

THE LOUISIANA MUSICIAN

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September 2022

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- September 24** All Choirs, Shreveport Symphony
- September 27** Natchitoches-Northwestern Symphony Orchestra Concert
- October 1** NSIDE VIEW AND SCHOLARS' DAY
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- October 5-8** Choir Tour
- October 14 & 15** NSU Opera Theater Ensemble Performance
- October 17** Jazz Orchestra Concert
- October 29** Classic on the Cane Marching Band Contest
- October 31** NNSO Halloween Pops Concert
- November 1** Chamber Choir Concert
- November 3** Wind Symphony Concert
- November 8** Percussion Ensemble Concert
- November 14** Jazz Orchestra Concert
- November 15** Cane River Singers/ Men's Chorus/Lyrica Concert
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- December 5** Jazz Combos - Jazz for Pups Concert
- December 6** Chamber Choir - Lessons and Carols

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"A" 9-12 grade schools, 1-40

"AA" 41-59

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4TH RUNNER-UP TO FESTIVAL GRAND CHAMPION
3RD RUNNER-UP TO FESTIVAL GRAND CHAMPION
2ND RUNNER-UP TO FESTIVAL GRAND CHAMPION
1ST RUNNER-UP TO FESTIVAL GRAND CHAMPION

FESTIVAL GRAND CHAMPION

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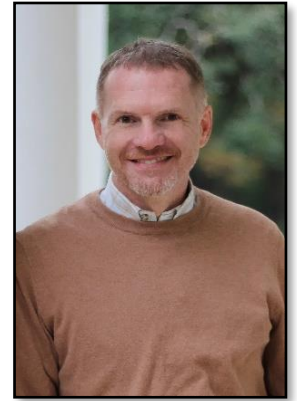
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Reports from Executive Board

From the President *Brett Babineaux*



LMEA Members,

I hope that you've had a smooth start to the school year.

There was a time not that long ago where the calling to help and to serve became louder and louder each day. I have always considered it a privilege to serve LMEA, first as a district director, and most recently as President-Elect. I am excited that I can continue to serve you and your students during my term as President.

Being involved in this organization has had a profound impact on me. I am able to witness great success stories by so many directors and students around the state. Sadly, I have also been woken to the fact that many of our schools have little to no access to music. Thankfully, there are a tremendous amount of passionate people that are energized about making a difference in these communities. I am excited about the future of music education in our state.

There are no words to truly express how thankful I am to Scotty Walker for his leadership and vision during his Presidency. There was no better person to lead us through those unbelievable trying times while moving our organization forward with new initiatives all the while continuing to be the head director of a high school band program and a devoted husband. Truly.... Wow! We all look forward to all that is next with you by our side, my friend. Not one to want the spotlight, he would point to the tremendous amount of work and efforts by our team...the LMEA Board of Directors. He is right. Let's remember that we are #bettertogether.

I want to thank you, the membership, for taking the time to let your voice be heard concerning our proposed move of the LMEA Professional Development Conference and All-State Activities to New Orleans in 2025. The Conference Committee worked very hard at making sure that you had as much information as possible so that your vote would be based on the most accurate information. While work has already begun on that monumental conference, we are so very proud to continue to offer the best possible experience for you in Baton Rouge for the next 2 years.

Lastly, I am very excited about the growth and the future of LMEA. In 2023, we will be celebrating all things music with special activities, performances, and advocacy efforts at the Louisiana Capitol. If you are interested in helping with this project, please contact our Advocacy Chair, Ginny Medina-Hamilton. We are also looking forward to providing opportunities and resources for non-traditional music pathways such as Cajun, Zydeco, and Creole music, Gospel music, Modern Band, and Brass Band. Please contact James Square, DEI Council Chair, or me for more information. I look forward to new and emerging music teachers continuing to take advantage of our Mentorship Program. I am eager to see more professional development opportunities for teachers of all levels in all divisions. Most assuredly, I look forward to LMEA working with schools and school systems in underserved areas to revitalize and jumpstart music programs. Revitalizing music in a school revitalizes a whole community!

May the power of music be with you now.... FOREVER!

Music can change the world because it can change people.

Bono

From the President-Elect *Lee Hicks*



Hello Everyone!

I am truly honored to serve as president-elect of LMEA. I look forward to working for all of our members and students throughout Louisiana as we continue to grow and move LMEA in new and positive directions. There have been so many wonderful things happening with LMEA over the past two years that I can't help but be excited for the future of our organization. New additions include the ***Diversity, Equity, and Inclusion committee, Louisiana Advocacy Leadership Force, Ready-Set-Geaux*** and ***12 for 12*** professional development opportunities, the ***mentorship program***, and so much more. These are just some of the many positive things LMEA is doing to enhance what we can do for our membership. We look forward to continuing to develop these programs and adding new ideas to serve our constituents in the coming years.

In January 2025 we will hold our LMEA Professional Development conference at the Hilton hotel in New Orleans! This is a ***major*** change for our organization. Moving the conference away from Thanksgiving vacations, and out of football season, are just two of the many reasons this change will be a positive for our directors and students. This positive move also gives us the ability to add more all state ensembles to broaden our reach for our membership. Initially the groups will include junior high/middle school All State groups for band, choir, orchestra, jazz band and an elementary choir. These additions will hopefully encourage participation at the conference from more middle school and elementary music educators throughout Louisiana. In the future we are hoping to add even more groups beyond 2025, such as percussion ensemble, jazz choir, brass band, cajun music, and more. The facilities available to us at the Hilton, and in New Orleans, offer us the unlimited opportunities to grow our conference into anything we want it to be, and to better serve our music educators and music students in Louisiana and beyond.

