

(President's Column, continued from page 1):

Texas and the Southwest Texas State University campuses. In addition to this, the integrity of the contest is being questioned by administrators across the state. In no other area of League competition does the percentage of UIL participants qualifying for state remotely approach the percentage of music participants (59% of all class I performances at Region). The numerical difference is even more startling. TSSEC participation included 27,000 student names this past year. The State Track & Field Competition included 1,000 names and the State Academic Meet (including One Act Play) included 2,000 names.

As the TAC meeting progressed, I noticed a great concern about the quality of performance at TSSEC by all who attended. Several who were members of this committee have judged TSSEC in recent years. They expressed concern with the number of weak performances. Mr. Floyd has many comments from judges and directors who questioned the process of state certification. Concerns of administrators combined with judges' comments determined the need for the TAC to meet.

On the surface, there seems to be a very easy solution to the problem. I would simply add a day to the contest to accommodate the numbers. This would only be a temporary solution. I think the root of this size problem is rating inflation at the Region level.

Several years ago when this problem was mentioned at the Region meeting, I thought to myself, "Sure, and donkeys fly." Well, since that time I have made myself aware of the ease of making a first division at the Region contest. Please don't misunderstand. I certainly did not give any medals back, but I did notice that the weak musicians came away from the contest thinking that they had just achieved the ultimate individual victory. These same students, however, are the very ones who experience extreme disappointment when they try for other individual honors and come up short. These same students are the ones who DNA from TSSEC because of memory or go and stumble so badly that they get embarrassed. I have taught many student who could barely get through their solos or ensembles at Region but received a first division. What happened to musicality, intonation, dynamics, tone quality, etc.? I think that we have a duty to tell our students the truth, even if it hurts a little.

(Continued on page 3)

("How Do You Do Beginners?", continued from page 22):

book (my book, called "Range Method" because this first set of notes for the clarinet and trombone are in a different range than the cornet). The pressure to make cornet work makes all other instruments start in a range where it is best for cornet. In small schools, we do not have the luxury of starting a separate class for each instrument. Some of us can have two beginner classes, though. Don't start beginner classes with more than a regular classroom size. Divide by brass and woodwind for a couple of days. Most of the time should be spent on the best first range of the instrument.

The concert Bb to Bb range group (middle of that being a starting concert F) is cornet. The concert Eb to Eb range group (starting note concert Bb tuning note) is trombone, clarinet (on three-finger "C"), french horn, and tuba. Flute and sax range is less critical and this group should be fewer in numbers anyway. I refer to this as the low "C" to middle "C" octave for alto sax. Occasionally press the octave key after the tone is good. If you started drums and could only divide into two classes I would suggest putting them with the cornets for several reasons: you can use any regular band method with these people (which has real drum stuff included), you could trade out with cornets that can't last the whole period anyway, and volume can be equal. The other classes will have clarinets, trombones, french horn, tuba, alto sax, and flute. After a while with clarinets by themselves, just add the register key with the existing range of music (low "F" to thumb "F"). I think really bad problems happen when other books start clarinets and keep clarinets low for so long on barrel notes. This range of concert Eb to Eb is stretched by one note on each end only (low side first). Therefore, the lowest note for slide trombone is only fourth position "D". They never have to use 5th, 6th or 7th position and no small boy is embarrassed or prevented from playing the trombone. That "D" for trombone becomes low "E" on clarinet, providing opportunities to use little fingers on clarinet right away instead of finding out later that there is a lot more to playing clarinet than they originally thought. Clarinets can go about the same speed as trombones when they have to cover all those holes and use the many available little finger keys. I think it is also important to learn all the chromatic and enharmonic notes in the students' first and best range octave.

If I can be of any help to anyone, or you would like to discuss these ideas further, just call any Tuesday-Thursday evening.



1995-96 ATSSB Officers and Organizers

President	Don Stockton, Warren High School
President-Elect	Ronnie Page, Overton High School
Executive Secretary	Kenneth Griffin, Van High School
Class A Representative	Rodney Bennett, Munday High School
Class AA Representative	Elmer Schenk, Howe High School
Class AAA Representative	Ben Hoaldrige, Graham High School

Region Coordinators:

1 Tim Youree, Panhandle	11 Michael Hardy, Somerset
2 Dennis Teasdale, Jim Ned	12 Craig Hunt, Karnes City
3 Darryl Trent, Frisco	13 Clay Pope, Gonzales
4 Neal Sutton, Atlanta	14 Ron Welborn, Ingleside
5 Tom Hall, Aledo	15 Tom Storzaker, La Feria
6 Jesse Lotspeich, Crane	16 Richard Herrera, Brownfield
7 Scott Stephenson, Ballinger	19 Jim Smith, Tarkington
8 Jeff Comp, Academy	18 Ed Lowes, La Grange
9 Alfred Angerstein, Kinkaid Sch.	21 John Canfield, Rusk
10 Don Stockton, Warren	22 Forrest Perry, Van Horn

