind that all changes must be approved by the State Board of Directors, which meets in July and in February.

I hope all of you have a great relaxing summer. I am sure you need some time off before getting back to work. I am looking forward to TBA and the State taping sessions. See you at TBA!

*(Editor's Note: The following article is reprinted with permission from the March 1999 issue of **School Band and Orchestra** and is included here due to the immediacy of its content to small-school band programs. If you come across an article that needs to be shared with your colleagues, please make us aware of its existence and we will make every effort to share it with our membership if we can get the permission of the publication to reprint it)*

Dr. John Benham Saving Music Education, One School at a Time

Picking up the phone to summon John Benham can only be compared to the educational version of Commissioner Gordon picking up the Batphone. As trite a comparison as this may sound, ask any one of the school band or orchestra directors whose program he has saved, and they'll tell you the story of how their music, not to mention their jobs, were brought back from the brink of elimination.

Dr. John Benham, founder of Music In World Cultures, Inc. has been a school music advocate for nearly two decades. As familiar a name to music educators as Dr. Tim Lautzenheiser, the two have often worked in conjunction, promoting the importance of music in the development of children. On his own, however, Benham balances his time between teaching Ethnomusicology in his home state of Minnesota, traveling back and forth to Indonesia to transcribe the music of its indigenous primitive cultures, and saving desperate music directors from their budget-slashing administrators. SBO had a rare opportunity to question to Dr. Benham at this year's MidWest Band & Orchestra Clinic about his advocacy program. The following are his responses:

SBO: How did you get started in school music advocacy?

Benham: In 1981, I moved my family into a school district in Minnesota that we picked specifically for its music program. A week later, the school proposed cutting up to 70 percent of its instrumental music staff. I subsequently got involved with the parent's committee, which is where I came up with this whole series of economic and statistical analyses. The school said it was going to save \$100,000 a year by cutting music. I went into the school district and demonstrated statistically, beyond any doubt, that what they thought was going to save them \$100,000 was going to end up costing them \$200,000 annually. The parents' group and I ended up saving the entire music program with my economic analysis. From there, everything spread by word-of-mouth,

and I ended up doing a presentation of my analysis at the Minnesota Music Educator's Conference. The industry soon became aware of it, and started funding it. I established my company, Music in World Cultures, Inc. soon after that.

SBO: What is the basic function of Music in World Cultures?

Benham: What we do is crisis intervention work at school districts, particularly working with music programs that are being cut for one reason or another. I go into a school district and do various tasks from politically organizing music booster groups to complete analysis of the music programs. There is always a specific process I go through, and the process begins by giving out a three-page survey that gives me all the information I need to profile the district, including average class size, number of students, and enrollment in the district by grade. Then I compare the music enrollment related to those figures.

SBO: How do you formulate these figures?

Benham: To over-simplify, let's take a band teacher who has 50 students, and the district loses that band director's position because the feeder system has been eliminated. These 50 kids are now going to have to be placed in another class. The other class, however, is only going to take 25 students so they now have to hire two teachers to replace that one music teacher. That's a gross over-simplification, because the whole statistical process is much greater than that. When I go into a school district, the normal statistical analysis report that I

write will be up to 40 pages long. Included in the report is an introduction on why music is important for the kids, followed by an analysis of the administrative proposal. I'll also analyze the music program from core perspectives: what are the faculty issues, curricular issues, students participation, and finally economic impacts of the recommendations of the administration's proposal.

SBO: What are the major issues that you've gone up against?

Benham: In 1981, the primary issues were budget cuts. Now I deal more with school reform and restructure of education, which includes block-scheduling. The biggest scare I've ever seen, though, is the new School-to-Work program, which mandates career choices for students in eighth grade. The students have to select their career path at this point, and choose a career cluster of classes. Then when they finish high school, they go right into working within that field. What it really comes down to is tax-payer-funded job training for big business. It's part of Hillary Clinton's Goals 2000. Politicians buy into it also because it's a way to get rid of welfare. It's already been passed in West Virginia, and other states are considering it as well.

SBO: How does it trickle down?

Benham: A student makes a choice in eighth grade toward a career cluster, and if participating in band, orchestra or choir isn't part of that career cluster, good-bye music. The intent behind the program may be good, which is wanting every kid that gets out of school to be able to work. But when they implement it, they don't consider what the long term effects are. No kid is going to be able to make his/her career choice in eighth grade. How many people are working today according to whatever they decided in junior high school? On the one side you have school guidance counselors telling kids they have to prepare for six to eight career changes in their lifetime, yet if they choose a career cluster in school, what are they going to do when the job-market changes? It's terrifying.

SBO: What funds you?

