



ATSSB NEWSLETTER

A PUBLICATION OF THE
ASSOCIATION OF TEXAS SMALL SCHOOL BANDS
VOL. 3 NO. 2



PRESIDENT'S COLUMN

MR. FRED PANKRATZ

I hope this newsletter finds you having a successful marching season and that you are taking this opportunity to demonstrate to the many people who only see and hear the band during football games the highest levels of musical performance. Years ago, a fan asked, "Does the band do anything when football season is over?" Certainly not a brilliant question but one that points to a lack of public understanding about bands and our function in the school curriculum. We found that a publicity program was necessary to educate our community. It is tragic that many fans have never heard a concert performance.

By this time you have read the information on the diploma plan. I hope you have and are taking action to defend Fine Arts as a vital part of a well rounded education. Where will the students of the future receive specialized training in leadership, responsibility, citizenship, discipline and how to be a caring member of our society? You and the band program are the source for the development of the leaders of tomorrow.

We are pleased to announce the program for the third ATSSB All-State Band. Mr. Jared Spears has selected *Burst of Flame* by Bowles (concert march), *Windjammer* by Spears (this one has been on the Ohio 4A-5A list), and *Pineapple Poll* by Sullivan, Movements 1, 2 and 4. The working title of the work

we are commissioning is *In Search of Eldorado*. Mr. Spears said Edgar Allan Poe's poem of the same title is the inspiration. This new work, we hope, will be within the performance range of most A, 2A and 3A bands in Texas. We also hope that it can be sold from the publisher at a reasonable cost so that as many groups as possible can purchase it. Mr. Spears has expressed his intention to produce a quality piece within these guidelines. We are looking forward to another outstanding clinic culminating in the concert on Saturday, February 12, 12:00 PM, at the Scottish Rite Auditorium.

Please observe the tryout etude errata published in this issue of the **NEWSLETTER. THIS IS THE OFFICIAL LIST OF ERRATA** and all students and directors need to make these changes. We have tried to get this information to you as soon as possible with postcards. That school or director who has not as yet joined **ATSSB** may or may not have these corrections. Everyone can help by talking about tryouts and letting those non-members know these changes.

A list of Area Host-Sites and Region Coordinators is also listed here. Stay in contact with your representatives and offer to help, make yourself more involved. Continue to have a great year and don't hesitate to call on John, Kenneth or me if we can help. **ATSSB** remains concerned about and responsive to you.



EXECUTIVE SECRETARY'S COLUMN

Mr. Kenneth Griffin

You will find elsewhere in the **NEWSLETTER** the Prescribed Music List for auditions at the **ATSSB** Area level along with official errata. There are many mistakes this year. We hope all of you received the errata in time to have as little confusion as possible.

You might want to encourage your fellow A, AA, and AAA directors to join soon if they plan to have students participate in the auditions leading to membership in the **ATSSB** All-State Band. On November 1, I will send an updated roster to each Region Coordinator so they will know who is eligible to enter students in our auditions. There still undoubtedly will be a few directors who wait until the last minute to join, causing some frantic last-minute calls for verification of membership status between the Region Coordinators/Audition Chairmen and the Executive Secretary. As you have been told, you will not even be allowed to ENTER students into competition for membership in an **ATSSB** organization UNLESS THE HEAD DIRECTOR OF THE STUDENT'S SCHOOL IS CURRENT MEMBER OF **ATSSB**! This means that your Region Coordinators have been instructed to RETURN entries that are not accompanied by a copy of the director's membership card!

You will probably notice the inclusion of a few **ATSSB** forms in your entry packets. Please look them over carefully. We have done a lot

of planning for the All-State clinic and concert and will need your cooperation in the securing of adequate hotel space in San Antonio, providing for the security of our students and making sure all bills are paid. If you have students who are selected to compete at the **ATSSB** Area auditions January 8, please make sure each student brings **Forms 14 (or 14T), 15 and 16 - PROPERLY COMPLETED AND SIGNED** - to the auditions. Otherwise, they will not be allowed to audition at the Area level. Remember that this year, the Area fee (\$10) is to be paid AT AREA on January 8 - before auditions begin. There will be no state fee this year as a result of the fee restructuring. If you have a student selected for membership in the All-State Band, you should be prepared to complete a housing form at that time (including naming a Designated Chaperone - usually YOU!). Color instruments who are selected to tape at the Area auditions January 8 (oboe, bassoon, alto clarinet, contrabass clarinet, bass trombone, mallets and timpani) will be assigned to a room if they are selected for membership at the State Taping Auditions.

