

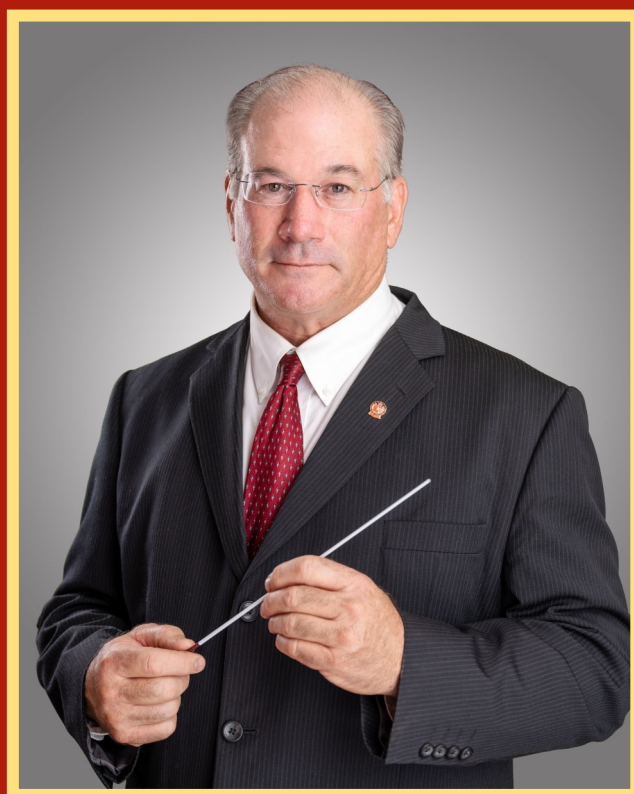
# *The Louisiana Musician*

*"The Official Journal of the Louisiana Music Educators Association"*

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**JAMES W. HEARNE  
HALL OF FAME 2020**



**JOHNNY V. WALKER  
HALL OF FAME 2021**



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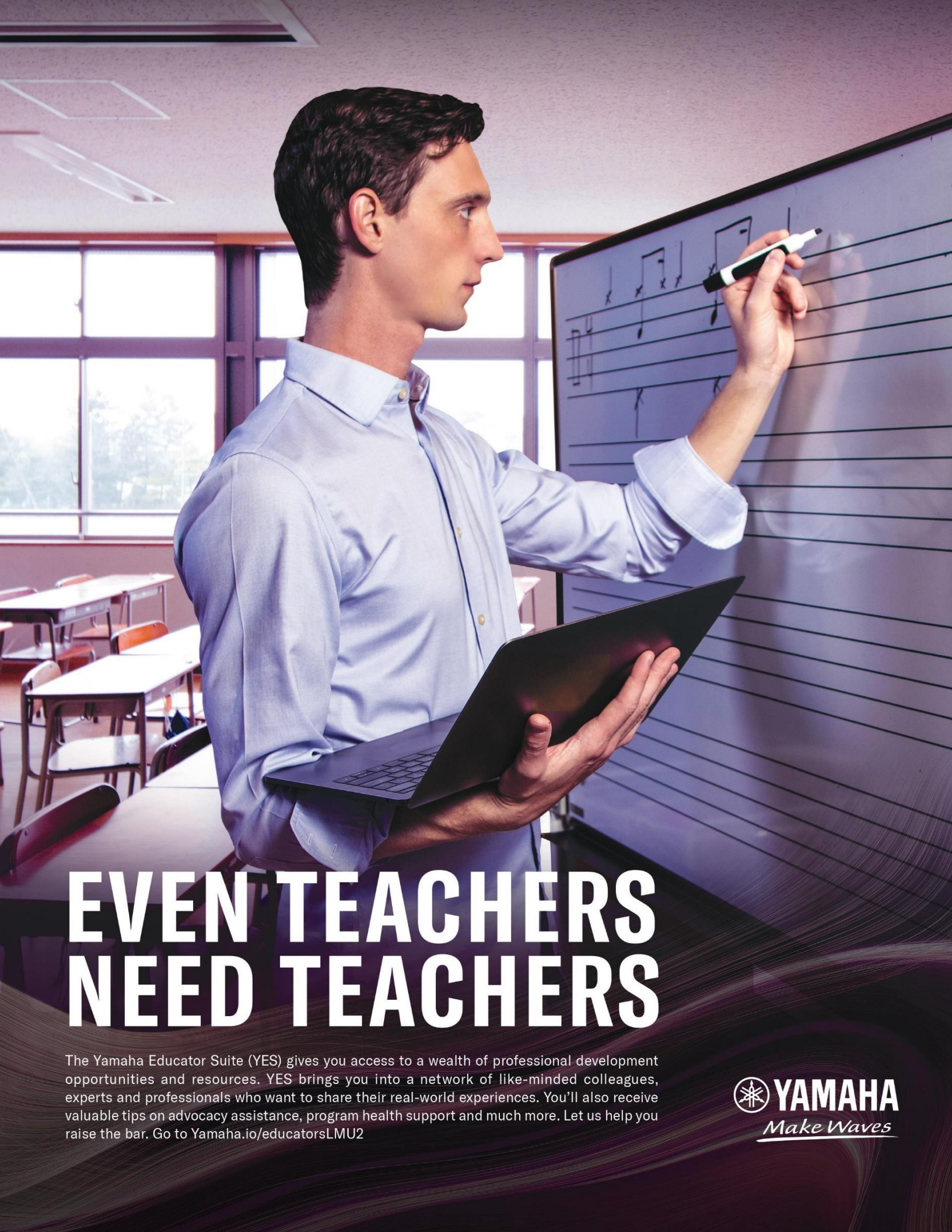
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## The Louisiana

### Musician

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February 2022

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## From the President *Scotty Walker*

As we begin to better understand Covid 19, we are encouraged of a return to a more "normal" way of life. Certainly not without its challenges...the landscape looks different today. It will likely change tomorrow. But there is hope and there is progress.

As I write, we are experiencing a new surge with new obstacles. As in the past, we will push forward. The road will zig and zag. This is a unique journey. But the key to our ultimate success remains our resilience and commitment, as demonstrated over the past two years.

The LMEA Professional Development Conference, complete with All-State, is still a "go." We are committed to providing the safest possible environment for all attendees at Conference. We are also driven to provide an exceptional learning experience for our members and All-Staters.

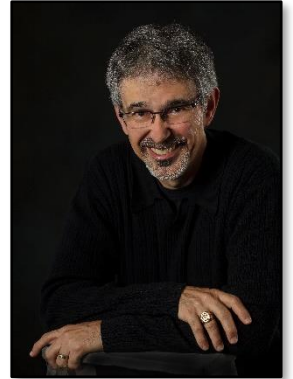
There are nay-sayers in every walk of life. LMEA has taken a different approach. Our members continue to be industrious despite all handicaps. Likewise, we have found ways to modify our processes without abandoning our mission.

Amazingly, I have seen so many colleagues stretch themselves, take on new duties, aim higher, and embrace the challenges. Somehow, they have developed a better understanding of the big picture and have found new ways to contribute to the growth of their students. Their industrious approach has been both inspiring and humbling.

Likewise, I have witnessed music educators who have recommitted themselves to the concept of "standards are the roots of excellence." Even when forced to adjust and adapt to a new environment, they have never disengaged from standards. For them, the pursuit of excellence continues to be their "north star."

We all have a choice, even when others impose unwanted restrictions. We can choose to tack our sails or abandon ship. LMEA has tacked its sails...and will continue to do so as we sail with our crew of students towards the horizon of excellence. The stormy clouds of the virus and destructive weather have made the journey more difficult. But our commitment remains.

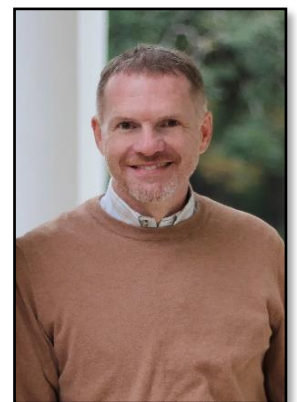
See you at Conference!!!



## From the President - Elect *Brett Babineaux*

Happy 2022 everyone! Don't we have this sneaking suspicion that it will be another roller coaster of a year? Yet, all through the chaos, confusion, twists and turns, there are countless positives that we can be thankful for.

1. The fact that we will all be able to see each other....IN PERSON....at our annual conference will be one for the books. YOU Deserve It!
2. Honor Ensembles are slowly creeping back. So awesome to finally see students being able to participate in these worthwhile events again. THEY Deserve It!



# Reports from the LMEA Board

3. Large Ensemble Assessment will be returning in as normal a situation as it can be. Thanks to the dedicated Assessment Committee members who have been very passionate and in-step with each other to ensure that any program in any situation they currently reside, can have an opportunity.
4. Our #12for12 Webinar Series has been a real treat. To have so many smart, articulate voices on a screen every month giving their time for all of us...Speechless. We certainly look forward to another banner year.
5. Our Advocacy Team will, for the first time ever, have an exhibit booth at the Louisiana School Board Association Conference in March. This will give us a unique opportunity to begin making friends, bending ears, forming relationships, with the policy makers at this level. We are truly excited about this first BIG splash in these waters.

So, even though the air seems thick and unbreathable and choking....we just have to open a window and let some fresh air in. Everyone with me....DEEEEEEP BREATHS! AHHHHHHH!

## From the Editor's Desk

### Carolyn Herrington



“Cherish the moments ...”

I am so excited that we will be able to see each other at the February LMEA Professional Development Conference! I want to thank everyone who helped to make this happen for our music students – it has been a tremendous undertaking – with many different and difficult hoops to jump through.

I remember the day that I was told by my administration – we will not be coming to school for the next few weeks – maybe a month. I couldn’t believe my ears and my head for certain did not want to take in this information. Who could have predicted that a few months would turn into a few years! I have tried to be patient during these days of isolation and semi-isolation. “Patient” has never been my strong suit.

Although we have all done our very best to make the virtual world work for us – I will definitely cherish the moments as our All-State ensembles gather to create music! This is going to be a tremendously joyful event - I can’t wait to see everyone!!



**NAfME Covid 19 Resources:**  
[Covid 19 Resources](#)

## Diversity, Equity and Inclusion James Square

### Greetings again, Colleagues!

“Let’s pick it up where we left it” ...just like friends who have not visited in a while. Here are some introspective questions I posed for your consideration, in closing my last article. And this time, with even more questions! Ask yourself:



- 1) **Am I, as a music educator, an active part of a learning community?** Do I attend music education related professional development meetings, seminars, workshops? Am I planning to attend the upcoming LMEA PD Conference? If yes, am I encouraging other colleagues to attend? Am I taking any continuing ed classes? Have I considered graduate school or the NBPTS certification process? Have I considered serving as a mentor or “retooling” myself as a protégé? Do I have an active personal growth plan?
- 2) **Does my teaching reflect a focus on student-learning or “trophy-earning” (for my own gratification)?** *I posed this question especially for my ensemble-director friends.* Is it really “all about the music” OR “all in it for the music”? What life lessons can I teach through the routines and repertoire to build my students as citizens? What horizons can I broaden for my students through my leadership in our musical activities? Quoting and paraphrasing Stevie Wonder, who referenced his friend Kevin Nash, “It’s not about the religion {music}, it’s about the relationship.” (From *A Time to Love*...Stevie Wonder and India Arie)
- 3) **What is my role, as a music educator, in creating a diverse and inclusive learning experience for my students?** Do I conduct my own personal research about composers, historic events, societal implications of the music I share with my students? Do I reach beyond my comfort zone to meet the needs of my students? (Reread the part about the seven core tenets in my last article about “culturally responsive teaching in the choral classroom” (Bond). Do I think outside of the box, particularly with the continually evolving Covid conditions, to create classroom lessons and performance opportunities for my students? I teach general music...what different methods of lessons delivery have I tried or considered while waiting for a return to “normal” at my campus?

I enjoyed learning and sharing with the LSU School of Music during a recent Zoom session. I look forward to collaborating with music faculty and student leadership groups at other campuses across our state in the coming

## LMAA Executive Director Bill Brent

This past weekend we held our second in-person workshop for Concert Band Adjudication in the Tiger Band Hall on the campus of Louisiana State University. A big thank you to Damon Talley, Kelvin Jones, Dontay Douglas, and all of the Tiger Band staff for hosting us. Joseph Nassar has done a fantastic job of putting together his presentation. This insightful workshop includes real live recording excerpts from past LMEA festivals and provides guidance on how to give helpful and meaningful feedback. After this last session and round of applicants, we will be up to 70 members



# Reports from the LMEA Board

total. Our organization is growing quickly and is ready and proud to support LMEA's newest requirement to have two LMAA Certified Judges on the panels at District Band Assessments.

**Choral developments.** Mr. Greg Oden has accepted the position of Vice President of our Choir division! He is spearheading a list of charter members to begin developing the choir side of our organization. We look forward to this much needed expansion and to begin offering choir workshops in the future!

**Our next band workshop.** It is our goal to continue to move the location of our workshops around the state in order to give everyone easy access to this wonderful experience. Our next session will be towards the Lafayette or Lake Charles area in June. Keep an eye on [lamusicadjudicators.org](http://lamusicadjudicators.org) for upcoming workshop times and locations. Workshop attendance is open to anyone, regardless of membership status. Those looking to judge, as well as teachers just entering the profession, can all get a wealth of knowledge out of the experience.