All of this being said, we are always open to new ideas from our membership and look forward to welcoming new members from all backgrounds of music education to LMEA. We can only grow if we are willing to be open minded to new ideas and give our membership reasons to belong. Joining LMEA should be something all music educators in Louisiana WANT to do, because LMEA is here to SERVE YOU! Let's work together to bring music education to the forefront of education in Louisiana. Music is such a huge part of our culture here in Louisiana and we should do everything we can to make sure that Louisiana students of all ages have access to quality and diverse music education.

I'd like to close with one of my favorite quotes that I think is fitting for where we are with LMEA after the past two years. This quote is simply,

“You may be on the right track, but you’ll get run over if you just sit there.”
~ *Will Rogers*

Have a GREAT Year!
Lee Hicks

From the Past President *Scotty Walker*

As I approached the end of my term of office as President, my heart is filled with gratitude, joy, and determination. Admittedly, the past two years have presented us with unpredictable challenges. But collectively and individually, we have found a way forward. Of course, for many, the path remains rugged. But for all of us, a page has been turned.

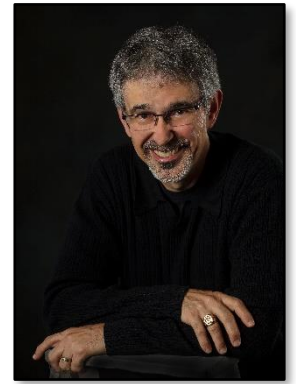
While most are experiencing a sense of resurrected normalcy and progress, we recognize the future remains a mystery. Yet, for LMEA as an organization and me as a person, there is optimism and hope...mixed with the pragmatic acceptance that significant effort will be needed to continue moving the needle toward the excellence we desire.

Each one of you has a personal story to tell. For some, there is a sense of accomplishment against all odds. For others, the account has been closer to basic endurance and survival.

Our future is not our past. Nor should it be, for nothing ever remains precisely the same. So two questions are in front of us: can we make music education better than ever, or will it become an alternative version of what once was? I don't have the answers, but I have resolve and faith that we will elevate our organization and ourselves as time passes.

The source of that resolve and faith is YOU. Each of you has been a difference-maker in your school and community. You have changed things for the better by what you did... in big and small ways...in simple and complex ways. No matter how the story unfolded, you made the difference.

I close with my sincere thanks for your faith in me during these extraordinary times. Finally, I ask for your continued support for incoming President Brett Babineaux. As we move forward and climb higher, he will need help, cooperation, and prayers.



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From the Editor's Desk Carolyn Herrington



Forever music --- did you ever think when you started your musical journey that it would last a lifetime. To be so blessed to be able to create and help young musicians create over the years has been incredible.

I remember the day I selected which instrument I would play in the band as if it were yesterday! I had tested on an instrument I called the flute and was super excited to get started. You can imagine my shock when I opened my case – only to find a clarinet. It looked nothing like the beautiful flute I had imagined in my mind! A life lesson learned, “You should pay attention to the names of the instruments during the demonstration!”

Long story short – my little brother decided he wanted to be in band as well, my parents could not afford another instrument. At the same time all this was happening, our neighbor said he had an old saxophone in his closet that he would be happy to sell to my family – and so my journey began. That old sax (that leaked like a sieve) cost all of \$35.00. I got busy raking 35 yards for \$1 each and that clunker belonged to me!

Because of the way that I started my journey – I have always sought out ways to put an instrument in all hands that asked. My humble beginnings, and what seemed like an accident, shaped the way that I lead my program. Always seeking to move students forward with the equipment we had – striving to leave none behind – every child deserves a chance to have music forever in their life.

Yes – music is forever, forever a challenge to learn/perfect our craft, forever a cherished memory of friendship – band trips and concerts – forever our hearts are changed and our days our brighter. How many students have you put on a “forever music’ journey?

MENTORSHIP PROGRAM



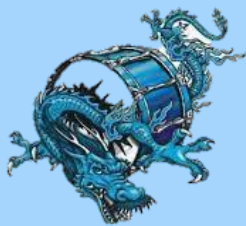
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[**LMEA MENTORING PROGRAM LINK**](#)



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40th Annual Marching Band Festival

October 15, 2022

Cecil Doyle Stadium

DeRidder, Louisiana

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ENTRY FORM

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City: _____ State: _____ Zip: _____

School Enrollment: _____ Classification: _____ Grades Represented: _____

Number of Band Members Attending: _____ Principal's Signature: _____

*****Please note: A spiel sheet will be sent to you when schedules are sent out for the show, listing officers, music and general announcements for the group. Remember that the entry deadline is October 1st, 2022 Entry Fee is \$250.00. Make checks payable to DeRidder High School Band .

Mail entries to: DeRidder High School Band Festival ATTN: Aaron Theall
723 O'Neal Street, DeRidder, LA 70634

For further information or questions please call (337) 463-2522 ext. 10210,
fax (337) 463-9358, or e-mail atheall@beau.k12.la.us

Musica Insieme – We are in This Together!

By Deborah Confredo

How was your summer? Did you enjoy your time? Did you gather with friends? Family? Pets? Did you get out and about, maybe taking in a show, a concert, a movie? Ah, the promise of those lazy hazy crazy days of summer (you oldsters are singing along, aren't you...*those days of soda, and pretzels, and beer*). They went so fast and here we are back with our students doing what we were meant to do: teach people through music!