As I have been receiving applications for membership, I have been returning with their membership cards and receipts a copy of the Prescribed Music List for 1993-94 if the applicant did not pick up his/her copy at TBA. This PML has the official errata attached to the front of the list. This is a considerable expense to the Association, but necessary for everyone to be on equal footing in the audition process. We need all of you to be vigorous in your reminding fellow directors to join as soon as they can - and by passing your copy of the **ATSSB NEWSLETTER** around after you

are finished with it. If you did not get a copy of the PML at TBA and I neglect to send you one when you join, please let me know as soon as possible and I will put one in the mail to you immediately.

Elsewhere in this edition of the **NEWSLETTER** you will find a list of the current Region Coordinators. Give them a call if they can be of assistance in your region - or give any of your officers a call if we can help in any way at any time! You might think that, in working through our third year with **ATSSB** and the audition process, all of this would become "old hat" and tedious - **au contraire!** It still inspires me to see the passion small school band directors have for their programs, their students and their chosen career. For the most part, they are dedicated, professional, caring, concerned, and involved individuals. It has been my pleasure to have met and worked with so many fine individuals in my tenure as your Executive Secretary. Please feel free to give me a call if I can be of service in any way. I just wish I had more time to give all of you who have asked me to come clinic, adjudicate, etc., but my calendar rapidly filled with commitments (and I still have a band program in Van to try to maintain!). Best wishes for a successful marching season and good luck at UIL Marching contest.



General Session
Association of Texas Small School Bands
2:00 PM
July 30, 1993
Room 101, San Antonio Convention Center

The meeting was called to order by President Fred Pankratz with a full room and many standing against the walls. Louis Thornton gave the invocation.

The minutes and financial report were approved on a motion by Richard Shanks and a second by Jeff Comp.

Mr. Pankratz then recognized the top five finalists in Class A and AA state honor band competition:

Class A: Munday - Rodney Bennett
 Irion County - Daniel Nanez
 Wink - Tom Burns
 Sudan - Bruce Kenner
 Overton - Ronnie Page

Class AA: Warren - Don Stockton
 Centerville - David Lambert
 Canadian - Fred Pankratz
 Union Grove - Mark Melton
 Hardin - Gary Monroe

Mr. Pankratz then introduced the Executive Officers: Fred Pankratz from Canadian, President; Frohn Gibson from New Deal, Vice-President; and Kenneth Griffin from Van, Executive Secretary. He then introduced the Area Coordinators: Bryant Harris from Sundown, Area A; Neal Sutton from Bridgeport, Area B; Lonnie Dooley from Hawkins, Area C; Jim Childers from Fredericksburg, Area D; and David Smith from Banquete, Area E. He recognized Region Coordinators in attendance; the 1994 All-State Band Organizer, Dennis Teasdale from Jim Ned High School in Tuscola; All-State Seating Audition Organizer Kevin Kasper from Lampasas; and State Taping Coordinator Don Stockton from Warren.

A vote was then taken on the three constitutional amendments:

An amendment adding junior high and middle school band directors whose students feed A, AA or AAA high schools to Active Membership passed unanimously.

An amendment changing the office of Vice-President to President-Elect with no change in duties passed unanimously.

An amendment to add an At-Large Representative from each class to the State Board of Directors passed with one dissension.

Mr. Pankratz reported on action taken by the State Board of Directors:

John Gibson would chair a committee studying proposals for changes in the makeup and auditions for the All-State Band.

The Board voted to pay the Executive Secretary a stipend of \$350 per month and the Editor of the

--- Minutes continued

Newsletter a stipend of \$100 per issue for the four scheduled releases. Each of these stipends will be up for review by the State Board of Directors next year.

Jordan Sound Productions of Tyler was awarded the recording contract for the 1994 All-State Band Concert.

Area fees will be \$10 to be paid at Area on the day of the auditions before auditions begin. There will be no deposit for the Emily Morgan Hotel this year as the Association will be guaranteeing all rooms it has booked in order to streamline the audition/fee structure.