Area Coordinators:

Area A Coordinator: Bryant Harris Site: Sundown High School
(Regions 1,6,16,22) (806) 229-3021, X23

Area B Coordinator: Louis Thornton Site: Wylie High School
(Regions 2,3&20,5) (915) 690-1189

Area C Coordinator: Mark Melton Site: Timpson High School
(4,10,17&19,21) (409) 254-2073

Area D Coordinator: Jeff Comp Site: McLennan CC
(Regions 7,8,9,18) (817) 750-3486

Area E Coordinator: David Smith Site: Banquete High School
(Regions 11,12,13,14,15) (512) 387-8588

State Taping Coordinator Craig Hunt, Karnes City High School
All-State Band Organizer Wayne Smith, White Oak High School
Percussion Organizer Cathie Cain, Diboll High School
All-State Seating Tryout Organizer Neil Sutton, Atlanta High School

Use your Membership Roster for telephone numbers or addresses

ATSSB NEWSLETTER

Official Publication of the Association of Texas Small School Bands
Volume V, Number 2
October, 1995



President's Column by Don Stockton

I hope this bulletin finds your band doing well. In my last article, I talked about organization and having a plan of action in evaluating student performances. Having a plan is the first step to success. Each time a problem arises, make a plan to resolve the situation. A situation has been festering for some time with the UIL Texas State Solo-Ensemble Contest. (TSSEC) and it is time to formulate a plan of action.

As stated in the last **Leaguer**, the UIL Technical Advisory Committee (TAC) met on September 18 in Austin to discuss the TSSEC (among other things) in order to make recommendations to the UIL Legislative Council. Mr. Richard Floyd, the UIL Director of Music Activities, asked ATSSB to send representatives to this meeting so that concerns of small schools could be heard. Executive Secretary Kenneth Griffin, President-Elect Ronnie Page and I attended to represent you. This was a very informative and productive meeting that was organized and led in a most professional manner. We were very well received and I think that the committee gave small schools very much consideration while deliberating the various proposals regarding the TSSEC.

The situation that was addressed by the TAC is the size of the contest. The TSSEC is functioning at maximum capacity on both the University of

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("How Do You Do Beginners?", continued from page 21):

everyone plays the cornet. On the second round of 8 days, those that could pass the test (play "G") stay with the cornet and the others get to try either the clarinet with the elementary music teacher or try the trombone with me. Instead of slide trombones, we use a set of six marching trombones I used a few years ago when our high school brass got really low in numbers and some flute and clarinet players agreed to play easy 3rd parts on brass for the contest show. I can use the same six horns for each of the four classes. That's 24 potential trombone players. After Christmas, if Santa Claus leaves them a horn, they become "real" band members and the others have fine arts with their regular classroom teacher. We are still working on everyday class with the real band but we see them at least every other day. We usually have about 60-70% that make it to the real band because they had a successful start and got to pick the right horn for the right reason.

The next logical question is "How do you get other horns?" First, we don't start any drums or saxes - and to play flute you must finish out the year on something else. The best flute players are the "A" student that just can't achieve as much success as they would like on one of the basic horns. French horns and baritones and tuba players come from the cornet which is another reason to have plenty of cornets to start with. All drums and sax players are "move-ins". We allow a few clarinet players to switch to sax if they are needed and they meet our criteria. I still don't think you "need" an oboe or a bassoon in a AA school.

"What music do you use with beginners?" The first eight days we just try to get a "G" out and if they get it, we work down to low "C". If all they get is low "C" then we work up to "G" one note at a time. If high "C" comes out first then you can be really sure cornet is the correct instrument for that person to play and you make them just hold that note until they tire and it falls. Next is "Three Blind Mice" (actually "Hot Cross Buns") by rote: [3-2-1—3-2-1—11122223-2-1—]. We do this with several starting notes. Cornet G or E is my favorite. Start with F and really check their finger ability (first valve, then 2&3, then all three). The song is also easy to memorize (measure 1,2 & 5 are the same thing and measures 3&4 check whether they are really tonguing.) The next level is a small book of three-note songs using a staff of only one line. The note is either above, on, or below the line. We also use at this time real quarter, half and whole notes. With "real" band after Christmas we use a real

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(President's Column, continued from page 2):

My oldest son, Troy, struggled at Region his freshman year. The judge, a very good friend of mine, did not give him a first division. After the contest, Troy said, "I was too nervous and just did not do my best." The judge's comments on the sheet were very positive but the bottom line was that Troy was just not state quality on that performance. He proclaimed that would not happen again and the rest is history (first divisions at the rest of his TSSEC performances). I have witnessed MANY of my students in the last four or five years who performed much worse than this and still received first divisions. This is sending the wrong message to our students. A first division is supposed to be the equivalent of a "first place finish". I believe that we have the correct idea about many students being able to achieve this status - however, I cannot see 59%. This may be true if we pare down our student entries before the contest. But how many of us do that?