The practice of gathering tends to evaporate when the school year hits. It's sometimes a challenge to keep up habits of gathering, collaboration, and relationship-building when we go back to school. Tending to work alone can be coupled with the often-remote physical location in the school – we are “over there somewhere”, where “noise-making” is okay. This can mean isolation for music teachers and that can be taxing on us. We need a family of music teachers to help us be our best and happiest selves. We need to keep gathering in our professional repertoire by intentionally creating, developing and maintaining good relationships and collaborations with our colleagues. What better time than now to make a “new school year resolution” to do just that?

Let's face it...sometimes teamwork can be challenging, and it may be easier just to do things ourselves. Our differences might get in the way: how we approach situations, operate at different rates of speed, and varying ideas. We might feel that working with others takes too much time, or maybe we feel like collaboration as a competition in which someone is elevated to our detriment – a zero-sum game. These misgivings rarely come to fruition if we engage in honest relationship-building. Although there are advantages to being a soloist, working in ensemble can mean a strengthened commitment to music teaching and learning among friends and co-workers. Collaboration provides a unique way of meeting common goals for interdisciplinary and cross-disciplinary teams. It often opens the door to increased professional, personal and program support. A united front presents a rock-solid message that music education is critical to the development of all children.

Our jobs can be both incredibly wonderful and tremendously laborious, time-intensive and demanding. Developing relationships through collaboration can assuage burnout, disillusionment, and frustration. As we begin this academic year, think about what we can each do to help each other and have the backs of our fellow music teachers. Make good relationships a regular part of the day. It doesn't have to take too much time. Start small – take a minute or two to email, text, zoom, phone, or visit a music teacher friend. While conversations can be about work, they don't have to be. Ask about family, pets, fishing, cooking, the news (well.....maybe not the news.... ☺). Share a joke or a story. Give each other permission to blow off steam without apologies. We all need that on occasion but be disciplined! Avoid falling into a habit of calling just to complain. Try to practice constructive interactions. Positive, caring, respectful relationships with other music educators can mean the difference between someone staying in or leaving the profession. Particularly at this moment, when the entire country is suffering from a teacher shortage, we need good teachers to choose to stay.

If work is on your mind, collaborate with others by freely exchanging teaching ideas. Your team can be large or small, depending on the situation or goals. Your reach can be with local colleagues or with music teachers across the state or nation. You seasoned professionals have collected wisdom from experience; mentor a novice teacher! Fostering a mentor-mentee relationship can ensure the lasting power of music education. You young teachers have fresh memories of the college education and bring lots of new ideas and methods to the table. Share these with a seasoned music educator as you work towards better teaching strategies. Be an engaged listener and use the wealth of resources available (e.g., team software, social media, digital documents) that make creating and maintaining connections feasible.

As you cultivate relationships, be yourself. We need the quiet pied-pipers, the loud cheerleaders, the huggers, spreaders of good cheer, the contemplative, the serious, the funny, the methodical. We have common goals; sometimes we reach that goal through different means and that's okay. BE YOU!!!

This Year as NAFME President-Elect

Thanks to all of you who voted for me back in the winter. I appreciate your trust! For those of you who did not vote for me, I am looking forward to talking with you to learn how I can gain your trust and do what I can to help all of us be better music educators and people.

NAfME is tackling many issues on your behalf. As President-Elect, my main job is to support of President Scott Sheehan as he begins his two-year term. Here is a glimpse of some things we will be addressing. If you have ideas about what should be on our agenda, please let us know!

- Music education is not immune to the national teacher shortage. The NAFME Music Teacher Profession Initiative is working to determine causes for music teacher attrition, learning how we can support music students as they consider entering the profession, crafting how we can reshape music teacher preparation curriculum to be more relevant for today's music educators.
- We are continuing to systematically examine barriers to the profession, particularly for students from marginalized populations, related to experiences at the secondary level, during the college admissions process, within the undergraduate music teacher preparation curriculum, and throughout the first five years of professional life.
- Work on a new strategic plan has begun and our sights are trained on implementation.
- We are beginning work on the national standards, by identifying members to serve in groups to determine directions for music education focus and outcomes in the future.
- We are upping efforts to develop and maintain better communications with members to reinforce our mission that together our association is stronger than when we stand alone; every voice is important and everyone should be heard.
- We are working hard to continue building advocacy mechanisms and encourage growth in NAFME and state MEA membership. Let Scott, me, or Immediate Past President Mackie Spradley know what you expect from our organizations – what do NAFME and LMEA mean to you and what should we be doing together?
- NAFME's commitment to music for all is being advanced through the purposeful removal of barriers. This important arduous task is long overdue.
- We are determined in our enthusiasm to get back out there, on the road and face-to-face, building and rebuilding relationships, partnerships, and collaborations.

LMEA is there for you. ***YOU*** must also be there for LMEA. How will you contribute to helping music education through LMEA thrive this year? Reach out and let me know! Remember, you are not alone!

Music together.... musica insieme...together we are LMEA and NAFME!



NAfME 2022–2024 National President-Elect: Deborah A. Confredo. Deborah A. Confredo has taught elementary, middle, and high school instrumental music in New York and Pennsylvania, and has been a music teacher educator at Illinois State University, University of Illinois, and Temple University. She is currently Professor of Music Education and Director of Online Graduate Studies in Music Education at Temple University, Immediate Past Chair of the NAFME Society for Research in Music Education, Chair of the Music Teacher Profession Initiative, and President-Elect of NAFME. She holds membership with the Pennsylvania Music Educators Association, the New Jersey Music Educators Association, and the Louisiana Music Educators Association (LMEA). She is a member of LMEA's Council for Diversity, Equity, and Inclusion; Professional Development Committee; and Louisiana Music Adjudicators Association.