**Apply for membership.** If you would like to apply to become a certified judge through LMAA, the requirements are that you've received superior ratings at LMEA Assessments in 3 of the last 5 years (not including COVID years). Additionally, you must attend one of our workshops. For more details, check out: <https://www.lamusicadjudicators.org/membershiprequirements.html>

For current members, we will have a **General Membership Meeting** during the LMEA Conference. This will be Wednesday, February 16 at 3 - 3:45 PM in the River Boat Room.

Good luck to everyone in the upcoming Assessment season! We look forward to serving you and your music programs as your certified judges.

Submitted by Katie Codina





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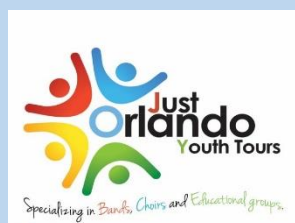
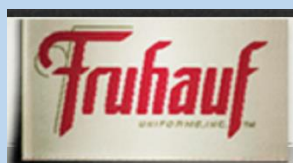
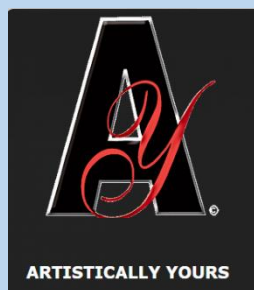
**NEW DATES!**

# 2021-22 LMEA Professional Development Conference

[CLICK HERE TO REGISTER NOW](#)  
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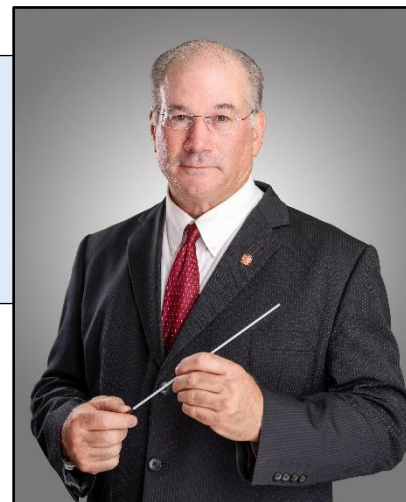
[\*Covid-19 Safety and Conference Policies\*](#)

[\*Promotional Letter for Administrators\*](#)



**Thank you Commercial Exhibitors!!**

***Johnny V. Walker***  
**LMEA Hall of Fame**  
**Induction February 15, 2022**  
**2021 Recipient**



Johnny V. Walker is a native of Alexandria, LA, and a graduate of Bolton High School. He received a Bachelors degree in Music Education from Northeastern Louisiana University and a Masters degree in Music Education from Northwestern State University. Mr. Walker retired in 2019 after serving 30 years in the field of Music Education. During his career, Mr. Walker served as the band director at Winnfield Middle School, Bolton High School and Pineville High School. At Pineville, where he finished the last 28 years of his teaching career, Mr. Walker grew the band program into one of the premier instrumental music programs in Central Louisiana, winning numerous awards and accolades, including many sweepstakes honors at regional, state and national events.

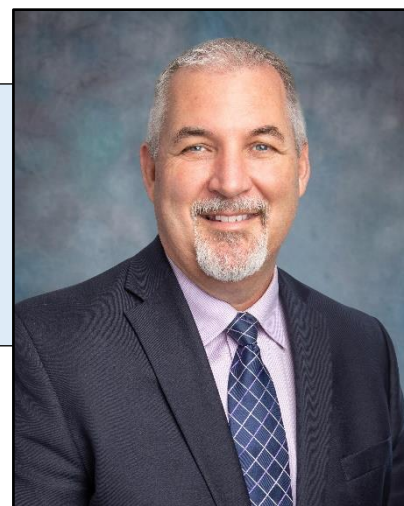
Mr. Walker continues to serve as a clinician and adjudicator throughout the state and continues to serve on the instructional staff of the Macy's Great American Marching band, a position he has held since 2006.

Throughout his career, Mr. Walker has held several local and state positions for LMEA including serving as president of the District II Band Directors Association and then as District Director for over 10 years.

Outside of the public school system, Mr. Walker continues to educate as a private lesson instructor in the Alexandria area. Additionally, he performs with the Iberia Jazz Band, based in New Iberia, LA and at Calvary Baptist Church in Alexandria, LA.

Mr. Walker resides in Woodworth, LA with his dog Little Ben.

***James W. Hearne***  
**LMEA Hall of Fame**  
**Induction February 15, 2022**  
**2020 Recipient**



James Hearne is in his twenty-ninth year of music education in Louisiana. He is currently in his sixth year as director of the Moss Bluff Middle School Bands in Moss Bluff, Louisiana. Prior to Moss Bluff Middle School, he taught four years at S. J. Welsh Middle School, fourteen and a half years at LaGrange High School and three and a half years at Oakdale Junior and Senior High School. He received his bachelor's degree in Instrumental Music Education from Louisiana State University, Baton Rouge, where he studied conducting with Frank Wickes. His tenure in Louisiana has produced performing groups that have received numerous

sweepstakes at district, state, and national events. He has appeared as a guest conductor, adjudicator, and clinician throughout Louisiana, Mississippi and Alabama.

Mr. Hearne has had the honor of serving in various leadership positions for the District V Band and Orchestra Directors' Association and Louisiana Music Educators' Association. He is currently serving in his eighth year as the LMEA Conference Coordinator. Mr. Hearne is a member of Phi Beta Mu, District V Band and Orchestra Directors' Association, Louisiana Music Educators' Association and the National Association for Music Education. He is a recipient of the Phi Beta Mu "Louisiana Director of the Year", National Band Associations' Citation of Excellence, District V Norman E. Smith Band Director of the Year, and the KPLC Class Act Award.

Outside of the music education classroom, Mr. Hearne has served as the Glad Tidings Church Orchestra director for the past twelve years and interim choir director for a total of four years. As a performer, he has had the opportunity to perform with many different mediums ranging from church music to big bands.

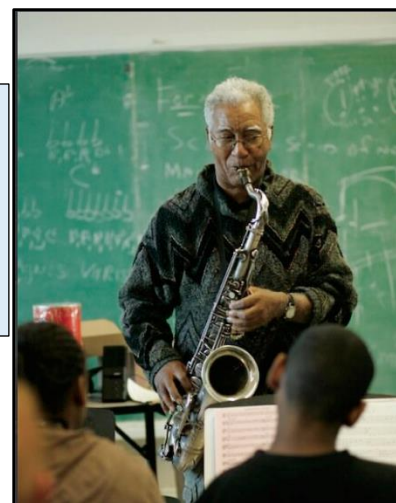
Mr. Hearne currently resides in Ragley, Louisiana with his wife of twenty-eight years Monie Hearne and his two sons Collin James Hearne and Carter John Hearne.

## ***Kidd Jordan*** ***LAJE HALL OF FAME 2021*** **Induction February 16, 2022**

Internationally acclaimed, saxophonist, legend, Sir Edward "Kidd" Jordan is one of the true master improvisers who still performs at age 85. Born May 5, 1935 in Crowley, Louisiana, according to *Indie Jazz*, Jordan is, "probably, the single most under documented jazz musician of his generation, though...one of the busiest in the world." A multi-reedist, he plays the baritone, soprano, C-melody and sopranino saxophones, as well as the contrabass and bass clarinet. For more than fifty years he has shared his gifts and passion for music. An educator, after thirty-four years, in 2006 Jordan retired as the chairman of the jazz studies program at Southern University in New Orleans (SUNO). Notably, he continues to serve as the artistic director of the Louis "Satchmo" Armstrong Summer Jazz Camp since its 1995 inception.

Jordan holds a bachelor's degree from Southern University and a Masters in Music from Millikin University and attended post-graduate summer studies at Northwestern University where he studied with Dr. Frederick L. Hemke. On May 13, 2017, Jordan received an Honorary Doctor of Music from Loyola University. In 1985, the French Ministry of Culture recognized him as a Knight (Chevalier) of the *Ordre des Arts et des Lettres*, the nation's highest artistic honor given by the French government. He earned two Lifetime Achievement Awards, one from *Offbeat* magazine, their first, for Music Education and from the, Vision Festival XIII (NYC). The Jazz Journalist Association awarded Jordan their (2013) "Jazz Hero" award. His music contributions have also been documented on CBS' *60 Minutes*.

During his tenure at Southern University he organized the first performance of the historic World Saxophone Quartet featuring Hamiet Bluiett, David Murray, Julius Hemphill and Oliver Lake. The long list of artists with whom he's performed range from Cannonball Adderley, Ornette Coleman, Ellis Marsalis, Sun Ra, Ray Charles,



Lena Horne, Aretha Franklin to Big Maybelle. Jordan founded the Improvisational Arts Ensemble with Alvin Fiedler, Clyde Kerr, Jr. and London Branch, later adding Alvin Thomas. Originality is Jordan's legacy, he says, "you've got to know yourself and what you're capable of doing and how you want to do it." His first recording titled, *No Compromise*, describes how he feels about his music.

Hundreds of students, now well-known musicians, who spent years under Jordan's tutelage include: Wynton and Branford Marsalis, Donald Harrison, Troy "Trombone Shorty" Andrews, Julius Handy, Hurley Blanchard, Maynard Chatters, Jr., Elton Heron, Carl Leblanc, Darrell Lavigne, Tony Dagradi, Jonathan Batiste, Walter Smith, III and Courtney Bryan.

Kidd is most proud as a husband to Edvige Chatters Jordan and father to Edward Jr., Kent, Christie, Paul, Stephanie, Rachel and Marlon. Four are accomplished professional musicians: Kent (flute virtuoso), Stephanie (noted jazz singer), Rachel (acclaimed classical violinist) and Marlon (acclaimed jazz trumpeter).

## ***Tom Wafer Outstanding Administrator Award 2020 & 2021 Recipients***

### ***Harry L. Hooker, Principal DeRidder High School DeRidder, LA 2020 Recipient***

One Louisiana Administrator has been selected as the recipient of the LMEA Outstanding Administrator Award for 2020. This is the 19th time in the past 23 years that such a recognition has been made by the Louisiana Music Educators Association.

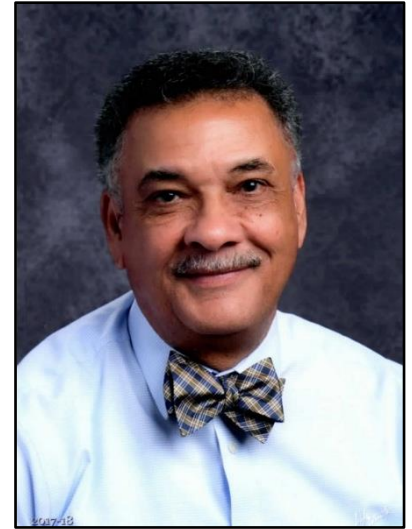
**Mr. Hooker** has been the principal of DeRidder High School since 2016 after serving as the Assistant Principal since 2007. DeRidder High School currently offers multiple music classes to students including: Symphonic Band, Concert Band, Marching Band, Jazz Ensemble, Colorguard, Winterguard, Danceline, and Percussion Ensemble. Mr. Hooker recognizes the talent and dedication of the music students at DeRidder High School and encourages and advocates for different performing ensembles to provide musical entertainment around DeRidder and its surrounding communities.

Mr. Hooker represents the best in Louisiana administrators. He possesses a visionary philosophy that places a high priority on both academic achievement and student engagement in music and the arts. His innovative and unique scheduling techniques have enabled his schools to achieve high academic standards while giving tremendous support to the arts. The following quotes come from the DeRidder High School faculty: "*Mr. Hooker is a prime example of a supportive administrator, and any director would be lucky to have him.*" "*Harry Hooker is devoted to DeRidder High School – he is an administrator who leads by example!*"



***Martin Guillory, Principal  
Oak Park Middle School  
Lake Charles, LA  
2021 Recipient***

Martin Guillory has been an administrator at Oak Park Middle School for 35 years. He began as an assistant principal and then moved to the head principal role. Martin is a great advocate for all arts education. In addition to the music classes offered, he also supports art and dance classes. He makes sure that all students have the opportunity to have an education in the performing and visual arts. Mr. Guillory also supports the arts in a yearly Christmas Roadshow where we take band, strings, choir dance, and 4-H to perform for our Partners in Education and the community.



Mr. Guillory consistently demonstrates strong leadership skills and good school management skills through the policies and procedures he has put in place campus wide. He works diligently to ensure that all students have every opportunity to succeed. Not only does Mr. Guillory support his staff with professional development opportunities, he regularly attends the District V Music Assessments to support the band.

Thank you Principal Martin Guillory – Oak Park Middle School Fine Arts are better because of you!

***Mike Lombas – Assistant Superintendent  
Evangeline Parish School Board  
Ville Platte, LA  
2021 Recipient***

Mike Lombas has been an educator for the past 36 years. He graduated from Louisiana State University and then began his teaching career as a middle school science teacher at Valley Park Middle School in 1985. Mr. Lombas continued teaching science over the next 13 years at the high school level. In 2005 Mr. Lombas began his career leading educators at the Evangeline Parish school board as personnel director. In 2017 Mr. Lombas moved into the Assistant Superintendent position where he currently leads.



Mike Lombas speaks with his actions. He is always promoting the importance of music education in his Parish. Mr. Lombas will give recognition at board meetings to music students when they make it into honor ensembles. His music educators say that Mr. Lombas is always willing to listen to the input of the music educators and will implement ideas to help his programs to flourish. He has encouraged the beginnings of a Parish Solo Festival, Parish Honor Band as well as a Parish Jazz Band! Mr. Lombas not only cares about music but ALL programs of school. Thank you Mr. Mike Lombas – because of your enthusiasm - Music Education is thriving in Evangeline Parish!