Mr. Pankratz then reminded the membership about the nomination election process for the newly-created At-Large Representatives to the State Board of Directors. Nominations will be made at the Fall Region meetings. The nominations are to be reported to the Executive Secretary who will contact the nominees for verification of acceptance and to request a biography for publication in the **Newsletter** before February. Elections will be held in the General Session - tentatively scheduled for Thursday, February 10, 1994 at 9:00 AM in the Scottish Rite Auditorium Banquet Hall.

There being no further business, Mr. Pankratz adjourned the meeting.

All-State Tryout Music Errata

Bb Clarinet:	P. 58 #12 Play All	= 88
	P. 59 #13 Play All	= 54
Low Clarinet:	P. 2 #4 Play All	= 120
	P. 16 #21 Play All	= 72
Trumpet:	P. 3 C Major Alla Breve by Bohme	= 96-104
	P. 8 F Major by Duhem	= 44-50
	(4th line from bottom in the cadenza, F after the and low D should be F)	
Baritone TC:	P. 36 E Major Play 1st 4 lines	= 60-72
	P. 27 Boehm	= 88-96
Tuba:	P. 22 #15 Play all of P. 22 only	= 108-120
	P. 12 #8 Play all of P. 12 only	= 82-96
Mallet:	P. 73 Play to 1st note of Measure 23	

Learning on the Ladder of Life

Don't get hung up on the rungs

by: Frank Kick

In our event oriented society, which seems to always be looking for the next immediate gratification "rung" on this "ladder of life," it's no wonder that students of the world are continually frustrated with the academic world, sometimes referred to as the educational obstacle course.

The mind set most of us have is very event orientated. We tend to focus on the immediate future or event, and rarely look towards the horizon or process. We set our goals only on the next rung of the ladder, and are disappointed when that rung isn't the end we were hoping it would be. We arrive at our short term goal realizing that there is another rung to be reached for. "The more we learn, the more we realize how little we know." Each "rung" we achieve in this academic world moves us one "rung" closer to realizing there are a lot of "rungs!" The ladder never ends, learning never ends.

With a "rung" orientated mind set, this may appear to be discouraging news. However, the reality of life is how we see it, not necessarily how it is. Our perception is what creates the frustration for us. If we see the world as one "rung" after another, or one obstacle, or hoop, or wall, or whatever, after another, we will tend to become frustrated with the journey. We will not enjoy the progress we have made, or look forward to the many opportunities ahead because we are too wrapped up in just getting to the next "rung." And, once we make it to that next "rung," instead of appreciating our own accomplishment, we get mad because the only thing ahead of us is another "rung!" "When will it end?" we think to ourselves. It doesn't. The only time it ends is when we stop reaching for that next "rung."

By increasing our awareness and maintaining a "ladder" orientated mind set, we can begin to appreciate the fact that the ladder never ends. (This would really aggravate a person with a "rung" mind set.) Life is a continuing educational journey. We are constantly learning and therefore growing. Without growth, there is death. By continually reaching for each "rung" our journey becomes more successful in the sense that we are continually arriving at new places the ladder, learning from them, and reaching even further. With this mind set, or perception, we will have become more process oriented in the sense that we see a need to cover more distance than just the next "rung". Our perspective becomes more aware of where we've come from and where we are going to. We may even be able to see another ladder that reaches in an exciting direction. (Who said you have to stay on the same ladder all of your life.)

Now certainly there is a need to consider the fact that a step by step, "rung" by "rung" approach is the surest, safest, and smartest way to move on a ladder, **JUST DON'T GET HUNG UP IN THE RUNGS!** Balance is probably the most important skill needed in climbing a ladder, and in life. A balanced perspective between the ladder and it's rungs is the key to becoming more process oriented, while appreciating each event along the way.

It is important to "stop and smell the roses" along the way of life, just don't stay there on that rung. Did you every try to stand on a ladder in one place very long? You can do it, but you'll start to get tired, the arches of your feet start to hurt, your hands get sore, you begin to fidget for a more comfortable position. We were physically made to move, and moving on a ladder is more comfortable than staying on one "rung."

Enjoy the process, appreciate the events, move along your ladder of life and learn, so that you can help someone else with their journey on the ladder of life.

Fran Kick is motivational speaker and leadership trainer, write to him at: 6650 Green Branch Drive, Suite 8, Centerville, OH, 45459-6815 or call at 513-439-2698.