Benham: There are three ways I get my funding. We ask the local music dealer to kick in an unspecified voluntary amount, then when we go into the district, we go through a certain process. We take the survey and construct the profile first so we can write the report. Second, we meet with all the teachers, decide with them what all the issues are, and define the problem. We then meet with the parents and anybody else from the community who wants to participate, and show them that the school district is theirs. They own it, they pay for it, and they have the right and responsibility to take control of it. After this we pass around a hat, and the reason for this is not only to collect money, but because if they give a buck, we'll know that they'll continue to be involved in the process. We write the report, give it to them, select and train the leadership team and let them take on their administration. The costs not provided by these sources has been funded by the National Association of Band Instrument Manufacturers' Superfund. However, this funding is in the process of being phased out by the industry.

SBO: So you don't personally meet with a school's administration?

Benham: No. Administrators would look at me and ask, "Do you live here?", and when I say that I didn't they would ask me to leave. They're not going to listen to me.

SBO: How busy are you?

Benham: 1998 has been our busiest year, but it's not due to budget cuts. The biggest issues now is schools that are restructuring their education curriculum. I've never calculated how many schools I work with annually, but I'd say anywhere from 20 to 50 schools a year.

SBO: What's your success rate?

Benham: Somewhere in the neighborhood of 98 percent.

SBO: With a success rate that impressive, why doesn't every school that has program threats call you?

Benham: I think there's a certain percentage of the music education profession that is afraid to take action. One excuse I'll hear is, "We don't want to upset anybody in the administration." Well, what difference does it make if they're going to cut you? It's not whether you and the administration have a problem, it's are the kids going to have a program. The other big issue is that many instrumental music directors, and I speak as one of them, really have a certain feeling of divine power; to bring somebody else in is a sign of our weakness. We'd rather see the program cut than invite in an outsider. I've had band teachers that have called me as

many as four years in a row, getting cuts after cuts. I say to them, "Why don't you just let me come down and do your report and train your parents and get this over with", and they'll insist that they're going to be okay. Then they'll call me the following year and tell me that they just lost the fifth grade, but everything will be okay. What that tells me is that their definition of 'okay' simply means that they still have their job.

SBO: What are some common misunderstandings about the economics of a band program?

Benham: People, meaning directors, administrators and the community, generally don't understand how the budgetary process works. As soon as you sit down with them and say, "your band teacher has 50 kids in her class, what are you going to do with them when you cut it?" They'll say, "I never thought of that," because they're dealing with a system of averages. I was on a school board for six years, and it was the best education I ever had, because now I know how administrators are thinking. All I needed to prove my case to them was to show how their budget works, and show them the fallacious aspects of their budgetary process and how it's going to kill them if they cut the music program. The budget process is so complex - with up to 10,000 line-items - and they're always under-staffed. Districts usually have only one business person figuring all this out; they don't have time to figure out each line-item, so they set up a system of averages.

As far as the administrators themselves, their biggest misunderstanding is that they don't understand the importance of music. They are convinced that music is primarily extra-curricular. Administrators never see music educators doing anything other than performing, marching, or doing some other sort of PR or fundraising activity. Directors never invite a superintendent to a first rehearsal - they only see the concert. Because of that, they think we wave a stick and the music just happens. They don't understand the process. Bring a principal into the first rehearsal, and then bring him to a concert, and he'll be absolutely amazed, and you'll gain a whole new respect.

SBO: What do you see as the biggest threat to the future of music education?

Benham: Middle school has continued to be threatened by six-week exploratory classes rather than a year-round course - General Music in particular. The other threat that comes with that is they'll make the middle school start in sixth grade, cutting out the fifth grade program entirely.

Tax vouchers are another threat. This is a

system where the government says to a parent, "We'll give you a \$2,500 tax credit to go to the school of your choice." The idea here is to provide for open enrollment and to create a competition between the schools to provide for educational accountability. How many people can afford to go to a private school with a tax voucher that is only \$2,500? So what ends up happening is there becomes a polarization of social classes. Worse, the school district loses all \$7,000 that would normally have gone to that student to support his/her education, even though the student only gets \$2,500. Theoretically, for every student that can be convinced to leave the public schools, the government saves \$4,500. The motivation is more than open enrollment.

Then there's block scheduling, the four period day that theoretically gives kids more educational electives because they can take eight courses a year. What we're finding now is districts that have gone to block are defeating the principle by adding extra required courses. For example, where as algebra 1 and 2 used to be offered as required courses, now they have to add an algebra 3 because they're finding they can't get through all the material. Block-scheduling has less minutes per course than traditional systems. Block-scheduling is not just a music issue, but a general issue for the entire curriculum. For the 6 years that block scheduling has been in existence, there's not one piece of scientific evidence supporting that it has improved a student's education. In fact, just this year, ACT and AP came out with results from their tests, and they found that those states that have the highest amount of block scheduling are at the bottom of the testing scale, and those states that have the lowest amount of block scheduling are the top scoring 10 states. Both ACT and the AP testing organizations are calling for a re-examination of the block scheduling concept.