## ***Outstanding Young Music Educator Awards*** **2021 Recipients**



***Dustin R. Jones, M.M.***  
**Associate Director of Bands**  
**Terrebonne High School**  
**Houma, LA**

*“Dustin is a wonderful choice because of his love of music, his drive to provide his students with the best musical experience possible, and his unwavering thirst for knowledge that not only benefits his students but his colleagues as well.” - Anthony E. Joseph*

Dustin R. Jones serves as the Associate Director of Bands at Terrebonne High School in Houma, Louisiana. He received his Bachelors of Music Education from Louisiana Tech University and Masters in Instrumental Conducting from the University of Arkansas where he studied with Chris Knighten, W. Dale Warren, Ben Lorenzo, Jim Robken, and Lawrence Gibbs. He completed his teaching internship at West Monroe High School with Robert Freeman and Michael Spears.

At Terrebonne, Mr. Jones directs the 2nd and 3rd concert ensembles, teaches 25 private lessons a week, oversees the staff and their private lesson studios, and assists with the 170 Member Crimson Pride Marching Band. He participates in multiple conducting and rehearsing workshops around the country every year and is currently pursuing National Board Certification. He also serves as the President of the Terrebonne Parish Band Directors Association and is active in music advocacy.

Mr. Jones’ professional affiliations include the College Band Directors National Association, Louisiana Music Educators Association, National Association for Music Education, Terrebonne Parish Band Directors Association, Kappa Kappa Psi National Band Fraternity (Honorary), and Tau Beta Sigma National Band Sorority (Honorary), and Pi Kappa Lambda Music Honors Society.

**“Technique is the vehicle and imagination is the wheel.” —Bruce Adolphe**



**John Havard**  
**Pine Prairie High School,**  
**Bayou Chicot Elementary School**  
**Evangeline Parish**

*“John loves music and loves the teaching profession. He is one of the most dedicated teachers that I have had the pleasure to teach and mentor. As a person, John is a first-rate individual. He has a warm, delightful, and charming personality that instantly allows everyone to feel at ease. Putting it simply, everyone who meets him loves being around him.” – Quincy Hilliard*

John Havard is currently the Director of Bands at Pine Prairie High School and Bayou Chicot Elementary School in Evangeline Parish. He has held this position for the past five years. During his tenure, John has been instrumental in getting the parish to start a parish honor band and solo festival. Since most of the band programs in the parish are starting for the first time, John Havard, along with Clinton Jones, have also started the first ever Evangeline Parish Jazz Band. The jazz program allows the students an opportunity to study jazz with the best students in the parish on a weekly basis. During the Covid-19 school year, Evangeline Parish designated Wednesdays as full distance learning days. Seeing an opportunity, John set up and organized the other Evangeline Parish Band Directors for a weekly zoom meeting to bring in guest clinicians for professional development. The Evangeline Parish Band Directors Association has established a strong relationship with the Evangeline Parish School Board and will now have monthly meetings to ensure music education has an effective voice in all of the schools in parish. John was instrumental in establishing a line of communication with Save The Music Foundation and the Evangeline Parish School Board to help financially plan for all students in the Parish to have instruments regardless of economic background.

John brought the Pine Prairie High School Band, after only one year of the program's existence, to the Louisiana Music Educators Association (LMEA) District Three Concert Band Assessment to perform and received compliments from all the judges. In the school's second year of assessment, they received an excellent rating at district assessment. In addition, John has had students selected to participate in the LMEA District Three Middle and High School Honor Bands and in the LMEA District Three Solo Festival. John has started the very first marching band program at Pine Prairie High School for the 2021-2022 school year.

During his grade school years, John attended L. J. Alleman Middle School and Lafayette High School where he played trumpet. He graduated for the University of Louisiana - Lafayette where he received a bachelor's degree in Music Education. During his time in college he marched with the Troopers Drum and Bugle Corps (2012) and the Madison Scouts Drum and Bugle Corps (2013-14). John was born in Lafayette, Louisiana and is an alumni member of Phi mu Alpha Sinfonia Delta Epsilon Chapter.

**“Music can change the world because it can change people.” - Bono**



## **Robert Wilhite Award of Excellence Winner**

***Lennard Holden  
Southwood High School  
Shreveport, LA***

Lennard Holden received his bachelor's degree in music from Mississippi College, Clinton, MS. He has been the Director of Bands at Southwood High School since 2007. Prior to that, Mr. Holden held a position at Clinton High School in Clinton Mississippi.

Mr. Holden directs the Freshman Band, Percussion Ensemble, Brass Choir, Woodwind Ensemble, Marching Auxiliaries, The Symphonic Winds, Jazz Ensemble, Pep Band, and Marching Band.

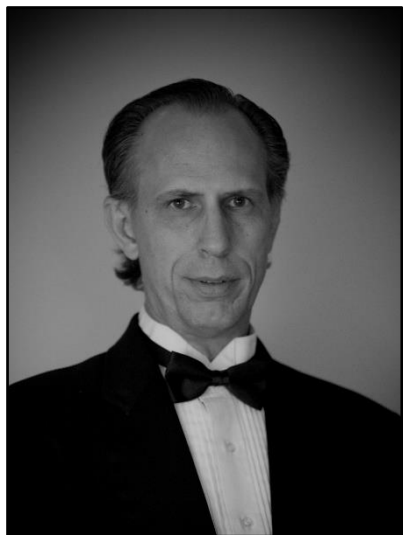
Under his direction, the band program has grown from 23 members to over 120. Southwood's band has been recognized for numerous awards and honors. The school's ensembles have performed in Washington D.C., Houston Texas, Orlando Florida, Memphis Tennessee, Atlanta Georgia and Jackson Mississippi.

The Southwood Symphonic Wind Ensemble was a feature in USA TODAY in 2015. The group was also chosen as featured artist in the Shreveport Magazine and the Shreveport Times.

The Southwood Symphonic Winds competed in 2019 at the Southern Star Music Festival in Atlanta GA. In a field of 35 other ensembles from across the country, the Symphonic Winds won the title of Grand Champion.

Mr. Holden is active as a judge and clinician in the in Louisiana and Mississippi. As a performer, Mr. Holden plays trumpet in the Shreveport Regional Jazz Ensembles, and the Red River Wind Orchestra where he has served as guest Conductor.

His professional affiliations include NAFME, Louisiana Music Educators Association, Phi Mu Alpha Music Fraternity, and Minority Band Directors National Association.



## **NFHS Association Outstanding Music Educator Award**

***Jim Trant  
Raceland, LA***

Jim Trant has been in music education for over thirty years. The majority of his high school teaching experience was at Central Lafourche and Hahnville High Schools. Currently, Jim is the Fine Arts Coordinator for the Lafourche Parish Public Schools and has been in this position since 2008. As Fine Arts

Coordinator, Jim oversees all aspects of music education in the school district including instrumental, choral and general music programs. Jim is also currently serves on the Louisiana Music Educators' Association Board of Directors as the District Director for District VII. He has been in this position since 2002.

During his career, Jim has served as President of the District VII Band Directors' Association and was also the District VII Band Director of the Year in 1995. He was also the director of the 1995 Louisiana Bandmasters' Association All-Star Marching Band. Additionally, he served one term as Vice-President of the Louisiana Association of Jazz Educators and was the inaugural webmaster of the official website of the Louisiana Music Educators' Association.

As Fine Arts Coordinator with the support of the Lafourche Parish Supervisory Staff and School Board, the parish welcomed the concept of team teaching among music teachers. It is with the implementation of this concept that the music programs in the parish have flourished. He is also responsible for providing all professional development for all music teachers throughout each school year.

Jim's professional affiliations include membership in the National Association for Music Education, the Jazz Education Network, the District VII Band Directors' Association and Phi Beta Mu International Bandmasters' Fraternity.

## NFHS Music Association Awards

The NFHS Music Association Outstanding Music Educator Award was first given in 1989 when seven individuals received sectional awards. Since that time, 198 sectional and 364 state awards have been presented. Added to those totals for 2021-2022 are eight sectional awards and fifteen state awards. Also, 1989 marked the beginning of an annual selection of a NFHS Citation recipient. The Citation is one of the highest awards presented by the NFHS in the fine arts.

### ***Resolve*** by Pat Deaville January 1, 2022

*Your resolution fading? Resolve, is what you need.  
Announcing you will do something? Is just a simple deed.*

*True test, is what's in your heart. Is dedication there?  
Can you sustain your commitments? Just how much can you bear?*

*Resolve, says more about you. Than writing down some goal.  
Resolve, reveals your character. Discipline, in your soul.*

*Something done, or set aside. Could make your life better.  
So do proceed. That's wonderful. Aim for things that matter.*

*But don't expect, magically. That you will have success.  
Unless you feed the fire inside. You'll fall short of your best.*

*Strive to build some inner strength. In what you choose to do.  
Motivation will slip and slide. But you must, see things through.*

*Evaluate and measure. Your own perseverance.  
Any resolution you make. Will require endurance.*

*Find resolve, within yourself. Then seek what you desire.  
Use the will, with which you are blessed. By own self, be inspired.*

# Reports from the LMEA Board

## District I Robbie Freeman



Happy 2022 everyone! I hope everyone is safe and enjoyed the holidays! While we are still amid challenging times for music education, we are thankfully operating more normally in District 1. Some of our schools still have some severe restrictions, especially with the rise of the Omicron variant. However, many of our programs are operating without the severe restrictions we endured earlier. Bands, choirs and orchestras are largely rehearsing inside with Covid mitigation measures, concerts are being held with audiences, and there is definitely a feeling of joy and optimism about making and sharing music again! We hope that this continues and allows us all to regain what we have lost the past two years.

We have had great participation in Honor Bands and Honor Choirs, and our All State auditions were held in person with a good turnout as well.

Currently, we are planning in person live performances for our District 1 LMEA Large Ensemble Assessment. The dates are:

**March 17-18, 2022 - Band and Orchestra Assessment to held at West Ouachita High School**

**March 22-23, 2022 - Choir Large Ensemble Assessment to be held at West Ouachita High School**

We send our support to those areas still under restrictions or continue to be impacted by the severe weather events that have plagued our state. As always, I am here to help in any way possible.

## District II Aleisa Hudlow



Greetings from District II!

We are past the halfway point and are getting going with our spring semester! I'm very excited to see and hear what our ensembles will prepare for Large Ensemble Assessment this year. It's always a joy to hear the growth in our programs as these students progress in their musicianship.

### **Large Ensemble Assessments for District II**

**Instrumental** – March 8-10 at Louisiana College – Aleisa Hudlow, Chairperson (aleisa.hudlow@npsb.la)

**Choral** – March 24 at Tioga High School – Kelsey Nogie, Chairperson (kelsey.nogie@rpsb.us)

### **Entry Form Deadlines**

**Band** – Monday, February 7, 2022

**Choir** – Friday, February 25, 2022

**Please send your entry form & payment to the respective Chairperson**

I hope you are all able to take time to enjoy yourself in your profession this year. These last couple of years have not been easy, but we are still here doing our best to help our students. When I feel overwhelmed and need inspiration, this quote sometimes comes to mind:

**“We keep moving forward, opening new doors, and doing new things, because we're curious and curiosity keeps leading us down new paths.” —Walt Disney**

These wise words have been of comfort to me, and I hope some of you might find comfort in them as well.

# Reports from the LMEA Board

Please reach out to each other; we all need someone to lean on and go to for advice or just a sympathetic ear. We need to be sure to be there for one another as we continue to navigate this frustrating time in education.

Feel free to reach out to me, whether for information or a friendly chat. I'm here to help.

## District III Billy Hochkeppel

Happy New Year from District 3!

I hope that everyone had a restful holiday and is ready for the upcoming year. I also hope that you made it a point to fill your time with anything other than work related things. One of my New Year's resolutions is to do just that and I encourage you to do the same. Go for a walk. Read a book. Meditate. Listen to music, but simply for pure enjoyment, not for score study or assessment/concert prep!! I am even trying to plant these small moments throughout my work day to alleviate stress and burn out. Our focus is always on our students' well being, but it is important to look out for our own as well!



District 3 is planning to hold an in-person assessment this year at the University of Louisiana at Lafayette. The dates are:

**Vocal Assessment** - March 24-25, 2022

**Instrumental Assessment** - March 28-April 1, 2022

All of the information concerning classifications, music requirements, fees, ratings, and more can be found on [lmeamusic.org](http://lmeamusic.org) under the assessment tab. I have also sent out an email with details as well. If you have not received any correspondence from me yet this year, please send me an email so that I can get you on the District 3 email list.

District 3 will also host a district-wide solo and ensemble festival again this year. The best part about this event is that your students can participate in it no matter the covid restrictions in their area. Details about this event will be coming shortly.

I hope to see all of you at the conference next month!

## District IV Jessica Fain

Happy New Year District IV!

We have reached the half-way point in our school year! I don't know about you but I truly enjoy the spring semester because we get to watch our students turn into musicians right before our eyes. I find so much joy in watching my students grow, expressing themselves through music, and showcasing their talents through performances. I want to remind you that it is not about perfecting the notes and rhythms in our rehearsals, it is about creating music.



# Reports from the LMEA Board

## Large Ensemble Assessments for District IV

**Choir** – March 16-18, 2022 at First Baptist Church – Dana Lux, Chairperson ([dlux1@lsu.edu](mailto:dlux1@lsu.edu))

**High School Band** – March 22-23, 2022 at Zachary High School – Jessica Fain, Chairperson  
([jessica.fain@apsb.org](mailto:jessica.fain@apsb.org))

**Middle School Band** – March 24-25, 2022 at Zachary High School – Jessica Fain, Chairperson  
([jessica.fain@apsb.org](mailto:jessica.fain@apsb.org))

**Multi District Orchestra** - March 31, 2022 at Baton Rouge High – Chris Frazier, Chairperson  
([cfrazier@ebschools.org](mailto:cfrazier@ebschools.org))

## Entry Form Deadlines

**Choir** – February 1, 2022

**Band** – February 21, 2022

**Orchestra** – March 4, 2022

**Please send your entry form & payment to the respective Chairperson**

Details are all at [www.districtiv.org](http://www.districtiv.org).