The Trumpet Balance: Air, Embouchure, and Tongue Position

By Paul Morton, DMA

Most high school students that come to UL have been told only to “tighten your lips to play high notes”. Lip tension does produce higher sounds in the very short term, but that tension will lead to frustration as the student progresses and is presented with more challenging music. So, what to substitute for lip tension? A balance of air, proper embouchure focus, and tongue position inside the mouth will lead to tension free trumpeting that students will embrace and advance with.

The best way to describe breathing is that it must be full, natural, and, above all rhythmic. Encourage students to perform breathing exercises away from the horn. “Breathing Gym” is a great resource (NEXTEDGEVIDEO, 2009). Breaths should use the intercostal muscles around the rib cage, and there should be no motion in the shoulders or collar bones. Inhale with a “ho” sound and blow out with “tu”. The release MUST be 100% in rhythm. Absolutely no holding the air! While moving into the upper register keep the chest high and use the intercostal muscles to push. Monitor tension in the throat. There is no use in the chest muscles fighting with the throat. The student will feel like they are blowing big, but truly, they are just getting tenser. A pure rhythmic release of the air will open the throat.

The embouchure is simply how the vibration is supported by the facial muscles. Every mouth, lips, aural cavity are different, so there are guidelines not “rules”. In general, trumpet mouthpiece placement should be one third upper lip and two thirds lower. Corners need to stay stable, and the chin needs to be down and stable. The less red that shows around the mouthpiece the better. As the student plays into the upper register the depressor (chin) muscles should pull down and the levator muscles (on both sides of the nose) should pull up. The motion can be counter intuitive to students because they assume that if the notes are to go up the chin must do the same. Charlie Porter, a former student of Wynton Marsalis, has an excellent YouTube video on this concept (Porter, 2017). Note: this muscular motion is not tensing the lips inside the mouthpiece. It is allowing room to efficient vibration.

Trumpet high notes come from faster (not more) air. Inside the mouth, the air will need an acceleration point. As the student plays from low to high the point needs to change. The change is facilitated by singing vowels while playing. The lowest notes on the Bb trumpet (Low F# to low C) need the slowest air or a “Ta” vowel. Low C to middle C: use “Tu”. Middle C to G on top of the treble clef staff use “Te”. High Ab to high C and above use “Ts”. Around the top of the staff (Te) the student should feel the tongue pull back and up creating the acceleration point in the back. “Ts” puts the tongue flat and pushes the acceleration to the front. Flat and forward is where high C is. Due to the size of the aural cavity these tongue movements will be subtle, but they can be grooved into muscle memory with intentional practice.

Once the student has developed good open breathing, a strong fundamentally sound embouchure, and focused on the air acceleration points, it is time to forget it all! The best and most rewarding playing comes when the performer is hearing every note they play simultaneously while they play it. Singing engages the brain and lets the body move effortlessly via muscle memory. The muscle memory of Air, Chops, and Tongue Position will enable the student to sing through the trumpet which will become a vehicle for great joy and a real sense of accomplishment.

References

NEXTEDGEVIDEO. (2009, May 28). *The Breathing Gym - Sam Pilafian Patrick Sheridan MUST SEE FOR BAND MEMBERS Official Video* [Video]. YouTube. <https://youtu.be/qEz0ku-oXM4>

Porter, C. (2017, May 1). *How To Form a Trumpet (brasswind) Embouchure in Four Steps*, by Charlie Porter [Video] YouTube. https://youtu.be/ILE_-ly8hrQ



Dr. Morton is an internationally recognized trumpeter. He performed as the classical trumpet soloist with the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia. As jazz trumpet soloist, he toured with the concert band “Windiana” from the U.S. to Mainland China and performed with the UL Jazz Ensemble in Belgium. He was a guest recitalist at the University of Lethbridge, Lethbridge, Alberta, Canada. Dr. Morton also regularly performs with the Acadiana Symphony, the Rapides Symphony, the Louisiana Brass Quintet, and the Cypress Lake Sextet (UL Jazz Faculty).

Dr. Morton holds the DMA (Trumpet Performance) from the University of Alabama, Master of Music and Bachelor of Music from the North Carolina School of the Arts, and the Artist Diploma from the Hartt School of Music. He has studied with such notable trumpeters as Ray Mase, Chris Gekker, and Armando Ghitalla.



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Diversity, Equity and Inclusion

James Square

Welcome! Welcome back, returning colleagues! And welcome to all newcomers to LMEA!

I have enjoyed visiting and working with a number of folks throughout the spring 2022 semester, as well as through the brief summer (yes, we did have a break, right?). In our conversations, a common topic was the February conference. How thankful to be back, the new faces, the innovative clinic sessions, the concerts, the All-State ensembles...everything about this conference was a much needed “booster shot” for our organization. As much as we all would like “normal” after so much pandemic upheaval, I think that an overwhelming number of us realize that the direction is forward, not backward, for us to grow as an essential and purposeful organization.