Finally, and the one that scares me the most, is this school-to-work thing. The student here spends 100 hours of an internship working for a company for free, but the school district is responsible for legal issues such as Workman's Compensation.

SBO: What are a few things a music director can do to raise music awareness and support in their communities?

Benham: The first thing would regard their curriculum. They should have a program that meets the specific requirements of a good curriculum, which has sequential, written objectives stated as student outcomes. In other words, when they student finishes this class, they should be able to do x, y and z. These outcomes have to be stated in a way that meets three characteristics: they're specific, they're achievable, and they're

measurable. If I say a student should finish the sixth grade and be able to read music, this is certainly achievable, but not specific or measurable. But if I were to say a sixth grade student ought to be able to read 4/4, 2/4, and 3/4 time including rhythms of a whole note, a dotted-half note, a half note, quarter notes and eighth notes, and then set up a system to measure that, then I can determine whether they've accomplished this. Now I have a specific agenda that I can demonstrate to teachers and parents that the kids are learning. Almost every district I go into doesn't have anything in writing they can use to demonstrate to an administrator or the public what they're accomplishing. Therefore, people won't think they're accomplish anything. It's very important to be able to demonstrate your accomplishments to an administration in a written, measurable form.

SBO: Is there a role that the school music deal ceran take in all of this?
Benham: The key role for the music dealer is that they remain politically aware of what goes on in the schools. They can help the teacher organize the music boosters, and they can serve as a supporting constituent in the music boosters organization. But mostly, they can be aware that there is help available, because many times the teacher isn't. The dealer is the one who could bring somebody like myself or someone else in to help deal with it. The key to everything is to take a proactive stance, and work ahead to stave off the problems rather than wait until they're in the middle of a crisis.

Dr. John Brenham received his Bachelor of Music degree in vocal and instrumental music education from Northwestern College, St. Paul, Minn., and his Master of Arts and Doctor of Education degrees from the University of Northern Colorado, Greeley, Colo. His teaching includes vocal and instrumental experience at all grade levels; rural and urban districts; and ten years in teaching education at Northwestern College and California State University at Fullerton where he was coordinator of instrumental music. In addition to founding Music In World Cultures, Inc., he is director of the Ethnomusicology Training Center at Crown College in St. Bonifacius, Minn. To date, Dr. Benham has saved over \$35 million in music programs.

The ATSSB Newsletter is the official publication of the Association of Texas Small School Bands. Articles for consideration may be submitted to the Editor by mail to 15310 Amesbury Lane; Sugar Land, TX 77478-4180, or by Email to KL2000G@aol.com. Be sure to visit the ATSSB Website at <http://www.atssb.org>.

Please copy and share the application below with your colleagues or directors of nearby schools. Do your part for advocacy by promoting ATSSB membership in your region.

ASSOCIATION OF TEXAS SMALL SCHOOL BANDS 1999-00 Membership Application

Please type or print. If this is a renewal, all you need to enter is name and school and any changed or additional information.

NAME _____ SS# _____ - _____ - _____
 SCHOOL _____ CLASS _____ REGION # _____
 TITLE _____ SCHOOL PHONE () _____ Best time to call _____
 Are you are the only band director for both high school and junior high in your district? _____ If "NO", please list the names of other directors in your district: _____
 SCHOOL ADDRESS _____ FAX # () _____
 CITY & ZIP CODE _____ EMAIL ADDRESS _____
 HOME ADDRESS _____ PHONE () _____
 CITY & ZIP CODE (if different from school) _____ TMAA JUDGING AREA _____
 MAJOR INSTRUMENT(S) _____

Until October 1, mail this completed form and a \$25* check for dues payable to **ATSSB** to:

ASSOCIATION OF TEXAS SMALL SCHOOL BANDS
 Kenneth L. Griffin, Executive Secretary
 15310 Amesbury Lane
 Sugar Land, Texas 77478-4180

***NOTE:** After October 1, Active Member dues increase to \$50. A membership card and receipt will be returned to you. The membership year runs from September 1 to August 31. Associate Member dues are \$25 all year, so anyone may join as an Associate Member after October 1 for \$25. To enter students into competition leading to membership in the ATSSB All-State Band, you must also be a current member of the Texas Music Educators Association.

Don't forget the General Session Tuesday, July 27,
1999 at 1:15 p.m. in Fiesta Rooms A&B in the San
Antonio Convention Center.

It contains information regarding the upcoming
Texas Bandmasters Association convention and a
1999-2000 membership renewal.

This is your June 1999 Newsletter



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SMALL SCHOOL BANDS**
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