I would like to ask for you to take a moment to reach out and check in with other music educators within our district. It is important that we can lean on one another and inspire each other to “keep the music playing.” I hope you have an incredible school year and please do not hesitate to reach out to me if you need anything or have any questions!

## District V

### Sharon Stephenson

Welcome back to a new year! Let’s all hope for better things in 2022. New Events— LMEA Convention will be held in February this year, beginning on February 13. There should be much information in this issue. If possible, plan to attend.

I want to thank all the teachers and CPSB employees for their work on preparing students for All State, and helping with auditions. The performances should be awesome!

We are planning live assessments this year. Vocal will be March 23 and 24, and instrumental will be March 29-31. Both events will be held at McNeese. Please be aware of deadlines, sending entries to Bruce Lambert or Anna Lou Babin. Vocal solo and ensemble will be held on February 19 at Sulphur High School. There will be various dates for instrumental solo and ensemble, contact Bruce Lambert.

As we deal with all the current issues, follow guidelines, stay safe, and continue teaching music. Thank you for all you do, and feel free to contact me if I can be of any assistance



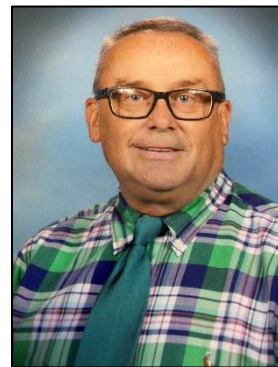
*“Happiness lies in the joy of achievement and the thrill of creative effort.”  
Franklin D. Roosevelt*

# Reports from the LMEA Board

## District VI Randy Weaver

Greetings from District VI!

Here's wishing you all a very happy, prosperous and most of all SAFE 2022 as we continue to navigate the uncharted waters of music education. Good luck in all of your musical endeavors both in school and personally.



We would like to wish good luck to all of the District VI students who have advanced to the second round auditions for the 2022 all state ensembles. We know that you will represent our district and your teachers to the best of your abilities. Best wishes to all.

Congratulations to the students who were selected to the District VI high school, junior high school, elementary, and jazz honor bands. Our honor band weekend is January 21-23 for the concert bands and March 11-13 for the jazz bands. Congratulations to all and we can't wait for these exciting performances!

After a year off, District VI will again host a live, in person Large Ensemble Assessment for elementary, middle school and high school choirs, bands and orchestras. The instrumental assessment will be held on March 22, site TBA. Our vocal festival will be held on/at a soon to be determined date and place. Good luck to all ensembles and thanks to the directors for making this happen in spite of all the hurdles that you face. Bravo!

Again, best wishes to all of our colleagues and students throughout the state as we continue to move forward in the face of uncertainty. Happy Mardi Gras to all as well! Stay safe.

## District VIII Michele DesLattes

*"I know that there is nothing better for men than to be happy and do good while they live.*

*That everyone may eat and drink, and find satisfaction in all his toil*

*—this is the gift of God."*

*Ecclesiastes 3:12-13*



To say that the last couple of years have been difficult would certainly be an understatement. With job satisfaction being at an all-time low among educators and healthcare workers, I cannot help but think about why I went into this profession in the first place.

**Music is my passion, my love, my peace** and to teach it to the next generation is like sharing a gift. But imagine trying to hand over a beautiful gift to someone who has full hands trying to stop a wound from bleeding out on themselves or their family member or both. That is what my career has looked like the last two years . . . and, all the while being assessed by how many accept, open and use this gift.

**Satisfaction?** Not so much. Did I mention that I have a group of my peers telling me what type of gift to give, without ever having met the recipient? (Hopefully, this will change soon.)

# Reports from the LMEA Board

**Time has changed our perspective.** To tell you of wonderful things happening in music classrooms in our district would be a stretch. To lead you to believe that our job satisfaction is where it was 3 years ago would be untruthful.

**Here's the good news.** While dealing with our own issues teaching music during a Global Pandemic, we've learned to speak openly and honestly about our circumstances and assess realistically, our progress in District VIII as well as in every corner of our state. From the piney woods of North Louisiana to the bayous in Central Louisiana, to the traffic in Baton Rouge and the swamplands of South Louisiana, we are talking! We are listening to each other! We care about each other!

**Hardship brings like-minded people together.** Whether you retire, quit the profession, take a break or dig your heels in and fight like hell for your program, we understand!

District VIII Large Ensemble (Band/Orchestra)-Tuesday, April 5 and Wednesday, April 6

Airline High School (Bossier)

*Registration is due by March 5th.*

District VIII Large Ensemble (Vocal)-Thursday, April 7 and Friday, April 8

Broadmoor Baptist Church (Shreveport)

*Registration is due by March 7th.*

## District IX

### Joshua Stearman

As I write this in early/mid-January, we're once again faced with soaring COVID cases, quarantines, and what seems like a spiral backwards...but I also pulled up my article from last February to compare to where we were a year ago. A year ago, many of us still couldn't rehearse indoors, concerts were outdoors—if they were able to happen at all—marching band was a farce, and we were struggling to figure out the “new normal”.



This year, most of us had concerts—most even indoors! Lakeshore High hosted their “Clash at the Coliseum” marching festival, hosting bands from across Southeast Louisiana. Many of us saw effects from Hurricane Ida, but we've been able to move past it. Last year, I kept having to remind myself not to compare my group to any other year, but just try to get better every week. This year, I'm still reminding myself of that, because we obviously aren't quite back to normal yet, and we won't for a while.

By now, hopefully you've seen the changes in Large Ensemble assessment. The assessment itself is still scheduled for April 6-8 at Fontainebleau High School, though that will likely be shifted up by a day pending facility availability to avoid having assessment the last day before spring break for St. Tammany since they changed their schedule.

This year, LMEA is allowing directors to make the best choices for their respective ensembles regarding the level of literature. Many schools will choose to play the same level of music they always had, and that's great! But we cannot assume everyone's situation as they are so varied from school-to-school and parish-to-parish. With this flexibility, and with the added possibility of a sightreading clinic in lieu of rating, I encourage everyone to try to get to assessment this year. It will have been 3 years since our last normal assessment, meaning only a few of our students have experienced it...the performance, the sightreading room, the reading of the scores, the listening to tapes...

As always if you have any questions or concerns, feel free to contact me. See you at conference!

# Reports from the LMEA Board

## LBA President Jessica Fain

HAPPY NEW YEAR! I hope that you have come back from the break fully recharged and ready to inspire and motivate the young people in your classroom. I always get very excited coming into the spring semester--this is the time where we continue to build on the foundation that we have set for our ensembles. We have the opportunity to share our love and passion for music with each child with whom we come into contact. What a beautiful gift!



Members of the LBA Board are looking forward to the 2022 All-Star Band event that will be taking place this June. I would encourage directors who are not active members of LBA to consider joining us. As a member of LBA, you will have the opportunity to nominate your students to participate in the LBA All-Star Band. This event provides a unique venue for students to be engaged at the end of the school year, and an opportunity for directors to come together to learn and grow. If you are interested in becoming a member of the Louisiana Bandmasters Association, please visit our website – <http://www.labandmasters.org/> for an application. On our website, you will find our digital membership form and have the opportunity to pay for your membership through Venmo @lbabandmasters and/or through Paypal at LBAbandmasters@gmail.com.

All band directors who are current LMEA members have received the 2022 All-Star nomination forms for Junior High All-Star, High School Jazz, and Blast Bands. If you have not received those forms please contact me at the email listed below. The completed nominations need to be emailed to the address indicated on the form no later than the date that is listed on the form as well. You can find nomination forms, audition materials, and board member contact information on our website.

The dates for the **2022 LBA All-Star Bands** are **June 5th-7th** at the **University of Louisiana-Lafayette**. The organization has secured several outstanding clinicians who will ensure that your students not only have a great time but will have a positive musical experience. The 2022 LBA All-Star clinicians are as follows: **Wind Ensemble**—Jack Wilds, Composer; **Symphonic Band**—LBA Bandmaster of the Year Roland Smith, Pickering Jr/Sr High School; **Concert Band**—Emily Young, Lawtell Elementary School; **Jazz Band**— Dr. Trevor Davis, Louisiana Tech University; and **Blast Band**— Dr. Kelvin Jones, Louisiana State University.

Please mark your calendars, visit our website, become a member so that you can nominate your students! I hope you have a great school year and I look forward to meeting you this summer!



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November 20-22, 2020

Professional Development Sessions  
Band, Choir, Elementary, Middle School, High School, Jazz, Percussion, Strings, Vocal, and Solo Recitals

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# Reports from the LMEA Board

**AOSA President  
Kelly Stomps**



## Mark Your Calendars

Red Stick Orff is excited to announce our first in-person workshop since February 2020. Katie Beth Traxler will be presenting on February 18, 2022. Katie is a Louisiana native who now teaches elementary music in Manhattan, New York. She is highly involved in the American Orff-Schulwerk Association and presents workshops all around the United States. As a past presenter for Red Stick Orff, our members have found her workshops to be filled with inspiration. More details regarding this workshop are to come. Be sure to check our website, <http://www.redstickorff.com/> for updates. In the meantime, you can also check out Katie's website <https://katietraxler.com/> for numerous lesson ideas and resources for educators. We look forward to seeing everyone in February!



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LMEA is proud to present a recital featuring 10 of the finest instrumentalists and 10 of the finest vocalists in Louisiana. Soloists will be selected from entries submitted for the Virtual State Solo Festival. The virtual recital will be featured during the 12 for 12 LMEA Professional Development Session in May 2022. We are so proud of our music students. Take advantage of this opportunity to showcase their talents!

[Click here](#) to print a copy of this page.

#### GENERAL INFORMATION – INSTRUMENTAL AND VOCAL

##### ELIGIBILITY:

- To qualify for the state festival, musicians must receive a superior rating at their District Solo Festival.
- Ask your director for information regarding the District level assessment. **New 2021-22**
- This year's event will be open to middle and high school students. **New 2021-22**

Additional information can be found below.

##### DATES:

[Entry Forms](#), payment, and copy of solo must be received by midnight **April 15, 2022**. Mail to State Solo Assessment, P.O. Box 12046, Lake Charles, LA 70612.

**Performance videos** must be emailed to [brucelambert@att.net](mailto:brucelambert@att.net) by midnight **April 30, 2022**. Please dress appropriately and consider the background. Unprofessional attire or inappropriate background will be grounds for dismissal.

**Music.** Schools or students must own original copies of the music performed. A copy of the solo for each entry must be sent with the registration form (**by April 15, 2022**) for the judge's use. All copies will be destroyed after use. Do not send originals. Write student's name on solo.

##### COST:

\$20.00 per solo (Make checks payable to LMEA.)

There is a late fee of \$50.00 after the deadline. No refund will be issued after the schedule has been set.

##### VIDEO RECORDING:

At the beginning of the video, please state your name, school, grade, and the title of the solo you are performing. Please dress appropriately and consider the background. Unprofessional attire or inappropriate background will be grounds for dismissal. Be aware of the time allotments. Please submit as an .mp4 or .mov file.

##### SCHEDULE:

Not applicable in 2022

**ADJUDICATION FORMS:** The following adjudication forms and rubrics will be used. Students should download and refer to both the adjudication form and the rubric as they prepare their solos.

[Vocal Solo Adjudication Form](#)

[Vocal Adjudication Rubric](#)

[Instrumental Solo Adjudication Form](#)

[Percussion Solo Adjudication Form](#)

[Instrumental and Percussion Adjudication Rubric](#)

##### AWARDS:

The ten (10) best instrumental soloists and the ten (10) best vocal soloists will be featured in a recital during the 12 for 12 Professional Development Session in May 2022.

- All performing soloists will receive a State Solo Patch.
- Students will receive a Gold Medal for outstanding performances.

Note: Performances will be adjudicated, but traditional ratings will not be given. Only the outstanding (superior) performances will be recognized.



## ADDITIONAL INFORMATION – INSTRUMENTAL

### ELIGIBILITY:

- To qualify for the state festival, musicians must receive a superior rating at their District Solo Festival. Ask your director for information regarding the District level assessment. **New 2021-22**
- All students must be a member of the band or orchestra at their school. Directors must be a current LMEA member. If there is no band or orchestra program at the school, students may be submitted by an LMEA member.
- Students are eligible for one solo on an instrument.

### MUSIC REQUIREMENTS:

- High school students must play a solo from the [Texas Prescribed Music List](#) (PML) level one or level two.
- Middle/Elementary school students must play a solo from the Texas Prescribed Music List (PML) level one, two, or three or may select a solo from the [LMEA middle school supplemental list](#). **New 2021-22**
- Memorization is NOT required.
- All solos with piano accompaniment must be performed with the accompaniment. Smart music, CD, etc. are acceptable, but must include only the piano part.
- Please note: LMEA highly recommends live accompaniments. Solos requiring an accompaniment, but performed without an accompaniment for any reason, will receive comments only.

### ALLOTTED TIME:

- High school soloists are allotted 8 minutes.
- Middle/elementary school soloists are allotted 6 minutes.