The following is a condensed version of a paper I wrote this summer. Thanks goes to Mr. Fred Pankratz, Dr. Terry Segress, and Mr. Jim Pollard for enough ideas for a piled higher and deeper and the education of a lifetime. I'm doing more research on subjects such as Site-Based Management and Outcome-based Education. It seems that band directors have been doing for years some things educational researchers are just beginning to put a name to.

The Small School Band Program Organized on the Effective School Module

by: Jennifer Jones Willson

In an effort to be quality teachers, music educators have aligned themselves with the many outstanding performers, conductors, and composers of our time and throughout history. As a group, a great effort has been put forth by music educators to create performing ensembles of a very high calibre. Many succeeded. Much attention has been paid to the "music" part of the profession called "music educator." In this day and time of justification of every aspect of the public school system, some music programs feel threatened of being eliminated.

Band directors face many special problems in the small schools of today. Many times they feel they have no real purpose, that they function as an "extra" in the curriculum of their schools. These feelings are real and are based in the fact that band directors are sometimes the only music educator in their schools, their facilities are often isolated from the rest of the school, and they are often denied the participation in or attendance at musical events because of the lack of proximity to a musical center. Somewhere in our schools we must find camaraderie, support and fulfillment.

The first place to look is in the second half of the title of profession "music education". Music educators in the small school must especially look to other educators in their schools. Fellow educators very seldom speak the musical language or identify with many of our problems. The point is that a larger percentage of our problems than we think are the same and must be addressed in the same manner. Classroom teachers and band directors can work together using educational techniques; ideas and strategies to make their schools better and their students more successful. The place to start is in the way band directors, classroom teachers and administrators communicate. A common language must be shared. In many states and districts over the country, Effective School Correlates are the basis for five-year plans of improvement. These correlates came from educational researchers observing in schools that effectively teach. They determined what these schools had in common that made them successful and devised guidelines in the form of these correlates for other schools to follow. Effective School Correlates are an outstanding basis for planning for schools and can easily be used by bands. These correlates apply to music education in a very practical way. They take many practices of bands already performed and accepted, and put them into an education language understood and respected by other educators. Band directors can immediately benefit from communication and support from other educators and administrators in their school. These correlates are: Productive School Climate and Culture, Focus on Student Acquisition of Central Learning Skills, Appropriate Monitoring of Student Progress, Practice-Oriented Staff Development at the School Site, Outstanding Leadership, Effective Instructional Arrangements and Implementation, Salient Parent Involvement, and High Operational Expectations and Requirements. ¹ Taken one at a time, these correlates can be easily be applied to every small band program in the country.

Productive School Climate and Culture addresses the issues of discipline, organization and the

way students function in our rehearsal sites. Every district and every teacher has an adopted discipline management plan whether or not it is consciously "adopted" or not. This supports a classroom and rehearsal site climate of fairness and safety where rules are enforced, disputes settled, and respect for people and property are promoted. To be aware of as many of the different discipline management techniques possible is a job of the educational professional, whether music or classroom teacher.

Students, parents, teachers, administrators or any other visitors to a rehearsal site are immediately shocked or immediately impressed, based on the way the room is organized. An organized rehearsal site is conducive to a good learning climate. Band directors, as well as students, benefit from a comfortable, welcome atmosphere. Having chairs and stands ready before each class, a place to store paperwork, books, music, instruments, public address equipment, uniforms, percussion equipment not being used as well as having everything in good repair and being able to find what is needed when it is needed all contribute to positive climate. Students tend to take care of things that are taken care of, and often feel real pride in the place of musical learning. Organization can also be a big part of how a teacher spends their student's time. Higher percentages of time on task for every student breeds success. Rehearsal time itself is a valuable commodity that should not be stolen by extraneous events that can happen in any classroom. Personal time should be protected as well. Music educators without a proper focus on family time and recreational time often cheat themselves, but most of all they cheat the students and their own families when the pace can no longer be kept up.

The music part of the music educator is addressed most specifically in the correlate Focus on Student Acquisition of Central Learning Skills. Here is where the purpose of music education comes to light. Music educators approach this skill through curriculum. Small school band directors are often the only secondary music educator in the district, and sometimes the only music educator period. The development of sequential study of the elements of music, its performance and its appreciation is that music educator's most important classroom function. Curriculum is the road map music educators follow to achieve focus on instruction and learning. Decisions on how to use appropriate musical materials for pertinent instruction are some of the hardest decisions to make. There are examples set by outstanding music educators in many different areas of the country and the issue is often the subject of workshops. Knowledge must be gained here in increase effectiveness of teaching as well as its professionalism.