We must teach our students, parents, administrators, and community that a first division is the ultimate performance and that a second division is much better than average. Most of us give the impression that if we don't make a one, we have failed. This is wrong. Let's be real. Most performances are average and anything higher (including a 2) should give us reason to be proud of a job well done. We must restore the integrity of the first division in order to give our contests legitimacy.

Are we using this contest as an end-of-the-year trip for our bands? I see nothing wrong with making the TSSEC experience one that each student will remember. This will encourage others to want to be a part of the elite. However, if we dilute our judging standards so that we can take everyone, we are doing the students an injustice by making them think that they are the state's finest when that is not really true. Let's teach our students the meaning of quality. Our state is known the nation over as having the finest music programs in the country. I think that our contests have been a large contributor to that image. When we lower our standards, we lower our image and self-esteem.

I think that the legitimacy of the TSSEC is why it is being questioned. The TAC developed the following recommendations:

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(President's Column, continued from page 3):

1. Suspend the medium ensemble competition on the state level until guidelines can be established to eliminate abuse.
2. Require students wishing to advance a solo to state to perform the solo from memory at Region.
3. Allow TMEA, ATSSB, TMAA and the Regional UIL Executive Secretaries to attempt to elevate judging standards at the Regional level.
4. Postpone the implementation of the TSSEC Repertoire List and the elimination of the TSSEC Sweepstakes Award for one year to see if the preceding recommendations have an effect.
5. Implement an orientation session for all judges encouraging them to accept the challenge of maintaining a standard of excellence that matches the high quality of music education that exists in our state. In addition, options are being explored that could result in a judge being expected to certify any class I solo or ensemble to advance to the TSSEC. This signed certification would accompany the entry of that event to state.

In conclusion, I would like to leave you with a few thoughts. The TAC resisted, in my opinion, a very critical option by not recommending a special list of solos and ensembles for certification to state. The UIL Prescribed Music List is already too small and I think that to have it reduced even smaller would have a negative effect on small-school participation in the TSSEC. The ball is in our court and it is time for us to make a few adjustments in order to preserve a quality contest as we now know it. The responsibility of a quality performance is equally divided between director, student, and judge. The director must guide the student to choose the correct literature. The student must practice. The judge must be honest with the rating system. If we do not address this problem with positive measures that will be to our benefit, then someone else is likely to do so.

("How Do You Do Beginners?", continued from page 20):

years, but just could not capture the attention of the 5th grade boys. It was just not "macho" enough for them and that is an ever-present concern for them at that age. Then the "new age of enlightenment" began to dawn.

I had always spent a week in the spring showing the kids the band instruments that they could play as 6th grade beginners. Their interest always perked up when I brought in the instruments to their rooms (their world). Questions were always plentiful. When I asked "Who would like to blow on this thing?" the hands would fly into the air. Some would even leap out of their chairs.

I'm a bit slow, but this idea kept coming to me - why not let them **all** have a turn to blow on a horn? The question was, how could I do that without passing germs around the room? Clarinets are too expensive, and sensitive trombone slides? - forget it. But how about cornets? After all, I had three or four that seniors simply forgot to take with them when they graduated. I checked around at pawn shops for some really good deals. The kids just had to blow a few notes. Soon, I had enough for every other person and enough mouthpieces for everyone. None of the horns were new, but it did not really matter to the students. They were so excited and I knew that this was the direction to go.

Soon, the class sizes got a little smaller (three classes became four with the new senate bill) and I only needed 21 horns to have a cornet in each person's hand. I did not pay more than \$50 for any horn and many were simply donated. For the price of one tuba, we were able to outfit the entire class and this was money well spent in a poor district. Yes, Howe is a poor school district. It is the bottom 25% of all Texas schools. There is no tax base, no fancy houses. In fact, some are down-right shacks. The school is the main business in town and parents will do as much as they can to help.

For several years, I had to teach all 21 students at one time, but we were eventually able to arrange a schedule to have the assistant at the same time so we could split the class. One used the band hall and the other took a big closet. We thought we were in heaven until we got our "third" person - the elementary music teacher. We then split the class into thirds. This was really the life! Now we get each class for eight days in a row, then switch to the next of the four classes. We get in three rounds before Christmas. The first round,

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(President-Elect's Column, continued from page 5):

in unison with the other brass. This will greatly facilitate teaching in single-director districts. We each owe Kenneth a debt of gratitude once again for his untiring efforts on our behalf.

You will notice that all known errata is listed with each etude. We would like to hear from you **immediately** if you have found any errata that is not listed. The more comprehensive the original errata list, the more convenient the list will be to each of us.