## ADDITIONAL INFORMATION – VOCAL

### ELIGIBILITY:

- To qualify for the state festival, musicians must receive a superior rating at their District Solo Festival. Ask your director for information regarding the District level assessment. **New 2021-22**
- All students must be a member of the choir at their school. Directors must be a current LMEA member. If there is no choir program at the school, students may be submitted by an LMEA member.
- Students are eligible for one solo only.

### MUSIC REQUIREMENTS:

- Middle school and high school students must sing a solo from the [Texas Prescribed Music List](#) (PML) – any level.
- Memorization IS REQUIRED.
- All solos with piano accompaniment must be performed with the accompaniment. Smart music, CD, etc. are acceptable, but must include only the piano part.
- Please note: LMEA highly recommends live accompaniments. A piano will be in each performance site. Students using Smart Music, CDs etc. must provide ALL equipment. Students must set up, perform and take down all equipment in the allotted time. Solos requiring an accompaniment, but performed without an accompaniment for any reason, will receive comments only.

### ALLOTTED TIME:

Vocal soloists are allotted 6 minutes.

# Conference Clinic Schedule

A poster for the Louisiana Music Educators Association Professional Development Conference and All-State Concerts. The background is yellow with a large, stylized treble clef and musical notes in various colors (red, orange, yellow, green, blue).

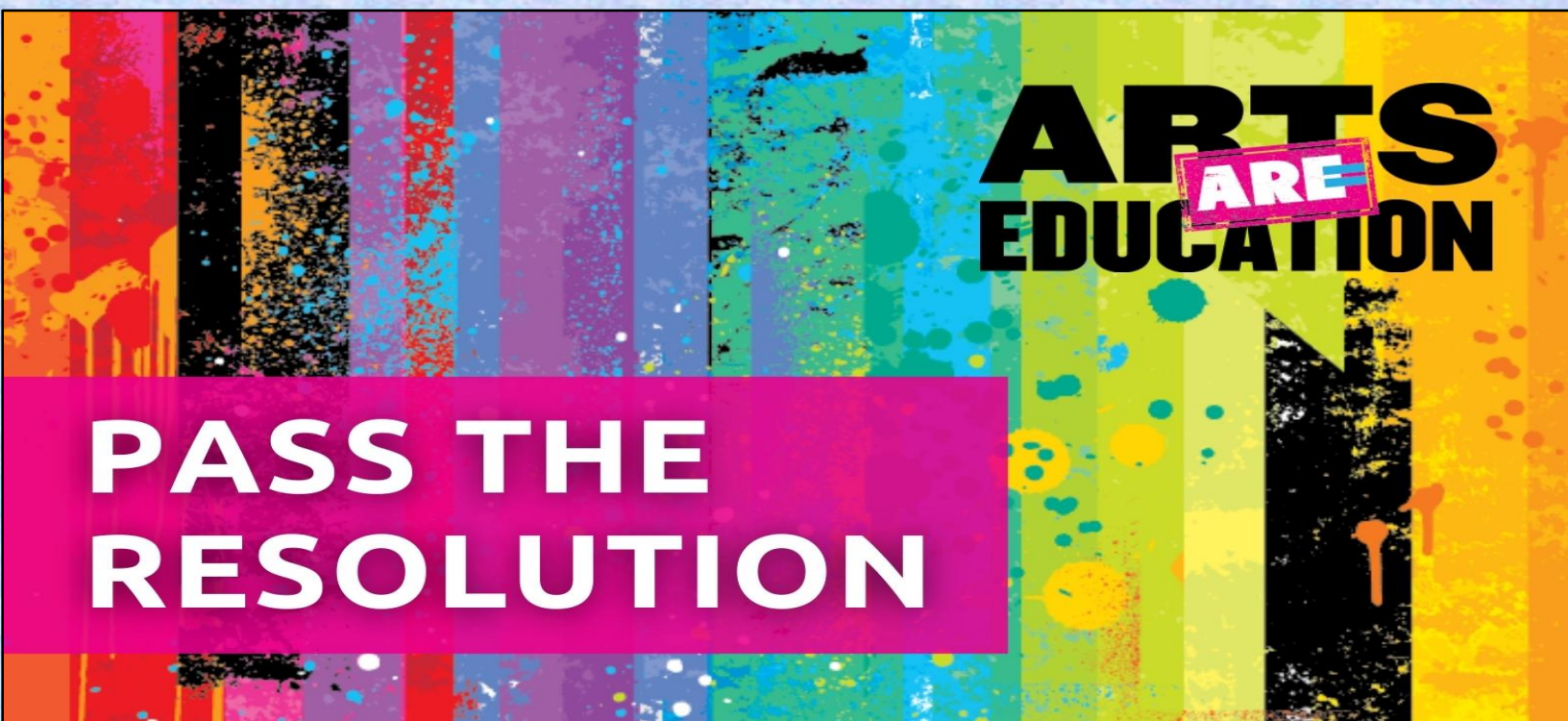
LOUISIANA MUSIC EDUCATORS ASSOCIATION  
**PROFESSIONAL DEVELOPMENT CONFERENCE**  
and  
**ALL-STATE CONCERTS**

Women's Chorale   Mixed Choir   Orchestra   Jazz Ensemble  
Guitar Ensemble   Concert Band   Symphonic Band

February 13-17, 2022  
Crowne Plaza Executive Center  
Baton Rouge, Louisiana

Scotty Walker, President  
Brett Babineaux, All-State Chair & President-Elect  
Carol Lupton, Registration Chair & Past-President  
Bruce Lambert, Executive Director  
James Hearne, Conference Chair  
Carolyn Herrington, Exhibits Chair  
Dr. Edward McClellan, CNAfME Summit Chair

[Click HERE for](#)  
[2022 Conference](#)  
[Clinic](#)  
[Schedule](#)

A vibrant, abstract poster for Arts Are Education. The background is a collage of vertical stripes in various colors (red, orange, yellow, green, blue, purple) with splatters and paint strokes. The text "ARTS ARE EDUCATION" is prominently displayed in large, bold, black letters, with "ARE" in a pink box. Below this, the text "PASS THE RESOLUTION" is written in large, white, bold letters on a pink background.

**ARTS ARE EDUCATION**

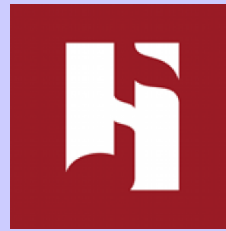
**PASS THE RESOLUTION**

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February 13-17, 2022  
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***Thank you Colleges and Universities!!***

## *LSU WIND ENSEMBLE GUEST PERFORMANCE*



**The LSU Wind Ensemble** enjoys a long history as one of the nation's finest collegiate wind ensembles and is comprised of top wind and percussion students at LSU. Through the performance of a wide range of repertoire, the LSU Wind Ensemble provides an opportunity for students to thoroughly develop and refine their individual musicianship. The ensemble enjoys a rich history of collaborating with faculty soloists, composers, and guest artists from around the world, including a recent collaboration with GRAMMY-winning composer Michael Daugherty for a world premiere performance at the College Band Directors National Association Conference in 2019.

Former members of the LSU Wind Ensemble can be found playing professionally across the country in major orchestral and military service band positions, as well as teaching at major institutions both nationally and internationally. In addition to their regular series of on-campus concerts, the LSU Wind Ensemble has toured extensively and performed at both regional and national music conventions.

## *LSU JAZZ ENSEMBLE & LSU JAZZ QUINTET*



### *Program Information:*

Jazz Studies at LSU have a rich history that can be traced back to the 1950s. Boasting such student alums as trombone legend Carl Fontana, composer/pianist Les Hooper and many others who have made significant contributions to America's great art form, the School of Music continues to nurture young jazz talent in a vibrant, collaborative musical environment.

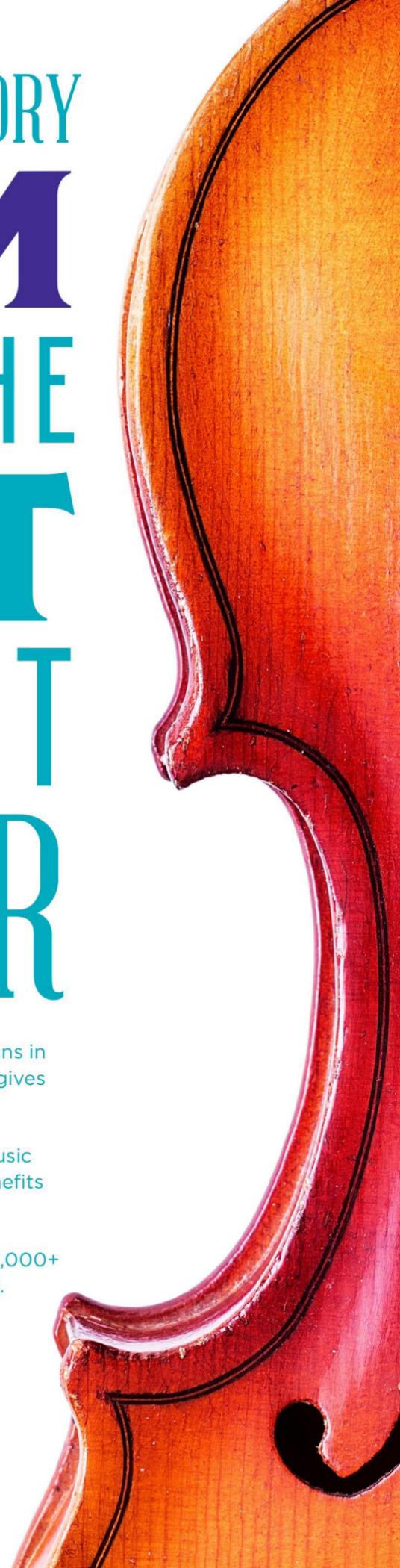
The LSU Jazz Ensemble is the premier big band at LSU. The ensemble has performed with many notable guest artists and specializes in classic and modern repertoire from the large jazz ensemble canon. The LSU Jazz Ensemble plays the music of notable jazz composers including Rufus Reid, Thad Jones, Gil Evans, Maria Schneider, Bob Brookmeyer, Dave Holland, Darcy Argue, Kenny faculty arrangers and advanced students.



Doug Stone  
Associate Professor Of Jazz Studies

### *LSU Jazz Quintet*

The LSU Jazz Quintet is the School of Music's premier chamber jazz group. Featuring John Gray on trumpet, Roderick Paulin on saxophones, Connor Underwood on piano, Austyn Wood on bass and Ty Ellender on drums. The quintet is devoted to the study and performance of both new compositions as well as music by the leading composers in jazz. In the past year alone, their exciting programs have paid homage to the legacies of such iconic figures as Wayne Shorter, Alvin Batiste, Tom Harrell, Tadd Dameron, Freddie Hubbard and Julian "Cannonball" Adderley. The members of the quintet are in-demand professional players in the Baton Rouge and New Orleans areas, and all have national and international experience in the jazz and commercial music worlds.



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# The MUSIC EXPLOSION at West Feliciana High

By Dr. Kelvin Jones

*In 2009, Kelvin Jones started teaching at West Feliciana High School in St. Francisville, Louisiana, which has a town population of slightly over 1,700. Four years later, he turned a marching-focused band of 22 students into a music program with an 80-piece concert band, jazz ensemble, percussion ensemble and chamber music. Here is how he built the program and earned the support of the entire community.*

## Building the Concert Band

When I arrived in St. Francisville, the program's focus was on marching band. They went to concert band contests a few times, but did not score well, and there was little enthusiasm for concert band when I took over. That first year I had four flutes, five clarinets, one alto sax, three trumpets, one trombone, two baritones, a tuba, and five percussionists. I had to rewrite many parts and be creative with the music I chose to make everything work.

I had to sell students on some things right away. The trombonist played a marching valve trombone, and I had to teach him slide positions. I showed the student and his parents what bands were doing across the country (using slide trombones), and then I put the weight on them by saying, "If you are really serious about performing at a high level or beyond high school, this instrument is not the best for you."

With other students, I suggested they switch because of their physiological makeup. At first there was reluctance, but once a student has an easier time making a good sound with a new instrument, it becomes an easy sell. Every student wants to do well; tasting success on a new instrument is a better situation than having a student who works very hard at his instrument but just cannot seem to make progress.

I told students from the beginning that they had the opportunity to be a part of something special. After a while, they understood the seriousness of it. In concert band, we put in a substantial amount of work on the fundamentals of musicianship, then at the concert band festival that year, we received all first-division ratings. This was when they realized that I was right. They saw how much they were learning and could tell they were better. After they saw that the work we put in on fundamentals had paid off, there was more enthusiasm about it. The score at festival that first year also set the standard for the following year. The mindset of the students was "this is what we do now, and we have to maintain that level."

## Places for Beginners

I recruited high school students to join band for the first time. At West Feliciana, band was split into three classes during the day. I tried to block off class periods to get high-school-aged beginners together, but this is difficult to do in a small school.

Within all three class periods there were students who would have been a better fit with a different group, but scheduling difficulties made that impossible. If students had a required class during the period I wanted to see them, they had to be put with another group of students. All of my classes seemed to have a mix of beginners and more experienced players. If I had a beginning trombone



player, I at least tried to get her in the same class as the trombone section leader. During that class period, I would have them work one-on-one in a practice room. It was like a small private lesson and accelerated the progress of new players.

For beginning high school players in marching band, I rewrote their parts into whole notes or something equally simple that fit the music so they could contribute. Often these parts would be block chords, and I called these students the Super Thirds, an idea I got from another director. They were contributing to the sound and the show, and the beginning players took pride in what they were doing. It kept them engaged.