Looking ahead, I am excited to see the development of new avenues for including our unique Louisiana music genres in our palate of curricular offerings for our students and teachers. This will no doubt contribute to the preservation of culture from within our own borders, rather than from “New York City” (remember the salsa commercial from a few years back?). Yes, I am looking forward to expanding the diversity of literature, best teaching practices, and the gathering and sharing of new ideas. And then to make those resources readily available in ALL schools...that is the challenge of EQUITY!

Taking a look at our DEI Structural Elements, here are some positive actionable steps that are making an impact:

Mentoring – continuing to gain more willing participants as mentors in all divisions of our association. Anyone who might be interested in LMEA Mentorship, please visit the website, find the pulldown tab, and read the information about getting involved. Please help us identify and encourage “newbies” to sign up for this valuable resource. Thank you, veteran colleagues, for jumping onboard. You offer so much practical knowledge and support to help grow the next generation of MUS ED rock stars. And protégés, wow! Please continue to be sponges and soak up the wisdom offered to you.

Advocacy and Awareness - The LMEA Executive Board attended the Louisiana School Board Association Convention in March 2022. Among all of the vendors in the exhibit halls (yes, plural...halls!), only 3 informational organizations (the ones NOT hocking products and services) were present...Louisiana National Youth Challenge Program, 4-H, and LMEA. A large number of elected officials and parish superintendents visited to booth to hear from Scotty, Brett, QC, Ginny, me, and a few others. Great information from LMEA about the impact and importance of music education!

Underserved and Small Schools – Data shows that Tangipahoa parish is profoundly underserved with a lack of credible music programs, alignment of the existing programs, and vastly unintentionally marginalized school communities. The entire Tangi school board delegation, including the superintendent, spent some time visiting with the Exec Board at the booth. To that end, the parish is exploring the development of sustainable music programs in all of its schools. Personally, I am looking forward to growth of programs here in my native parish as the new District Music Resource Teacher. One of the first actions will be to design and develop working programs at my local 3rd/4th and PreK-K campuses. No doubt that LMEA’s actionable steps DO have an impact in our schools!

LMAA Executive Director

Bill Brent



Welcome back to another school year! LMAA has had quite a few updates over the summer months, including our expansion into the Vocal Division, that I am excited to share with you!

Vocal Division Updates

With the help of Greg Oden and a committee of vocal directors representing the entire state, we have accepted a list of Vocal Charter Members to kick off the vocal division of LMAA! These Vocal Charter Members represent directors who are the most called-upon judges and mentors in our state. Invitations have been sent out, and, at the time of this publication, we would like to welcome the first of our growing list of registered Charter Members: Jason Bowers, Melonee Cooper, Stephen Galliano, Fran Hebert, Sharon McNamara-Horne, Greg A. Oden, Kristen A. Oden, Alissa Rowe, Sharon Stephenson, Michael Townsend, Barbara Walker ...*and more to come!* With the help of our Vocal Charter Members, we hope to roll out a workshop for choir directors to begin attending in 2023.

New Band Members

I'd like to *welcome* our six newest members! Keith Hart, Eddie Hirst, Ty Lege, Mark Richard, Roland Smith, and Andrea Twilley. Our membership is growing, and I am so proud to say that we now have a roster of **over 75 highly qualified band adjudicators**. All of our members are open to sharing their expertise, so reach out if you have questions! Our full membership directory can be found at lamusicadjudicators.org.

Band Workshops

I want to send a special thank you to the directors at Southside High School, Billy Hochkeppel and Chuck Guardia, who hosted us this past June. Additionally, I want to thank Joseph Nassar for his continued efforts in providing a great workshop for us. Our next stop will be at **ULM in June of 2023**. We would love to have you in attendance!

New Policies

In May, the board adopted an official [Ethics Policy](#) and [Grievance Policy](#). The ethics policy puts in writing what so many of our highly qualified judges have always practiced. For example, to remove bias, not working with a group in the same year that they will be adjudicating them. Additionally, the stepped-out grievance policy will help us to assure we are upholding the highest standards of adjudication.

Important Dates for the 2022-2023 School Year:

Mark your calendars!

- **General Membership Meeting** at the LMEA Conference - November 17-21, 2022 (Exact time TBA)
- **Pre-Assessment Season Band Judges Meeting** - February 13, 2023 - 6:00 pm via Google Meets
- **Post-Assessment Season Band Round-Table** - Monday, April 3, 2023 - 5:30 pm via Google Meets
- **Band Adjudicator Workshop (ALL WELCOME - INCLUDING NON-MEMBERS!)** - Saturday, June 3, 2023 - 9:00 am - 3:00 pm - University of Louisiana at Monroe (free for members, register online here to attend: <https://www.lamusicadjudicators.org/workshops.html>)

Additional FYI's:

- **Membership Fees** (for non-Charter members) - With the change of membership fees that we adopted (to be paid once every 5 years), our entire membership is currently paid up until 2027. Remember your membership fees cover any workshop attendance.

Ex-Officio Reports

- **Keeping Up-to-Date on Training** - All members are required to stay up-to-date with training by attending a session once every 5 years. No worries, we are keeping track of this for you and will let you know when you are getting close to needing to attend a session.
- **Membership Pins** - You should have received a membership pin to wear proudly at your next band event. If you have not, please contact Mr. Brent at brent@nsula.net.
- **Conference Ribbons** - We now have yellow LMAA ribbons to wear on our conference badges at the LMEA conference!
- **Contact Information** - If you would like to receive communications at a different or at additional e-mail addresses, please let me know by e-mailing katie.codina@apsb.org. Also, if you have changed schools or moved addresses, let me know so I can update our membership list.