The State Audition Review Committee will also recommend some changes in the scale requirements for wind instruments. The proposed scales are printed alongside the etude list for each instrument. You will note a proposed extension of flute and saxophone chromatics in addition to more octaves required in flute, clarinet, bassoon, etc. It will also be recommended that snare drum auditions include 8 rudiments to be played closed (for purposes of time) to match the scale requirements for wind instruments. It will also be recommended that the memory requirement be dropped for scales, and that the chromatic be played last instead of first.

Please remember that this is a **proposed** list with the **proposed** set of scales for each instrument. It will not become official until the 1996-97 school year - and only then if the ATSSB State Board accepts the proposal this coming February. If you have any comments, please contact your Region Coordinator who will represent you at the board meeting. You may also contact your A, AA or AAA Representative, or any member of the executive committee.

If you have additional errata to report, please contact me or Kenneth Griffin. My addresses and telephone numbers are listed below. This newsletter is also an updated errata list for the current year. Remember that this newsletter is the only official notice of errata for the changes listed.

I also spent an enjoyable day with 18 of my high school students at Stephen F. Austin State University on Saturday, September 28.

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(Chamber Groups, continued from page 18):

The program is a partnership between the ensembles and several communities in East Texas. Two-thirds of the musicians' monthly stipend is funded by the NEA and the Helen Whitaker Foundation. The rest is shared by the local communities in addition to providing housing and rehearsal space for the groups. The grant from the NEA and the Helen Whitaker Foundation is approximately \$52,000 and can be renewed by the community for up to three years.

The East Texas hosts for the ensembles include Ambassador University, Jarvis Christian College, Upshur County Council for the Arts, Hawkins ISD and Gladewater ISD. These organizations will be developing and implementing educational programs in their respective schools. In addition to performances in surrounding communities, the ensemble members will be teaching twenty hours and rehearsing twenty hours each week.

Cable News Network is preparing a documentary about the project. The segment deals with budget cuts on the national level and could directly affect funding for the NEA. Camera crews filmed in our East Texas communities on September 1 for the broadcast entitled "Spending Down". Since the Rural Residencies program is partially funded by the NEA, it is important to recognize that reducing or eliminating funding for this government program could curtail or cancel worthwhile programs like this one. The NEA has been restructured recently and is making a conscious effort to monitor its programs. The idea for the Chamber Music Rural Residency Program came from the new head of the NEA. This particular project has found wide-spread support among its participants. We need the arts now more than ever and my fear is that Congress may unknowingly throw out some of the good with the bad. There is not now nor has there ever been adequate funding for the arts.

The students and teachers in Hawkins and Gladewater

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(General Session Minutes, continued from page 17):

year have 1996 on them to make sure they were using up-to-date forms. He reported that the music used for All-State was available for purchase at half-price. He also reported that Jeff Comp in Region 8 was starting an ATSSB library of All-Region music for loan to other regions.

Mr. Stockton reported that students selected to tape at Area this year would be sequestered until their tape was made.

There being no further business, Mr. Stockton adjourned the meeting at 2:29 p.m.



Chamber Music Rural Residencies Program Initiated in Small Schools

by Lonnie Dooley

August 1995 marked the beginning of an exciting musical milestone for East Texas and two ATSSB member schools: Hawkins and Gladewater. Two professional chamber music ensembles - the Quantum Brass quintet from Madison, Wisconsin, and Duo Renard from Bruehl, Germany - arrived in this area to reside, teach and perform for the next nine months as part of the Chamber Music Rural Residencies Program sponsored by the National Endowment for the Arts (NEA). The Rural Residencies Program was established in 1992 by the NEA to enhance musical life in rural communities and to provide ensembles from top music schools the opportunity to work together over an extended period expanding their repertoire and to develop their teaching, management and interpersonal skills.

East Texas is one of only ten communities in the nation and the first in Texas to be selected for the program. Needless to say, Hawkins and Gladewater are grateful for the opportunity to participate in this exciting program.

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(President-Elect's Column, continued from page 6):

Fred Allen and Kevin Sedatole sponsored a most helpful clinic on ATSSB audition etudes. With tickets to the evening game, it was both an informative and enjoyable outing - and a great service to us in small schools. I have received word that TCU is sponsoring a similar program as well as Tyler Junior College. If you attend one, let us know so we can thank the sponsors in the newsletter.

Again in closing, let me urge each of you to review the enclosed Proposed Prescribed Audition List and give us some feedback! Remember - a chain is only as strong as its weakest link, so direct your teaching toward that spot and watch your band improve (I think mine is that 7th grade trombone player).