### **Chamber Music Challenge**

Chamber groups were started to expose students to more difficult literature. I had a brass quintet, woodwind choir, clarinet choir, and flute trio. I spent little time rehearsing these groups; mostly I just gave them the music and some basic concepts to practice. There is a website called [freescor.es.com](http://freescor.es.com) that offers a wealth of literature for solo and ensemble; it is a place for composers to release music they want played.

On Fridays during rehearsals, we set aside ten minutes for chamber groups to play in front of their peers. The group scheduled to perform on a particular Friday would be excused from warmups to run through its piece in a practice room, then after warmups, the group would perform for the rest of the band. At the end of class I would pull the chamber group that had played that week into my office for three to five minutes to ask how they thought it went and offer some suggestions.

All the chamber groups performed their pieces at the solo and ensemble festival. To motivate students, I announced that the top-scoring three or four solo and ensemble performances would open our spring concert.



### **Training Percussionists**

When I came to the school, the percussionists were only used to playing cadences and drumline pieces. I asked one student what he played, and he said cymbals. I started a percussion ensemble, because I wanted to have percussionists, not just drummers. I found a book called *Percussion Time* by Quincy Hilliard and Joseph D'Alicandro that had percussion methods and arrangements for unorthodox instrumentation. There were parts for xylophone, snare drum, and bass drum, but also for spoons, pots and pans, and trash cans. The arrangements ranged from grades 1 to 3 and were great for getting the group going. During the spring semester of my first year, we met once a week after school to work on balance, musicianship, dynamics, and phrasing. Even though students were playing on spoons and trash can lids, these things are still possible.

The second year, I was fortunate to add a percussion class during the school day. After some fundraising, we bought bell kits, allowing us to work on melodic playing. The percussionists saw what new options were available to them now that they could play mallet instruments, and the group took off from there. The percussionists started considering themselves a separate ensemble within the band. My last year there, the percussion ensemble opened for a university percussion ensemble concert, playing grade 4 and 5 literature. We reached this point after starting with spoons and pots and pans.

### **Jazz for Everyone**

I wanted to introduce students to a wide variety of music, especially jazz, given that this was Louisiana. After football season, I put up a sign-up sheet for jazz band and opened it to anyone regardless of instrument. The first jazz band included flutes, clarinets, and horns. I found some jazz arrangements with flexible instrumentation but

still had to rewrite some parts. From there, I built up the program from within by having a couple students switch instruments. A flutist switched to guitar, and a hornist learned to play alto saxophone. By my third year, the jazz band had fairly standard instrumentation and met once per week in fall and twice per week in spring.

### **Showing Off the Program**

I titled our spring concert the Spring Music Explosion. I wanted to prove to the community that concert and jazz band were important, and one good way to do that was to diversify the concert program. The Spring Music Explosion featured the chosen soloists and ensembles, the jazz group, and the percussion ensemble, with the concert band at the end. This concert was my way to show what a music program should be. I included something for everyone. The jazz band played standard tunes, but we also played the theme from Family Guy and some Ray Charles. The concert band played its festival pieces and also a Pirates of the Caribbean medley. Nothing is wrong with marching band, but to have a comprehensive program and give students a fighting chance to keep playing after high school, these other ensembles were just as important. A secondary aim of this concert was to show the community and administration that the students were talented. If we push them and support them, they can do wonderful things.

### **The Importance of Leaving Town**

I have two different concepts of trips. There are big trips, which in our case were Memphis, Tennessee to perform at the AutoZone Liberty Bowl Music Festival and in Washington, D.C. for the 2013 United States National Presidential Inauguration Music Festival. Both of these were arranged through tour companies. We received first place honors in Washington and second place honors in Memphis. One benefit of such trips is getting students outside of their area to see things they have never seen before.

I learned the importance of this during my first year in St. Francisville. I convinced stronger students to audition for area honor bands to offer them some competitiveness. My tuba player made the district honor band and was third chair; he was the first person in 30 years from the school to make that honor band. We traveled to a university where the student would stay overnight and play in the honor band before returning home.

As we were traveling, he noticed the green signs that tell how many miles to the next town. The sign said “Hammond 28,” and he asked what the 28 meant. He had never left St. Francisville before and thus had never seen such a sign. That trip marked the first time he ate at Wendy’s, Raising Cane’s, IHOP, and Taco Bell. It was also his first time staying in a hotel.

Every time students made an honor band or went on a trip, I asked them to write a one-paragraph paper on what they experienced. This tuba player wrote, “Mr. Jones, if not for that trip, I would not try to pursue college.”

Neither of his parents attended college; one did not graduate from high school. His original goal after high school was to stay in St. Francisville and work on a farm. Through that experience, his perspective changed on what music is. That tuba player who had never seen a distance sign before went to college on a full ride scholarship.

Once we traveled to New Orleans for a football game. On the way back, we could see the Superdome on the right. I have been to New Orleans plenty of times and didn’t think anything about passing it, so when a percussionist got excited and called out “Hey, Mr. Jones, look!” my first thought was that there was a problem on the bus. I turned around, and he pointed out the Superdome, exclaiming that he had never seen it before. Taking students to Washington can certainly change their lives, but sometimes taking them down the street can do even more. This percussionist is also in college, and he still talks about when he saw the Superdome.

Such trips help with recruiting and retention. Students tell each other about the exciting things they saw. As for the Superdome, all we did was pass the building, but students talked about it as if Saints’ quarterback Drew Brees had given them a tour of the stadium. Students want to experience such things for themselves, and it gives them the motivation to work even harder so they can get to go the next time. Students go on a trip, then share their excitement with the next group, which eventually follows in their footsteps; it becomes a self-perpetuating cycle.



## **The Importance of Bringing People to Town**

I wrote a grant to bring in the Marine Corps band from New Orleans to perform in St. Francisville. I worked it out with the Marines for some of my students to perform with the group for its final piece, Stars and Stripes Forever. The band came in January, and honor band auditions were in December, so I told students that anyone who made the All-Parish Honor Band would be invited to perform onstage with the Marines. This lit a big fire under students.

I also set it up for the Marines to come early enough to give masterclasses to each section. That year, one of our marches was King Cotton, so the Marines worked with my students on that for an hour, then came together for a run-through with the Marines sitting next to the students. We ran through our pieces, and then the Marines went on stage to run through their pieces. They brought a concert band, a jazz combo, a brass band, and a rock band. It created a huge buzz in the city and fit my philosophy of trying to show the community and students a diverse experience beyond what happens on Friday night.

We used grant money to bring the wind faculty from LSU in a similar set-up. A woodwind quintet and a brass quintet came early and held a masterclass for every section. They performed a concert, and the director of bands at LSU did a clinic with my concert band, with the woodwind and brass faculty sitting with my students. All I had to do was write a grant and schedule a day.

I have seen free festivals for local high schools to perform music as a run-up to band contests. Our area didn't have one, so in keeping with my philosophy of bringing people to our school, I contacted a college friend who had a band in Jackson, Mississippi. We set up an exchange program where every year one band traveled to the other school to perform for one another and play a joint concert. The first year we did it at my school. Each band played the music it was going to perform at festival, and we also brought sightreading for the other school. It gave students an opportunity to hear another group perform, it was an extra run-through of the contest music, and students got to make new friends over a meal while the director and I critiqued each other.

St. Francisville is 26 miles east of two universities. I contacted studio professors and asked them to recommend undergraduate music education majors who would be willing to teach private lessons.

College students received \$10 for each 30-minute lesson they gave. It might not seem like a lot, but someone teaching six trumpet players in an afternoon would earn \$60, and for college students every bit helps. Out of the \$10 per lesson, students were responsible for \$5. The boosters paid the other half out of fundraising, so students had a half-hour lesson for little money without having to travel and future educators gained valuable teaching experience. The musician-ship level of my students skyrocketed. There were years I only had three flutes, so instead of \$10 per lesson, to make it worth the college student's time, we paid \$20, with students responsible for half of that.

## **Winning Over the Community**

Part of my strategy for convincing the community of the importance of a high-quality music education was to publicize every band accomplishment. The band staff was just me, which meant that I was in charge of public relations and marketing. I emailed administrators and school board members, community leaders and figures, and we also sent out a bi-weekly newsletter to parents. I learned we had free postage at my school as long as anything mailed out was in a school envelope, so we started mailing newsletters to local businesses and politicians. I knew we would eventually want to solicit financial support from them, so before that time came I made sure they knew why we were worth supporting. By the time we were ready to ask for donations, everyone knew what the band was up to.

In small areas, everybody knows everybody, so you want people on your side, because a time will come when you need help. I had boosters who were neighbors to the superintendent and school board president. As the program grew, we needed more instruments. Because I had made a point of publicizing how well band students had done, when it came time to ask for more instruments, I had the clout to point out that the football team got new jerseys every year and classes didn't use books or computers from the 1960s, but we were playing on instruments that old.

My first year there, I knew I wanted to take a big trip the second year. To be able to set up that trip to Memphis, I needed the administration firmly in my corner. At the Spring Music Explosion, I had the principal conduct, and

I advertised this heavily. All we did was play the fight song, some-thing students already knew. This way, regardless of what the principal did, the students could stay together. At the end of the concert, I gave the principal a long introduction, and when we got through the fight song, and the place went crazy. It was a way to get the principal to buy into the program, and he loved the goodwill he built with the band students and parents. This will work with anybody influential that you might need support from down the line. Success breeds success. Once people see something great happening, the school and the community will want to promote it and support it to keep it going.

### **Fundraising**

Rehearsal-thons were an idea I borrowed from another teacher. He would have students get pledges of an amount of money per hour of rehearsal. Each student was responsible for getting pledges totaling at least \$10 per hour. He did this in fall during marching season, and once all the pledges came in, he held a marching rehearsal from 6:00 p.m. to midnight, meaning that each student would raise at least \$60 for the night. This gave the director the opportunity to earn money for the pro-gram by doing nothing more than having an extended marching rehearsal.

We did this in the spring with our concert band and brought in a guest conductor to work with students early in the evening. Another option would be to bring in the studio faculty from the local university to pull students out and give masterclasses and clinics. However it is planned, this fundraiser provides some extended rehearsal time while making money for the program.

Here in Louisiana, people love food, so we would have a jambalaya sale. We asked for donations of ingredients. The only thing we bought was \$100 worth of rice. Band parents made jambalaya, and each student brought a side dish, dessert, or utensils. We sold it on a Friday and raised \$3,200, with our only expense being the rice.

A 50/50 raffle works well. We brought raffle tickets and announced that however much money we raised selling the tickets, half would go to the winner. We averaged \$150 per football game at every home game.

Business donation letters also proved successful for the program. At the end of the year we compiled a list of everything music students had accomplished. We wrote a letter listing these along with a note saying that if a business donated \$50-\$100, we would put their name on the back of next year's band shirt or the website. We noticed that many of the people who ran donating businesses were neighbors or relatives of band students. It was a matter of connections. The first year we raised \$2,800 from donation letters. We got a business card with a logo from each company and made a screen for the shirts. It cost \$40, which was our only expense. All it took was creativity to write a letter and time to mail it.

### **Band on a Budget**

In every state there are surplus property agencies that resell equipment to non-profits and schools for an extremely discounted price. Our school used it to buy tables and chairs, but I learned that Property Surplus, the Louisiana Agency, also had instruments. Many of these instruments came from the military groups. I bought a Buffet clarinet worth \$3,000 for \$250. The only thing missing was the barrel. We bought a barrel and had an orchestral-quality instrument. We bought a Bach Stradivarius trumpet for \$25. A vehicle had run over the bell, which we got fixed for \$75. For \$100 we got a professional trumpet. This was how I beefed up my concert band instrumentation. We bought an oboe, a bass trombone, and a baritone saxophone, all for very little money. When I discovered something new at the warehouse I would find out what the blemish was and get a quote from the local repair shop. If it was worth it, I would buy. There is some paperwork that has to be filled out before Property Surplus can be used, but our school was already buying from them, so this was no problem. To find a state agency for surplus property in your state, visit <http://www.gsa.gov/portal/content/100851>.

### **Professional Development**

Directors should find ways to develop their musicianship as well. I went to as many masterclasses as I could find. Louisiana State University offered a free conducting symposium. I got to conduct the LSU symphonic winds and be critiqued by Michael Haithcock for free. Many college studios offer instrument days as well, so I took advantage of those. Attend local conferences and district band meetings. Observe honor bands even if you do not have any students in the group. It is amazing what you can learn just watching a clinician work with students.

Frequently, professional development at school had little to do with the teaching in my band room. I met with the principal and got permission to observe other band directors. I visit-ed two high schools and a middle school in the area, observing rehearsals and discussing teaching techniques with the other directors. It cost no money, I earned credit for professional development, and it was time well spent. Later, some of those directors came to my school to observe.

Find someone who you consider an outstanding teacher in your district or area. Music educators are willing to share anything, but you have to ask. New directors are sometimes afraid to ask questions for fear of showing ignorance, but the only way to learn is to ask. Invite a teacher to work your group and record the rehearsal or go to their school and observe. I want my students to perform extremely well consistently, so when I see a group with this quality, I find out what that director is doing.

Some programs might be in worse shape than others, but all music pro-grams should be salvageable. It will be like a puzzle; you have to figure out how to move certain things to make it work. I inherited a program without much tradition and history. Through creativity, hard work, and strong mentors, I was able to create something special and get the community to appreciate all aspects of the program. It takes quite a bit of time, but there are many things that cost little money. It is possible to build an outstanding band in a small school.



*Dr. Kelvin Jones (he/him) is the Assistant Director of Bands at LSU and director of the award-winning Tiger Marching Band. His responsibilities include conducting the LSU Symphonic Band, teaching undergraduate and graduate-level conducting, and leading the 325-member Golden Band from Tigerland.*

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# ***Election Information***

## ***LMEA Election Results***

As of 12/31/21, the Past-President reported receiving these nominations for the 2022 elections.