I am so proud to be a part of this organization and to serve as your President. Please let me know if you have any questions or concerns. Have a great school year!

Article submitted by LMAA President, Katie Codina



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MUSIC EDUCATORS
ASSOCIATION

Ginny Medina-Hamilton



National Association
for Music Education

CMA Foundation and NAfME Announce

LOUISIANA

**2022 State Advocacy Award Grant
Winner**

Ex-Officio Reports

LBA President **Jessica Fain**



Welcome back fellow Band Directors!

I hope that your year is off to a great start! We were so excited this past June to put on the first All-Star band since 2019. After two years of not having an in-person event, our board came in ready to make this year an unforgettable experience for everyone involved. Seeing the parents, students, & directors come into the building excited to make music was the perfect way to kick off summer.

The 2022 All-Star event would have not been possible without these outstanding music educators who were so helpful throughout the event.

Griffin Andry
Angele Bienvenu
Geddy Bienvenu
Robert Blackburn
Ryan Bourque
Eva Brown
Cindy Collins
Catherine Conrad
Cory J. Craig
Karen Dusenbury

Caroline Francis
Timothy Gambill
Marayna Garrett
Eric Gaudet
Jessica Hardesty
Lea Jones
Amy Kutz
Bailey Lanier
Rachel Morgan
CJ Pernici

Emma Prejean
Daphne Richardson
Devon Smith
Nancy Smith
Roland Smith
Betsy Stoupy
Michael Swiber
Aaron Theall
Tim Vasquez
Mary Wilkinson

We are so blessed in this state to have such outstanding teachers—not only in their dedication to their own students, but equally dedicated and passionate about music education throughout Louisiana. These educators, along with an All-Star team of conductors, made for an unforgettable experience for our students. Thank you so much for your time & energy throughout the weekend. We truly appreciate you!

Finally, this event would not have happened without some key people from the University of Louisiana-Lafayette. A big thank you goes to Dr. Hochkeppel, Dr. Kulp, Dr. Hilliard, Dr. Landry, Mr. Breaux, & Mr. Harrelson for going above and beyond to ensure that we had everything that we needed to make this event happen. We are truly grateful!

As we all embark on a new school year, I would encourage directors who are not active members of LBA to consider joining us. Membership has continued to increase over the past few years as members have recognized that LBA's summer All-Star Bands provide a unique avenue for students to be engaged in music at the end of the school year. If you are interested in joining our organization, please visit our website –

www.labandmasters.org – for an application.

The dates for the 2023 LBA All-Star Band are June 4–6. Mark your calendars, visit our website, become a member, and nominate your students! I look forward to meeting all of you at our meeting in November at the LMEA Conference. Have a fantastic school year!



AOSA President *Kelly Stomps*



RED STICK ANNOUNCES WORKSHOP SCHEDULE FOR 2022-23

The 2022-2023 school year is off to a stellar start. On August 27, Katie-Beth Traxler returned to Baton Rouge to present, “Building Community and Kindness Through the Orff Approach”. Her inspiring workshop helped everyone discover new ways to establish strong relationships while building musical skills. Red Stick’s next workshop will take place on October 1 in New Orleans. Christopher Holder will be leading this session on exploring the different tools used in the Schulwerk’s elemental music “toolbox” to help children learn and create. On February 11, we will be welcoming Josh Southard, 2018 Indiana Teacher of the Year and Interim President of AOSA, to Baton Rouge. With Josh, we’ll be taking a deep dive into the Orff process, and he’ll be sharing resources for your music classes. The Chapter Share will take place on March 11 in Baton Rouge. This will be a fun networking event where local teachers and Red Stick board members will share their best lessons. Be sure to visit <http://www.redstickorff.com/> to learn more about becoming a member of Red Stick Orff and register for these great workshops. We look forward to singing, saying, dancing, and playing with you!

Tri-M State Representative *Lynn Burton*



As the year is just beginning, now is the perfect time to consider starting a Tri-M National Honor Society chapter at your school. The process is simple and can reap huge rewards for your students, organization, school, and community. Tri-M chapters can offer leadership opportunities to your “non-officer” students, provide avenues for building level music organizations to collaborate, serve your community and feeder programs, and offer solo and small ensemble performance opportunities for your students. Not to mention, my chapter has significantly contributed to recruitment efforts. With the ability to tailor the organization to meet the needs of your students and your program, the possibilities are truly endless. I am more than happy to talk through ideas or the process of starting a chapter. Visit www.musicchonors.com/educators to activate your chapter, and please feel free to reach out to me at Lynn.Burton@stpsb.org any time. I wish you all the best!



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LA-ASTA President *Annie Young-Bridges*



Dear Fellow Louisiana String Educators,

For many years we have been operating largely on our own, perhaps occasionally conferring with other string teachers in our districts (if there are any others) and not always aware of the great work our colleagues are doing around the state and across the country to promote string education. Lockdowns and virtual learning due to COVID-19 took us still further apart from one another in many ways; however, I am pleased to announce that after a hiatus of several years, we are reviving the Louisiana Chapter of the American String Teachers association!

I would like to recognize Michelle Wilkinson-Nelson for all the hard work she has put into keeping the chapter going these past many years. She has passed those leadership duties on to myself, and along with the help of the newly appointed professor of string music education at Louisiana State University, Dr. David Saccardi, we are moving forward with revitalizing our state chapter. This is a process that includes electing new state board members, adopting bylaws, and pursuing non-profit 501c-3 status, a designation our state chapter hasn't held since before Hurricane Katrina!