Ronnie Page

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Nominees for At-Large Representatives to the ATSSB State Board of Directors (ballots cast February 15, 1996)

AAA:

**J.B. Perry
Eric Wharton
Leon Steward**

**Springtown High School
Elkhart High School
Orangefield High School**

AA:

**Don Thoede
Brian Dowe**

**Clifton High School
West Texas High School**

A:

Gene Conway

Wortham High School

(Chamber Groups, continued from page 19:

share the NEA's excitement for the Chamber Music Rural Residence Program and encourage your support for NEA funding. By the way, did you ever wonder why broadcasting of the DCI Finals was canceled by PBS? One word - Funding!

Editor's Note: Lonnie Doolie, the author of this article, is the band director in Hawkins. The band director in Gladewater is Mitchell Smith



"How Do You Do Your Beginners?"
by Elmer Schenk

The question I have been asked the most in the last two years is "How do you do your beginners?" I think I have come up with a pretty good solution that took many years to evolve.

When I first came to Howe, I had the whole program to myself. It began with a 6th grade beginner band of about 20, a combined 7th-8th grade band of about 30, and a high school band (9-12) of about 25 with no one having more than three years experience since it had been three years earlier that the "Music Man" came to town to sell horns for the first time. I also had a 5th grade "General Music" class. Each day, I was required to go to one of the three 5th grade classrooms and impart some musical knowledge. I tried many things throughout the years pulling from my previous experience with grades 3-5. The first year we sang, but 5th grade boys are at that age - you know. The next year I required everyone to have a flutophone - it became a part of their school supply list. But I could not take it any more than about a year. So - we next ordered bell sets which could be put on each desk and carried to each room.

The band program at this time had doubled in size and I was given an assistant - but part of the deal was to provide music for grades 3 and 4, so I kept my 5th graders and let my assistant have the little ones - partly to see if I could get this bell set thing working better. After all, keyboard was my second instrument and we didn't have to worry about tuning. I kept at that for several

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President-Elect's Column
by Ronnie Page

What a busy summer and fall! I hope each of you have survived the first half of the regular football season. By now, many of you have been to marching contest, so it is mostly a "downhill slide" from here. It will be good to have time to spend with region students and start thinking about solos.

As you have read (or will soon) in the other columns, we spent an interesting and productive day in Austin on September 18 with the UIL Technical Advisory Committee appointed by Richard Floyd to study, among other things, the TSSEC. Don's column addresses some critical issues arising from the meeting. I urge each of you to read and digest his remarks, and I echo his sentiments.

The first draft of the Proposed Five-Year Prescribed Audition List is enclosed with this newsletter. Please take the time to make a thorough study of it between now and our February State Board of Directors meeting. The intent is to publish the approved list one time and one time only, using it as a "rotating" list year to year. Needless to say, it is important that we provide the best and most accurate list possible.

We have attempted to preserve the Founding Members' intentions in several ways:

1. Etudes for each instrument are from the same book all five years.
2. Books are easily accessible and reasonable in cost.
3. Where possible, etudes are in unison (most brasses) to accommodate group teaching.

Kenneth has secured permission from Hal Leonard (new owners of the Rubank Selected Studies) to transcribe the baritone bass clef etudes for tuba. See the Proposed Prescribed Audition List. All ten of these etudes (two for each of the five years) will be published as a part of the PAL and will be in unison with the baritone/trumpet etudes all five years. Eight of the ten trombone etudes will also be

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Executive Secretary's Column
by Kenneth L. Griffin

Please read Don's column very carefully regarding our meeting with Dick Floyd and the UIL Technical Advisory Committee. I echo their sentiments that it was a very informative and helpful session. I must admit that I was skeptical (but aren't I always?) about our appearance at this meeting, but let me assure you that I came away from the meeting confident that Dick Floyd is sincere in his desire to improve the TSSEC and that his concerns are legitimate. Each member of the TAC was respectful of, and interested in, our concerns (and we did not hesitate to voice them). I believe that several of them were presented with a new understanding of small-school situations and how decisions made on a global scale affect small programs. There were numerous times that the comment "I never thought of it that way before" was made. I will also be the first to admit that every recommendation made by the TAC will not be to my complete satisfaction (especially regarding matters other than TSSEC), but I feel as if they have made a concerted effort to address a real problem at the contest. Let's all get behind Dick and the processes involved - beginning at our own school - to maintain the TSSEC as an elite, truly state-level experience.

Ronnie Page has completed a **monumental** task in the Proposed Prescribed Audition List (PAL) which is enclosed. To conserve paper on this proposal (we will publish the approved PAL in permanent form), the pages have been reduced. What you see on one page is really two separate pages that will appear in the PAL front to back. The five-year rotating list is the culmination of long planning, endless meetings, volumes of correspondence, thousands of copies made and discarded, and long hours on the telephone (and fax machine). Elmer Schenk helped a lot by coordinating the brass etudes so that the majority of the trumpet/baritone/trombone/tuba could be unison each year to help

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(General Session Minutes, continued from page 16):

The financial report was approved as printed in the July **NEWSLETTER** (after a correction noted by Mr. Griffin) on a motion by John Canfield and a second by Joe Ray.