As a result of there being only one nomination per office, the candidates were accepted into their positions by the LMEA Board of Directors during the January 2022 Board of Directors meeting. This slate of officers will begin serving their terms at the conclusion of the May 2022 Board of Directors meeting.

President	Lee Hicks
Band Division	Ronnie Gleason
Vocal Division	Greg Oden
Orchestra Division	Katrice LaCour
Jazz Division	Doug Stone
University Division	Victor Drescher
Elementary Division	Keith James
Collegiate Division	Ed McClellan
Public Relations	Joshua Stearman
District IV Director	Jessica Fain

**LMEA Officers to be elected in 2022-23 include:**

### **District Directors**

See [Job Description Manual](#) for details about each position.

**Nominations are open November 1 – December 31, 2022.**

# Getting Started with Modern Band

By Dr. Mitchell Davis

Modern band is one of the hottest and fastest growing trends in American music education. Leveraging students' musical tastes, interests, and lived experiences, Modern Band programs use contemporary popular music—rock, pop, reggae, hip hop, R&B, and other modern styles—to engage students in creative, expressive, and personally meaningful music making. Students in Modern Band programs learn instrument technique on guitar, ukulele, bass, drums, and keyboard; songwriting and improvisation; music technology; and performance skills. Despite the benefits of popular music education, starting a Modern Band program can be daunting, as university teacher-education programs rarely include coursework in popular music education pedagogy. Therefore, in this article, I discuss entry-level Modern Band curricular design, repertoire selection, and instruments and equipment.

## Curriculum

As with any learning, Modern Band programs require sequenced, scaffolded activities that meet students where they are and gradually lead them to independent musicianship at increasing levels of musical complexity. Designing such learning can be overwhelming if you are unfamiliar with Modern Band. Luckily, Hal Leonard recently published the *Modern Band Method*.<sup>1</sup> Reminiscent of traditional band and orchestra method books, this resource is a comfortable entry-level Modern Band tool for band and orchestra teachers. The book series features a teacher's manual and instrument-specific books for guitar, bass, drums, and keyboard, which align to allow for heterogeneous class instruction. The *Modern Band Method* is aligned with the National Core Arts Standards and includes sequential, scaffolded activities for performance, listening, composition, and improvisation. As authenticity is vital in popular music education, the *Modern Band Method* features a combination of iconic notation—such as tablature, chord diagrams, and finger patterns—and traditional staff notation. It also features a variety of repertoire from diverse popular music genres.

Another valuable curricular design resource is Little Kids Rock's *Jam Zone*, a vast online repository of video lessons, play-along videos, and song sheets.<sup>2</sup> The *Jam Zone* includes resources for guitar, ukulele, bass, drums, keyboard, vocals, horns, and music technology. There are also songwriting and full band lessons. The *Jam Zone* is user-friendly, easily navigable, and features content for students of all ability levels. Being web-based, the *Jam Zone* is a great tool for the classroom as well as home practice.

## Repertoire

*Voice and choice* is a pillar of Modern Band curricula. Though the *Modern Band Method* includes repertoire, Modern Band students should have ample opportunities to select their own repertoire. As evidenced by scholarship on classroom diversity, equity, and inclusion, it is critical that students see themselves represented in the curriculum.<sup>3</sup> Therefore, the majority of Modern Band repertoire should mirror students' own musical tastes and interests.

The popular music cycle moves quickly; the music that was popular in our youth and that is personally meaningful to us may not speak as loudly—or at all—to our students. Modern Band teachers must be consumers of current popular music. Staying in touch with today's music allows us to productively guide students' repertoire choice. The Billboard Hot 100 list is updated weekly and is a great resource for staying abreast of trends in popular music.<sup>4</sup>

## Instruments and Equipment

Minimal equipment is needed to start a Modern Band program. A class set of guitars or ukuleles serves as a good entry point. For the price of one student-model tuba, you can buy enough guitars for 25 students or enough ukuleles for 50 students, making Modern Band a comparatively affordable curricular offering. When buying your first set of instruments, it is worth considering that beginners find nylon string instruments easier to play than steel string instruments, as the strings require less strength to depress and are easier on the finger tips.

Electric instruments provide additional functionality in the Modern Band classroom. Electric guitars and basses have the prototypical sound of many popular music genres. They can also be run through effects processors for limitless tone possibilities: and things often sound cooler with a little distortion in the tone! Electric instruments, however, do require amplification, which means you will have to purchase

additional equipment to use these instruments. Despite the extra equipment, electric instruments allow us to set up virtual practice spaces. If using all electric instruments, including electric drums, we can route all students through a central hub—like a Roland HS-5 or a ZOOM L-12—which have multiple headphone-out jacks.<sup>5</sup> Set up this way, multiple student bands can learn, rehearse, and record in the same physical space. If unsure of what instruments and equipment to buy, you can always contact your local music store, who have knowledgeable and friendly salespeople to help you pick the right gear.

## Final Thoughts

If you are interested in starting a Modern Band program and want more detailed and in-depth information, there are a number of training and continuing education opportunities available to you. Little Kids Rock regularly offers training courses entitled, *Modern Band 101* and *Modern Band 102*. Both are offered at their annual Modern Band Summit and can also be arranged locally by contacting the organization directly.<sup>6</sup> These hands-on training programs discuss Modern Band curricula, instrument technique, and program administration. Also, the Louisiana Music Educators Association is hosting a Modern Band session at this year's annual conference. The session will discuss how to leverage the *Jam Zone* to facilitate online Modern Band learning. Finally, universities throughout the state are beginning to offer coursework in Modern Band. Northwestern State University, for example, offers a *Teaching Popular Music* course, which can be taken as a graduate-level music education elective.<sup>7</sup>

I encourage you to consider including Modern Band in your curricular offerings. Diversifying P-12 music curricular offerings with opportunities like Modern Band can lead to overall music program growth and the inclusion of non-traditional, yet passionate, music students.<sup>8</sup> It is also worth considering that, in the time of COVID-19, when playing wind instruments indoors may not be the safest musical option, Modern Band provides a music learning context that can be implemented with masking and social distancing protocols in place. At its core, Modern Band is an exciting, student-centered, and culturally relevant music learning approach that is inclusive, open, welcoming, fun, and musical. It would certainly be an asset to any established or emerging P-12 music program.



## Bio

Dr. Mitchell Davis is Assistant Professor of Music Education at Northwestern State University of Louisiana, and is a Higher Education Fellow with Little Kids Rock. He teaches graduate and undergraduate coursework in traditional and popular music education methods.

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<sup>1</sup> Burstein, S., Hale, S., Wish, D., & Claxton, M. (2020) Modern band method: A beginner's guide for group or private instruction. Hal Leonard. <https://www.halleonard.com/product/330132/modern-band-method-teacher-edition?lid=0&promotion=13090016&promotion=13090016>

<sup>2</sup> Little Kids Rock (2022). Jam zone. <https://jamzone.littlekidsrock.org/>

<sup>3</sup> Shaw, J. (2012). The skin we sing: Culturally responsive choral music education. *Music Educators Journal* 98(4), 75-81. <https://doi.org/10.1177/0027432112443561>

<sup>4</sup> Billboard (2022). The hot 100. <https://www.billboard.com/charts/hot-100/>

<sup>5</sup> Roland (2022). HS-5 Session Mixer. <https://www.roland.com/us/products/hs-5/>; Zoom (2022). Livetrack L-12. <https://zoomcorp.com/en/us/digital-mixer-multi-track-recorders/digital-mixer-recorder/livetrak-l-12/>

<sup>6</sup> Little Kids Rock (2022). Teachers. <https://www.littlekidsrock.org/for-educators/teachers/>; Little Kids Rock (2022). Modern Band Summit. <https://www.littlekidsrock.org/mbsummit/>

<sup>7</sup> Contact Dr. Mitchell Davis if you are interested in this course, as it runs on an as-needed basis: [davism@nsula.edu](mailto:davism@nsula.edu)

<sup>8</sup> Culp, M. E. & Clauhs, M. (2020). Factors that affect participation in secondary school music: Reducing barriers and increasing access. *Music Educators Journal* 106(4), 43-49. <https://doi.org/10.1177/0027432120918293>

# Lessons in Our Shared History through Music

By NAFME Member Stephen Holley

Today is April 4<sup>th</sup>—the 50<sup>th</sup> anniversary of the assassination of Dr. Martin Luther King, Jr. As we all know, this tragic day in our history came to pass in Memphis, TN, my adopted hometown. Playing the same clubs and walking the same sidewalks as some of our greatest American musicians, I was struck time and again by the intertwined lessons of history, music, and society. I remember the Lorraine Motel before it was the [National Civil Rights Museum](#) and only a shell of a building. I remember my first visit to the Cotton Exchange—once the center of southern cotton economy and the driving force behind one of our greatest treasures, the blues, as well as our nation's ugliest stain. I recall driving by the empty lot where STAX records once stood, now home to the STAX Music Academy and Museum of [American Soul Music](#).

Music isn't composed within a vacuum. Composers and songwriters react to a given situation, historical episode, or life event in a number of ways. With that in mind, how does an educator go about employing the content of the song and lyric as a springboard for discussion? Using the music we rehearse and perform as an opportunity to gain a deeper appreciation of our shared culture and history not only makes great pedagogical sense, it also helps to foster a better understanding of cultures and traditions beyond our own. My time in Memphis made me the musician, and the person, I am today. Music and history are inextricably intertwined in the bluff city, and this is part of the reason I make an effort to utilize music as an original source document to explore our shared past.



Memphis, Tennessee, USA – August 29, 2017: a piano sits abandoned in the middle of the sidewalk, by an old warehouse near the Lorraine Motel, the site of the assassination of Dr Martin Luther King, Jr. iStockphoto.com/EdoTealdi

In this day and age of student learning outcomes, flipped classes, forward-thinking curriculum, and student-centered learning models, I believe a measure of responsibility lies in our hands to support and develop our students in becoming better citizens of the world. To that end, I've chosen to use music as a vehicle to impart a number of life lessons to my students. As often as the situation allows, I try to make a point of discussing the "why"

of the music in an effort to help my students better understand our shared history through music. Yes, even if that means taking time away from actually playing the music!

## The Impact of Story

Utilizing the song as a vehicle for discussion can be achieved in a number of ways, but I find a simple, short recounting of a related story is often the most effective. If I choose to delve more deeply into a subject, there has been many a time when I simply ask the students to put their horns down, to physically focus less on the task of making music and more on the visceral task of understanding the intent of the music and the composer or lyricist. Think of it this way: If a vocalist doesn't understand, or is unable to connect with, the lyric, they have very little chance of conveying the emotions of the lyric—the emotions inherent to the piece and intended by the lyricist—to their audience.

*If an instrumentalist can recognize the pain behind a melody, the joy behind a groove, and the nobility of a fanfare, the performance can only benefit from that knowledge! And your students will benefit, too.*

For me, this is absolutely applicable to music sans lyrics, too. If an instrumentalist can recognize the pain behind a melody, the joy behind a groove, and the nobility of a fanfare, the performance can only benefit from that knowledge! And your students will benefit, too. Why do you think jazz musicians learn the lyrics of a standard? So they can identify with purpose of the song, the meaning of the song, the depth of a song.



How does a song make you feel? Why does the 2<sup>nd</sup> movement of Beethoven's 7<sup>th</sup> Symphony make me pause every single time? Why does "Just Kissed My Baby" by the Meters make me shuffle my head from side to side? Why does John Coltrane's "The Night Has a Thousand Eyes" make me grin from ear to ear? I could go on, but we all have our favorites: songs that speak to us, songs that define a time in our lives, songs that bring out a certain emotion. How do we impart a love of music to our students and help them to delve more deeply into the song? Using this method in the classroom will help your students get beyond simply playing the music; it will help your students "be" the music. (*Be sure to speak the previous phrase in the voice of your favorite sage, e.g. Yoda, Morpheus, Mr. Miyagi, etc.*)

Photos courtesy of Stephen Holley

### What Is Your Motivation?

In other words, what is your motivation? We hear this as a coaching method for actors when they assume a character, and I believe it's entirely applicable to music as well. What is our motivation behind playing a particular piece of music or composer? To go a step beyond that, how can we help our students come to a greater understanding of the music vis a vis an increased knowledge of "why" behind the composition? Why was the piece written? What were the circumstances that influenced the composer? How did they feel when they wrote the piece? By addressing these questions and others—by opening the lines of discussion and inquiry with our students—I offer that the quality of our performances will improve, our relationships with students will deepen, and music education will serve as an inclusive model for other disciplines.

*Students learn how to listen and what to listen for. This is a skill that is vital, both for musicians and non-musicians.*

A colleague and friend, Monica Shriver, teaches several non-major history courses at her local community college focusing on rock, jazz, popular music, and hip-hop. Her approach is geared towards musicians and non-musicians alike. "I explore the cultural components that created the music, the aesthetics of the different styles, and the



historical influences," she shared. "Our study begins by listening first. I encourage the students to take notes while they are listening, and jot down what they hear. This could be identifying sections of the song, instrumentation and changes in instrumentation, solos or parts that are brought out of the texture, lyrics, even something they hate. Then we discuss what they heard. I may do this as a class, or in small groups. Then I put the lyrics up on the projector, and we listen again following along with the words. I may pause to point out something really important, but I try to resist the urge to tell them what to think. Instead, I ask leading questions to help them get there on their own. We also discuss the artist's word choice,

# Lessons in Our Shared History through Music

rhyming, inflections or emphasis on certain words or phrases, historical traditions, rhythm and nuance, etc., in addition to the meaning behind the music and how it makes them feel. Students learn how to listen and what to listen for. This is a skill that is vital, both for musicians and non-musicians.”