We are looking for YOUR input in this process. We want to know who you are, what your job consists of, and how we can best serve you. There is a [link](#) below to a short survey (< 5 min.) where you have the opportunity to provide us some valuable contact and demographic information.

If you have not been a member of ASTA previously, please do consider joining, as they have lowered their rates for new members to \$85 for the year. That gets you access to a number of string teacher resources along with a discounted rate for this year's ASTA National Conference in Orlando, FL (dates below). Having a unified chapter also helps us advocate for YOU and your needs at the local, district, and state level, so that we may increase both the quality of existing programs and work with current stakeholders to establish new ones.

Below you will find a list of our upcoming events and recent news. Please do consider completing the [survey](#), and email me if you have any questions or concerns. I look forward to seeing you all in-person throughout the school year!

RECENT EVENTS & NEWS

[The American String Teachers Association](#) returns to LMEA!

Recently the East Baton Rouge Parish sponsored an ASTA workshop for its string teachers. I invited string educator and new [LSU professor Dr. David Saccardi](#) to co-present the workshop with topics including "Recruitment and Retention", and "It Takes a Village...". A New Music Reading Session was hosted by LA-ASTA's Past President Michelle Wilkinson-Nelson at McKinley Middle School. It was truly wonderful to be in the company of fellow string teachers!

An LA-ASTA meeting is scheduled for September to boost membership, take nominations for leadership positions (Treasurer, Secretary, Member At-Large, etc.), plan professional workshops and a Studio/School String Teachers Solo and Ensemble Festival.

[Please click here to take a brief survey to help LA-ASTA better serve our string communities.](#)

This is a great time to join ASTA! Members benefit from:

- [ASTA State and National Conferences](#), [ASTA Competitions](#), [ASTA Leadership Opportunities](#)

Ex-Officio Reports

- [Reduced membership rate of \\$85 for new members for the first year](#)
- [Resources for classroom string teaching, studio teaching, and non-string players who have found themselves teaching orchestra.](#)
- [Member Get a Member Campaign - get perks including gift cards from \\$5 to \\$100!](#)

CALENDAR OF 2022-2023 UPCOMING STATE EVENTS

September 6, 2022 - LMEA [District IV All-State Orchestra Auditions](#)

September 24 - LA-ASTA Fall Planning - Woodlawn MS, Baton Rouge, 10 am - 2 pm. Lunch provided by ASTA. (ASTA members will receive an email invite- please join today!).

November 17-21 - ASTA at [LMEA Conference](#) - Baton Rouge, LA

December 10 - Multi District Honor Orchestra Audition - Recorded

January 19-21, 2023- Multi-District Honor Orchestra, Baton Rouge, LA, Christopher Frazier, Chair

March 16 - [LMEA Multi-District Orchestra Assessment \(State Contest\)](#)

March 16-18 - [National ASTA Conference](#) - Orlando, FL

April 21-22 - ASTA Solo and Ensemble Festival - Mandeville, LA -other locations TBA.

Got an event to share? Sent it to us and we'll add it to the calendar. We are also in the process of developing a new webpage for the Louisiana chapter. If you would like to have input on the webpage design or have previous experience with web design, please contact me at ann.young-bridges@stpsb.org.



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Ten Tips for Terrific Tone

Dr. Carlton Kilpatrick

Tone is perhaps the most important aspect of any choral performance. Just look at any assessment sheet and tone is at the top of the categories to be assessed! What does the choir *sound* like? Most, if not all, of these voices will never receive individualized vocal instruction. Choral directors face a challenging task to teach technique and problem-solving skills for these singers. An intentional, specific daily warm up routine is where this teaching can take place and significant gains can be made in producing beautiful choral tone. Every rehearsal is an opportunity to improve the choir's sound and it is also an ongoing experiment with failures and successes.

1. Intention is key. Transform a mundane task into a time for experimentation and learning to occur. What does intention look like during warm up? It is an expectation of complete participation from all ensemble members and a commitment from the director to listen critically and carefully to each repetition and provide meaningful feedback about what they are hearing. Additionally, the teacher must select or design warm-up activities that address the issues they are hearing.

2. Routine is crucial. Establish a commitment to vocal instruction with young singers. They should expect to warm up every day and apply themselves to the task of learning about their voices, as well as building critical technical and expressive skills. Athletes must train every day to develop stamina, strengthen muscles, and establish muscle memory. Create a routine that encourages students to invest in their own vocal growth.

3. You are the expert in the room. You know more about singing and music than any student- even if they are "taking voice lessons." If you don't feel comfortable talking about the voice, seek out conductors with choirs that exhibit your tonal ideal and ask them about their warm up process and how they teach voice in the classroom. Engage in professional development through conferences, personal voice lessons, and reading. Make it a point to be present for the initial warm up at honor choirs and see how clinicians address tone issues with a "new to them" choir.

4. Expand their ears. Young people are rarely exposed to beautiful, healthy singing that relies on a learned technique. Instead, they hear highly edited and manipulated voices that rely on amplification to be heard. However, there are singers from all genres that do sing with elements that can be used to illustrate vocal pedagogy ideas. Ella Fitzgerald and Barbra Streisand have unbelievable breath support. Charlie Puth and Ed Sheeran demonstrate mixing and falsetto singing. Ariana Grande employs whistle tone and sings with a dark, covered sound. Additionally, it is incredibly helpful for young singers to hear excellent choirs of all experience levels and sizes sing beautifully

5. Prepare their minds and bodies to sing. Middle and high school choral students enter the classroom from the chaos of class changes. Spending five minutes calming the body and mind with silent, focused physical warm up transitions the frenetic adolescent mind into the rehearsal space and prepares the body for the work of singing. These exercises can draw inspiration from meditation, yoga, and athletics, as well as singer-specific relaxation of the jaw and neck. This time is also a great opportunity to review and reinforce the concepts of good singing posture.