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

There will be a percussion ensemble at state to be selected, rehearsed and conducted by Percussion Organizer Cathie Cain. The Board accepted Wayne Smith's proposal to establish a \$1000 ATSSB Four-Year All-State Scholarship. The SARC report and proposals for 1996-97 included removing the scale memory requirement, adding rudiments to snare drum, and standardizing etudes for length and difficulty.

Mr. Stockton reminded the membership to attend the ATSSB-sponsored clinic about TSSEC Sweepstakes winners to be held later in the afternoon and reported that the SBOD had approved a \$200 honorarium for the clinicians.

The bid from Educational Recording Service to record the All-State concert for \$10 per cassette tape was accepted.

In the Executive Secretary's report, Mr. Griffin announced that the enamel lapel pin was available for \$2 and the 10" All-State Band patch for students was available for \$8. He went over All-State housing at the Ramada Emily Morgan and pointed out that the forms for reserving rooms this year were individually numbered and could not be duplicated, so members should make sure rooms are reserved at the Area auditions. He also wanted the membership to make sure that any forms they used this

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(SBOD Minutes, continued from page 13):

motion by Neal Sutton and a second by John Canfield to go ahead with this proposal as stated, the motion carried. It was determined that the name of this endowment would be the "ATSSB Four-Year All-State Scholarship".

The next item was to consider future clinicians and commission. It was reported that clinicians had already been secured and under contract for 1996 (Robert Foster), 1997 (Tim Lautzenheiser), 1998 (Ed Huckleby), and 1999 (John O'Reilly) and that commissions had already been contracted for 1996 (clinician Robert Foster), 1998 (clinician Ed Huckleby), and 1999 (clinician John O'Reilly), but that we needed a commission for 1997 and a commission and clinician for 2000. Fred Pankratz voiced his concern about hiring composers to be the clinicians. After much discussion, several names were submitted for consideration regarding the commission for 1997. After a vote was taken it was determined that we would commission Fred Allen to write the piece for 1997. After more discussion, several names were considered for the clinician in 2000 and after a vote was taken, it was determined that we would contract with Mallory Thompson to be the clinician in 2000.

Region reports then were heard:

- I No report.
- II No report.
- III They had a middle school performance band last year and planned to continue it again this coming year. There would be a separate ATSSB all-region band for the first time this coming year even though they would continue to share the auditions with TMEA.
- IV No report.
- V No report.
- VI No report.
- VII No report.
- VIII This was their third year for an ATSSB All-Region Band concert and the ATSSB band "stole the show" at the combined performances of TMEA and ATSSB bands. Bob Floyd will be the region band clinician for 1997.
- IX No report.
- X They were still working with a pilot program using a different audition form and were waiting for the development of a computer program to score it. He felt like they had finally found the person who could write such a

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Known errata for the 1995-96 Prescribed Music List:

FLUTE: p. 18, Line 8, first note **A** should be an **As**.

LOW CLARINETS: p. 1, #2. 3rd line, 4th measure, 3rd note **G** should be **A**; 3rd line, 5th measure, 3rd note **F** should be **E**.

TROMBONE: p. 14. 7th line, 1st measure, 2nd note **E_f** should be **F**.

BARITONE b: p. 19 (F minor by Gatti) should be p. 17 (F minor by Gatti).

TUBA: (name of book is 24 Melodious Studies for Tuba). p. 21, #4 should be p. 21, #14.

TIMPANI: P. 66, NO. 69. The last 3 eighth notes should be triplets.

State Board of Directors

Breakfast Meeting

7:00 a.m.

July 24, 1995

Travis Room, Marriott Riverwalk, San Antonio

The State Board of Directors of the Association of Texas Small School Bands met for breakfast at 7:00 a.m. in the Travis room of the San Antonio Marriott Riverwalk.

Present at the meeting were Alfred Angerstein, Pat Autrey (proxy for Tom Hall), Marilyn Bennett (proxy for Rodney Bennett), John Canfield, Jeff Comp, Royce Creech (proxy for James Smith), Robert Garza, Kenneth Griffin, Mike Hardy, Bryant Harris, Richard Herrera, Ben Hoaldrige, Jesse Lotspeich, Ed Lowes, Mark Melton, Fred Pankratz, Forrest Perry, Clay Pope, Elmer Schenk, Greg Siewert, David Smith, Scott Stephenson, Don Stockton, Neal Sutton, Dennis Teasdale, Louis Thornton, Daryl Trent, Ron Welborn, Jennifer Willison, and Tim Youree. Also in attendance was Wayne Smith. Not present were Founding Charter

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Members Mike Bendiksen, Dwayne Bishop, Lonnie Dooley, and Mike Marsh; and Region XII Coordinator Craig Hunt.