Closely related is the correlate Appropriate Monitoring of Student Progress or evaluation. This can be considered the easiest or the hardest correlate to deal with. Some music educators consider their contest ratings the ultimate evaluation of their program. Others consider the principal's evaluation to be the standard they must meet. Music educators must use these resources but must also use their conscience to evaluate their teaching. Each individual must make the commitment to teaching music terminology, note reading, theory, symbols and forms. They must emphasize aural skills in tuning, ear training, and rhythm/melodic notation. Then, they must use the educational language of behavioral objectives to document success of students in these areas. The music and the education must go hand in hand.

The correlate that places the most emphasis on the band director/music educator individually is Outstanding Leadership. It demands that the educator be the musical/instructional icon of the rehearsal site. Taking students to concerts, watching honor group rehearsals, taking classes in the summers, performing on your instrument in public, reading books, attending camps and workshops, applying different teaching strategies, and encouraging musical involvement by students after they graduate all set the example for students to follow. We are the instructional leaders. Getting students involved in as many aspects of the program as possible is the other side of the coin. Many things can be done for students. Students feel a greater sense of accomplishment when they do as much as possible for themselves. Passing on the skills of leadership may be the noblest aspect of the demands of teaching.

Effective Instructional Arrangements and Implementation deals with purely teaching behaviors. This where knowledge of as many different instructional techniques as possible, both educational and

musical comes into use. Judging what is age appropriate, content feasible, sequential and practical comes with experience. Masters of the teaching profession are constantly changing what they teach and how they teach. They gain information from observations, analysis, and a studious curiosity that never lets their current instructional philosophies become stale.

Salient Parent Involvement and High Operational Expectations and Requirements can be combined because both of these start with action taken by the music educator and results in action by students, administrators and parents. Students should be expected to behave, perform, learn and participate to a high level of achievement. The school district and administration must be expected to support the band program with their words, their presence at activities and performances, their financial backing to the school's capability, and their cooperation in scheduling of classes and performances. High expectations also applies to parents. They have a very important part to play in a band program and must be made aware of it. A student's parents are their most important audience and their most believed critic. Their participation in their child's practice and performance is the greatest aid an educator can enlist. Music educators must communicate with parents what is expected of them and what is expected of their children. This includes calendars, practice procedures and financial obligations. Students performing up to the high expectations of a music educator take a great deal of responsibility for success on their own shoulders. School districts and administrators that support the band program also lend a hand in having a positive climate in the rehearsal site. Informed parents, involved in their child's education make everyone's job easier.

Effective School Correlates or characteristics take everything we do as an educator and focuses it into something we can manipulate and change. These correlates can function as the basis of a band program mission statement or a music education philosophy. Actions taken represent the beliefs that are held to be true. Great care must be taken that those beliefs are clearly defined so that responses can be tailored to the needs of the students and fulfill the commitment music educators have made. Effective School Correlates can serve as a basis for communication of education professionals in a school district, lessening the isolation impact on the music teacher and making that music teacher a part of something bigger than the quest for a superior rating. They can become a part of music education. Working with other educators and administrators is a practical way of making sure small school band programs survive the current budget crisis. Speaking their language and communicating as a professional is a feasible way of protecting music education.

¹Levine, Daniel U., Ph.D., and Lawrence W. Lezotte, Ph.D.. Unusually Effective Schools: A Review and Analysis of Research and Practice. Madison, WI: National Center for Effective Schools Research and Development, 1990.

Many of you have also written papers for classes that might be of help or interest to the rest of us!! Send them to Jennifer Willison, 800 Hillside, Canadian, TX 79014

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JUST A THOUGHT!!!!!!

Two songs, "The Star-Spangled Banner" and "Melancholy Baby," need to be rewritten. The first, because very few can sing it; the second, because everybody can.

When it comes to music lessons, most kids make it a practice not to practice.

Practicing the saxophone should either improve the execution of the player or hasten it.

The saxophone was invented a century ago, thus proving that "the evil which men do lives after them"

**ATSSB
GENERAL
MEMBERSHIP
MEETING
Thursday
Feb. 10
11:00 am
Scottish Rite
Banquet Hall
(downstairs)**

**ATSSB
ALL-STATE
BAND
CONCERT
SATURDAY
FEB. 12
12 noon
Scottish
Rite
Auditorium**