## Gaining Greater Insight

The information we impart doesn't have to be cutting-edge research to be of benefit! It can be a simple aside to offer greater insight to the music, the lyric, or the composer. Some examples would include:

- What advice did Miles Davis give Herbie Hancock that inspired Herbie to develop quartal harmony?
- What was John Lennon really trying to convey in the lyrics to “In My Life”?
- Where did Beethoven find the theme for the fourth movement of his 9<sup>th</sup> Symphony, and why did he choose to use it?
- How did Steve Cropper come up with the intro to “Knock on Wood”?

And it can also have a much deeper level of meaning, as well:

- Why don't we hear the music of Wagner at Jewish weddings?
- Who prompted Dr. Martin Luther King, Jr., to “tell them about the dream, Martin,” thus changing the direction of one of the most recognized, pivotal speeches in history?
- Why did jazz originate in, of all places, New Orleans?

Music education should not always focus on the next performance, adjudicated festival, or trip to an amusement park. Music can be, and should be, on the forefront of an education paradigm shift, as music is, at its most profound nature, the bond that holds us together, tears us apart, and defines us as a people. Music is an original source document of our shared history!

*Music can be, and should be, on the forefront of an education paradigm shift, as music is, at its most profound nature, the bond that holds us together, tears us apart, and defines us as a people.*

How do you go about studying the context and content of music and lyrics in your classroom? Let's continue the discussion on the [NAfME Amplify community page](#). I look forward to reading your thoughts!



### About the author:

GRAMMY® nominated music educator and NAFME member Steve Holley serves as the Producer for the Commercial Music Program at the Kent Denver School outside Denver, CO. The R&B, soul, salsa, and jazz bands in the CMP have been recognized by *DownBeat Magazine's* Student Music Awards over a dozen times, have performed hundreds of gigs throughout the US, and have performed abroad at the Festival del Tambor, Montreux Jazz, and Porretta Soul Festivals in Cuba, Switzerland, Italy, respectively.

Steve holds a BM in Jazz/Classical performance, a MM in Jazz/Classical performance, and an MM in Musicology from the University of Memphis. In addition to being an educator, arranger, performer, writer, and musical entrepreneur, Steve is a sought after clinician with performances and master classes given at the Jazz Education Network, Association for

Popular Music Education, and several state MEA conferences. Most recently, Steve has written several articles for *In Tune Monthly*, *Teaching Music*, and multiple blogs and newsletters for NAFME and JEN. You can follow Steve on Twitter @SteveHolley\_.

**“Reprinted with permission from National Association for Music Education (NAfME). The original article published on April 4, 2018, can be found here <https://nafme.org/lessons-in-our-shared-history-through-music/> to the original post on the NAFME site.**



## ***Ginny Medina-Hamilton***

January LMEA Board Meeting Report:

Using portions of the Country Music Association Foundation Advocacy Grant funds, LMEA has purchased exhibit hall space at the Louisiana School Board Association Conference taking place at the Baton Rouge Crowne Plaza on March 6th, 7th, and 8th.

- Retractable banners, SWAG items, and informational “leave behinds” are being finalized and purchased for this event.
- The goal is to begin to develop relationships, meet and greet, discuss issues, and promote music education with attendees.
- Falon Keith, Grants and Programs Associate for CMAF, will be the featured LALF speaker at this year’s conference on Wednesday at 5pm.

### **Breaking It Down: Advocacy**

- Advocacy can seem like this big unknown. What am I trying to influence? Who am I trying to influence? Why am I trying to influence them? This session will break down advocacy into digestible topics and make the term advocacy understandable for anyone trying to dip their toe in. From speaking on behalf of students to speaking on behalf of your community, you’ll leave this session feeling more confident when talking about your music program and the value it brings to others.
- Ginny Medina-Hamilton, LALF chair, will be presenting on Tuesday at 11am.

## **NafME Online Professional Learning Community**

[LIVE Webinar Schedule](#) • [Webinar Recordings](#)

### **Discussing the Diversification of State Repertoire Lists**

Council for Music Composition Chair Rob Deemer will host a conversation on the rationales and best practices behind diversifying state repertoire lists with those who have been working on this initiative through organizations like On The List and the Institute for Composer Diversity as well as those who would be impacted. Guests include Dr. Brandon Houghtalen, Amy Rever-Oberle, Dr. Cory Meals, Cecilia Clark, and Dr. Quincy Hilliard.

[Click Here to view a recording of the webinar](#)

[Click Here to access a resources document](#)





**National Association  
for Music Education**

## **NAfME Professional Learning Community Webinars**

**Thursday, February 10, 2022 – 7:00-8:00 PM EST**

### **NAfME Professional Development Committee Town Hall**

NAfME's Professional Development Committee (PDC) wants to hear from you! During these unprecedented, challenging times, music educators are increasingly pulled in many directions.

Common challenges include:

- Addressing learning loss and classroom management
- Student recruitment
- Staff shortages, ensuring success for new teachers, and teacher burn out
- Adapting schedules and rehearsals to best meet short-term and long-term needs
- Advocating for your music education program

This interactive Town Hall, facilitated by members of the PDC, will provide opportunities for NAfME members to discuss key issues, share strategies, and strengthen community bonds with music educators facing similar challenges nationwide. You are not alone!

Register <https://us06web.zoom.us/meeting/register/tZIsf-msqD0qH9A1m9iOsbPO08qoncTnG95g>

**Wednesday, February 16, 2022 – 7:00-8:00 PM EST**

### **Emotional Intelligence: Tools to Take Care of Yourself as a Music Teacher**

Improving your emotional intelligence (EI) will enable you to become a more resonant teacher, driving a positive culture at school. In this webinar with educator and author Jennifer Rafferty, we will explore the four pillars of EI so you can elevate your self-awareness, understand strategies for self-management, increase your social-awareness and gain tactics to manage relationships with ease. This workshop will challenge you to think about your role as a music teacher in a whole new way.

Register <https://us06web.zoom.us/meeting/register/tZ0vcOiqzrqH9Sd0-W0o6sb-AslihvsGx8->

**Tuesday, February 22, 2022 – 7:00-8:00 PM EST**

### **Building a Legacy: Recruiting Future Music Educators-Part 2**

The need for music educators across the country is great and you can help! This is the second program in a series. Learn how to leave a legacy with future music educators as you actively recruit music teachers from within your own program. Develop a music teacher mentoring mindset and brainstorm ways to engage your own students in early teaching experiences. Learn more about desirable teacher traits and begin to uncover those in your young musicians. Unlock powerful methods for reaching and convincing parents about the job availability, stability, and personal enjoyment of teaching music. Join us for this highly engaging webinar and begin to build your legacy! Host/presenter: Sandy Goldie, Professor of Music Education at Virginia Commonwealth University.

Register [https://us06web.zoom.us/meeting/register/tZYocuGgqD4qGNNFo-j8iq3pQB6pSTG0CX\\_0](https://us06web.zoom.us/meeting/register/tZYocuGgqD4qGNNFo-j8iq3pQB6pSTG0CX_0)

**Tuesday, March 1, 2022 – 7:00-8:00 PM EST**

### **Mindfulness Matters: How Music Educators Can Incorporate Mindfulness and Self-Care Practices into Busy Schedules**

The goal of this webinar is to share why teacher self-care is vital to a successful career in music education. Johanna Royo, Hugh Hodgson School of Music at University of Georgia, and April Sholty of Campbellsville University will share personal stories and case studies. They will also use live polling to discuss how teachers currently perceive the importance of teacher self-care and how they incorporate it into their daily routines. The presenters will discuss various strategies that teachers can integrate into their daily routines to reduce stress, increase mindfulness, and help to create a healthy work-home balance.

Receive a self-care downloadable PDF checklist, reflection sheet, and infographics related to the topic.

Register <https://us06web.zoom.us/meeting/register/tZUrc-qrrT8sGdW5pDTnPv0nWt3U13SHplvs>

# Forms and Information

Wednesday, March 9, 2022 – 7:00-8:00 PM EST

## Educating the Future Music Professional through Service-Learning

If you are a beginning band director or a college professor teaching a beginning woodwind techniques/pedagogy class, this session is for you! We will discuss what we have learned over the last 10 years of our service-learning collaboration. This session will explain: **who** can be a Service-Learning partner, **how** to incorporate Service-Learning into your classroom, and **what** are the service and learning objectives. We will also share ideas for a recruitment/instrument display. Presenters: 2020 GRAMMY Music Educator Award winner Mickey Smith Jr. and Jan Fillmore Scott, recently retired in 2020 as Assistant Department Chair in the W.A. and Dorothy Hanna Department of Performing Arts at McNeese State University.

Register <https://us06web.zoom.us/join/zoom/register/tZ0ocu-rrDoqH9eAOBGbjJEhZ-LZYHUd3Rlw>

After registering, you will receive a confirmation email containing information about joining the meeting.

Learn more <https://nafme.org/my-classroom/nafme-online-professional-learning-community/>

[Submit your idea for a webinar topic](#) to the NAFME [Professional Development Committee](#) (PDC). Webinar proposals are reviewed by the PDC.

View past [NAfME Professional Learning Community webinars](#).

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<https://nafme.org/programs/miosm/>

## LMEA Hall of Fame Nomination Information

The Hall of Fame for Music Educators in Louisiana was instituted in 1982 and is sponsored by the LMEA. The purpose of the Hall of Fame is to honor music educators who, by virtue of their contributions, are recognized as being the most highly regarded professional leaders in music education in Louisiana.

Persons wishing to submit the name of a nominee for induction into the LMEA Hall of Fame must ensure that the necessary form and supporting documents are mailed in a single package to the Hall of Fame Committee Chairman with a postmark no later than May 1<sup>st</sup> in the calendar year in which the inductions is initially sought. The current chairman of the LMEA Hall of Fame Committee is Thomas Burroughs, 26120 Vincent Drive, Denham Springs, Louisiana 70726.

Inductees are selected by the Hall of Fame Committee by secret ballot. The voting takes place each year in the month of May. Any nominee that is not selected for induction by the committee will continue to be considered. In future years. If after five annual votes, the nominee is not selected, then the nominee must be re-nominated in order to receive further consideration.

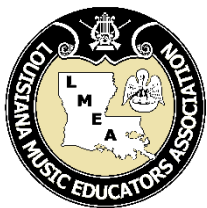
### **Criteria for a nominee, living or deceased, active or retired, should be or should have been:**

1. A professional music educator who has made a longstanding, significant contribution to the school music program in Louisiana.
2. A person who has demonstrated a concern for music education by active involvement in local, district, state, regional or national professional organizations.
3. An active music educator or administrator in music education in a Louisiana school or institution of higher learning for a period of not less than twenty years.
4. The nominee maintained active membership in the Louisiana Music Educators Association throughout his/her educational career in Louisiana.

### **The nominator must mail all the following items in a single package to the Committee Chairman with a postmark no later than May 1 for consideration in that calendar year:**

1. The official LMEA Hall of Fame Nomination Form signed by the nominator. Nominees will not be considered without this form.
2. Biographical sketch of the nominee. The biographical sketch should include the achievements of the nominee addressing the criteria listed above. Nominees will not be considered without the biographical sketch.
3. There is also a requirement for **two** supporting letters. These letters are to be solicited by the nominator from individuals who are familiar with the nominee. These letters should clearly define how the nominee met the criteria listed above. Nominees will not be considered without the two supporting letters. (An additional (3<sup>rd</sup>) supporting letter from the nominator is allowable but not required.)
4. Additional support materials such as press clippings if available.

# Forms and Information



## LMEA Hall of Fame Nomination Form

### Nominee Information:

Name: \_\_\_\_\_

Job Titles (Present and Past) \_\_\_\_\_

School Affiliations (Present and Past) \_\_\_\_\_

Current Telephone: \_\_\_\_\_

Current Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

*This form must be signed by the nominator and mailed in a single package that includes a biographical sketch outlining the achievements of the nominee in accordance with the criteria used for selection and two supporting letters from individuals who are familiar with the nominee. (An additional [3<sup>rd</sup>] supporting letter authored by the nominator is allowable but not a requirement.)*

Letters of support should include the following information:

1. How many years did the nominee work in the field of music education in Louisiana?
2. Describe the achievements, accomplishments, and lasting impact of the nominee's work within the music education community, particularly as it may have impacted other music educators across the state of Louisiana.
3. Describe how the nominee has been an advocate for music in the school and community.
4. Describe the involvement of the nominee in local, district, state, regional and national professional organizations.
5. Provide any other information that supports the nominee as being worthy of Hall of Fame consideration.

(The information on the letters of support should enable the Hall of Fame Committee to determine the alignment between the nominee's career and the criteria used for the Hall of Fame selection.)

### Nominator Information (Nomination must be made by an LMEA member – Active or Retired):

Name: \_\_\_\_\_ School: \_\_\_\_\_

School Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Nominator's Signature: \_\_\_\_\_

**A single package containing this form and all required documents must be mailed (postmarked) by May 1 for consideration in that calendar year.**

Mail to: Thomas Burroughs, 26120 Vincent Drive, Denham Springs, Louisiana 70726



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**Vendors who are interested in receiving information concerning the providing of services to LMEA in the area of T-shirt sales, photography, and/or recording should contact:**

**Bruce Lambert**

**Executive Secretary, LMEA**

**P.O. Box 12046**

**Lake Charles, LA 70612**