After enjoying a continental breakfast, President Don Stockton called the meeting to order at 7:03 a.m. Louis Thornton gave the invocation.

The minutes of the SBOD meeting February 9, 1995 were approved as printed in the July Newsletter after a motion by Scott Stephenson and a second by Jennifer Willison.

In the President's report, Mr. Stockton reminded those present that voting members of the State Board of Directors included only the Region Coordinators, Founding Charter Members, elected state officers, and official proxies. He announced that Mr. Griffin had written an article for the Instrumentalist magazine about ATSSB. He reminded the Board about the clinic ATSSB was sponsoring regarding TSSEC in a panel format which was to include Robert Littlefield, Jesse Lotspeich and Manuel Martinez (each of whom had won the TSSEC Sweepstakes Trophy in either class A, AA or AAA). He also reminded the Board about the General Session to be held later in the day.

In the Executive Secretary's report, Kenneth Griffin pointed out some changes in the forms given to Region Coordinators. He reminded Area Coordinators that they are to remain after the Board meeting for a short meeting to coordinate Areas for 1996 and invited any interested party to attend since Area procedures would be discussed so as to maintain uniformity across the state.

The first item of business was a suggestion by President Stockton that we pay an honorarium to the panelists for the ATSSB-sponsored clinic at TBA. After a short discussion, Louis Thornton made a motion that we pay the clinicians a \$200 honorarium. After a second by David Smith, Jennifer Willison moved to amend the motion to include all future clinicians, which Royce Creech seconded. After a short discussion, the amendment failed. After a call for the question, the Board approved the original motion unanimously.

The next item concerned reviewing and acting on recording bids. Only one bid was received to make the All-State Band recording - Educational Recording Service (John Hoover) in Ozona. The price per cassette tape was \$10.00 each.

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The bid was accepted unanimously after a motion by Ronnie Page and a second by Ben Hoaldrige.

The next item was a report from the SARC (State Audition Review Committee), chaired by the President-Elect. Ronnie Page reported the committee's work thus far on the five-year rotating Prescribed Music List. Each person on the committee was assigned an instrument and told to remove duplicate etudes, standardize the length and difficulty of each etude and fine-tune scale octave requirements. He reported that the tuba book had been scrapped and a new one was to be used because of the atonality of the original book. The timpani etudes would be standardized so that at least one etude each year would require a tuning change. The committee was preparing to recommend that the memory requirement for scales be removed and that eight rudiments be required of the snare drum. He stated that a complete draft of the proposed list would be forwarded to each member of the Board for study before the February meeting, at which the list would be up for adoption for the years 1996-97 and beyond. Mr. Page reported that the committee as a whole moved that we provide a percussion ensemble at the All-State clinic next year. Dennis Teasdale seconded the motion. It was determined that the Percussion Organizer would select and rehearse the percussion ensemble at the clinician's discretion and that the ensemble would perform on the All-State concert. Motion carried.

The next agenda item was to consider a proposal by Wayne Smith to set up an endowed scholarship for four-year ATSSB All-State students. His proposal (attached) was to establish a scholarship fund which will pay a \$1000 scholarship to any student who earns a position in the ATSSB All-State Band for four consecutive years. This scholarship should be funded by annual donations which will be requested from each region. This funding should be forwarded to the state office and deposited into a scholarship account which should eventually grow to be a self-funding account. The donation could probably be dropped after a few years. A committee should be established for the oversight of the scholarship awards. The criteria for the awarding of the \$1000 scholarship is simple and straightforward: If a student makes the ATSSB All-State Band each of their four years in high school, then they earn this scholarship. After a short discussion regarding the difficulty of some regions to come up with adequate funds to donate, Region 10 and Region 4 declared that they had the funds available to pay the coming year's scholarships should donations not be enough to cover them this year. After a

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(Executive Secretary's Column, continued from page 9):

rooms last.

Elsewhere in the Newsletter you will find a list of State Elected Officers, Region Coordinators, Area Coordinators, and State Organizers. Give any of them a call if you need any assistance.



Our ATSSB 4-Year All-State Scholarship is off and running now as contributions are beginning to come in. We have received donations from Region 4 and Region 3. If your region has any discretionary funds - or if any individuals would like to contribute to this tax-exempt scholarship fund, please send your checks to me at the state office with the designation on the check that it is for the "ATSSB 4-Year All-State Band Scholarship Fund".



Jeff Comp would like you to know that he has started an ATSSB All-Region Band library of the tunes they have purchased for use with their All-Region Bands. If you would like to borrow one or more for **your** all-region band clinics, let him know and he will send it to you. I would suggest that you pay postage both ways since he is maintaining the library. Also, we might want to ask Jeff to expand the library by accepting **your** all-region music for possible use in other regions. This could escalate into a really great tool for us on the region level.



Best wishes for a successful marching season.

ATSSB 4-Year All-State Scholarship Fund

A \$1000 scholarship given to any student selected to the ATSSB All-State Band for four consecutive years. The scholarship will be first awarded at the All-State Band Concert February 17, 1996.

Contributors to date include ATSSB Region 3 and ATSSB Region 4

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program and should be able to have it for this year's auditions. If it is successful, they will make the program available to all with the intent to use it at all Area auditions should the proposal find acceptance state-wide.

- XI No report.
- XII No report (RC absent).
- XIII No report.
- XIV No report.
- XV No report.
- XVI No report.
- XVII Requested a list of ATSSB members who were on the TMAA supplemental list so they could use them as ATSSB All-Region Band clinicians (which would help them make the TMAA active list).
- XVIII They had two high school and two middle school ATSSB All-Region Bands this year.
- XXI John Canfield reported that Jim Hagood at Nacogdoches High School had been very helpful in providing rehearsal space for some ATSSB All-Region Bands this year.
- XXII No report.

In new business, David Smith requested that the new PML specifically point out that no repeats are **ever** to be played in any excerpt.

In a discussion about TSSEC and changes in the contest under consideration, Jesse Lotspeich remarked that if the contest were to become too elite, ATSSB should consider hosting the state contest.

Bryant Harris reported the upcoming considerations of the State UIL Advisory Committee regarding the new Sightreading Format and the effectiveness of contacting the superintendent members of the committee. Dennis Teasdale reported his appearance before the committee about the proposal.

Ronnie Page reported that Butch Almany (region 21) had returned from the TMEA State Board of meeting last February with instructions to do all they could to work with ATSSB.

President Stockton requested possible clinic ideas for TMEA. Jesse Lotspeich

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suggested "How to organize a one-director band program" and "Block scheduling in small schools". Ed Lowes suggested a Sightreading Clinic that was specifically geared to small schools (noting that the session at TMEA last February for small schools was mislabeled and no one knew about the change). Ed also noted the existence of a band newsgroup on TENET.

Elmer Schenk suggested that the trumpet/baritone/trombone/tuba etudes be the same each year so one-director schools could group teach at least part of the audition process. Scott Stephenson made a motion that this be done. Fred Pankratz seconded and the motion carried.

There being no further business, Mr. Stockton adjourned the meeting at 9:36 a.m. 

General Session
Association of Texas Small School Bands
2:00 p.m.
July 24, 1995
Room 108, San Antonio Convention Center

The meeting was called to order by President Don Stockton with a full room and **many** standing against the back wall. Louis Thornton gave the invocation.

Mr. Stockton introduced the head table: Executive Secretary Kenneth Griffin, President-Elect Ronnie Page, Class AAA Representative Ben Hoaldrige, Class AA Representative Elmer Schenk, and Class A Representative Rodney Bennett.

Mr. Stoickton recognized winners and runners-up in the AA and A Honor Band competitions.

The minutes were approved as printed in the July **NEWS-LETTER** on a motion by Tom Burns and a second by Dennis Teasdale.

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(Executive Secretary's Column, continued from page 8):

single-director schools unison teach the etudes. We are fortunate that Hal Leonard Corporation (the new owners of Rubank) granted us a license to transcribe the baritone etudes for tuba (I used Finale to make the transcriptions - hope you like them. By the way, I transcribed the baritone bass clef book **exactly** - errata and all - so that error corrections to the baritone bass clef book would apply to tuba also). When I first approached Hal Leonard about this idea, Paul Lavender thought they might be able to bring out a Rubank Selected Studies for Tuba, but quickly called back to say that it was economically not feasible. I then faxed him my transcriptions for tuba and we quickly received a verbal go-ahead from them (agreements are being drawn up now).

Please look over any materials you receive from your Region Coordinators regarding auditions. The region auditions determine the Area Candidates from each of the regions in the state. Be sure you are aware of eligibility requirements and that you have taken care of all of the necessary paperwork (ATSSB membership, region entry fees, forms completed, etc.) in advance of auditions.

If you have students who are selected to audition at the ATSSB Area auditions January 6, make sure each one brings Form 14 or 14T, Form 15, and Form 16 properly completed and signed to the audition. Otherwise, they will not be allowed to audition at the Area level. These forms will be given you either at the Region audition or sent to those involved by the Area Coordinator when sending Area audition information.

Hotel space is at a premium of course in San Antonio, so make sure that you fill out Form 17 at Area securing space in the Ramada Emily Morgan Hotel for the clinic in San Antonio if you have a student selected for All-State. You may use Form 17 at Area to reserve a room for you (and others if you wish to share) at the same hotel as long as the

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