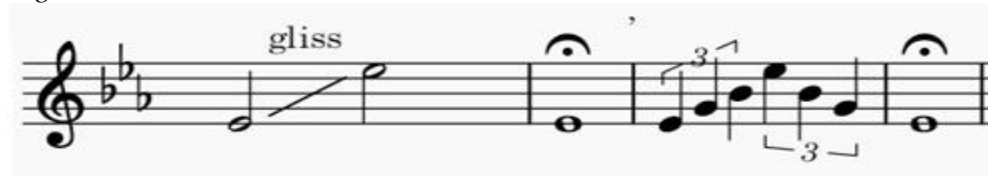
6. Avoid the autopilot warm up. All teachers are granted grace to have less than perfect days in the classroom, but focused attention during warm up is crucial to building tone in the choral ensemble setting. Instead of mindless repetitions of the same exercise throughout the range, use less repetitions and give specific feedback after every repetition. Young singers don't know what they don't know and will keep doing the exact same thing over and over again until someone tells them otherwise. If a head voice sound is preferred, the first true vocalise may be a descending five-note exercise in Ab Major (Eb-Db-C-Bb-Ab), which starts all voices in head voice and promotes the idea of bringing head voice down. Singers learning about head voice, chest voice, belting, mixing, and other vocal technique terms creates a common language that the conductor and ensemble can use in rehearsal.

7. It's all about the breath. Dispel the myth of the diaphragm and encourage students to think of energizing all of their core muscles to produce a steady stream of air. Sustained hisses and lip trills are excellent for demonstrating the ability to sustain steady air flow. To feel the muscles that are really working to produce that stream of air, ask the singers to trill or hiss for eight counts and then speed up the air for eight counts. Measured

inhalation-hold-exhalation exercises with increasing length (in for four, hold for four, out for four/eight/etc.) aid in building capacity and general breath control. 16 counts is a good target for breath exercises- the equivalent to four bar phrases in common time.

8. Expand the vocal palette. Voiced sighs, sirens, and lip trills beginning in head voice are a logical step from breath support exercises to initial tone production. After some simple initial vocalizing that gets the vocal mechanism working, it can be helpful to work on resonance. The balance between forward resonance and the shape of the pharynx and vocal tract produces a variety of tonal colors. Terms like “bright/dark,” “nasal/covered,” and “chiaro/oscuo” are commonly applied to this spectrum of timbre. These concepts can be very useful for conductors to reference when working on intonation and expression. The following exercises are recommended for building young voices.

Figure 1.



This exercise is helpful for soprano and alto singers to build a unified voice and expand the range. Perform the exercise on a lip trill or [i] vowel and ascend to A Major or higher. Listen for consistency of sound production and look for evidence of proper breath engagement.

Figure 2.



This exercise is helpful for tenor and bass singers to work on mixing *falsetto* into head voice. This can be used as a pitch memory exercise for G5. Perform the exercise on a lip trill, [i], or [mja] syllable and descend across the transitional area between modal voice and *falsetto*. Encourage singers to focus on bringing down *falsetto* below where they transition.

9. Make transfers between warm up and repertoire. After spending the time to curate tone color and build technical skills, ensemble directors may purposefully tie those skills to the repertoire being prepared for performance. Use the terms and tools built during the intentional warm up to ensure that good vocal habits are being applied. Some singers may revert to less than desirable singing when it is no longer their primary focus. A complete vocal warm up might end with exercises directly inspired by the repertoire or a focus on singing with expressive elements while maintaining the desired tone production.

10. Hearing the true choral sound. Where the conductor makes music with their choir can have an impact on how they hear the ensemble's tone. What the audience hears from the stage is likely very different from what the conductor is hearing in their rehearsal space. To combat these potential pitfalls, record the ensemble and lead a constructive discussion with positive feedback and an emphasis on diagnosing problems or invite in a trusted individual with solid knowledge and good ears into the rehearsal to offer feedback.

[\(Building Beautiful Tone: A Research-based Approach to Daily Chorale Warm-ups – YouTube Link\)](#)



Dr. Carlton Kilpatrick is Assistant Professor of Music in Vocal Music Education at the University of Louisiana Monroe. He teaches undergraduate and graduate coursework in music education and conducts Bayou La Belle, an upper-voice ensemble. He received his Bachelor of Music Education from the University of Florida and Master of Music in Choral Conducting and Ph.D. in Music Education from the Florida State University. Prior academic appointments include Vanderbilt University.

Expectations in Percussion Education

by Troy Breaux

“What should I expect a percussion student to know at the end of the first year of study?” “What is the expected skill level of a high school senior planning on auditioning for scholarships or acceptance to a school of music?” These are questions frequently asked by band directors. The answer to the second question is a simple one, however, the first question can be quite complex based on a variety of circumstances. These might include scheduling, staffing, the teachers understanding of the subject matter and ability to articulate it clearly. Is there an instrument specific class for percussion? If not, is there an opportunity to teach percussion separate from the winds? If so, how often do they meet?

The outcomes and expectations of percussion students in a full band class taught by a wind player would most likely be less than with a percussionist educator teaching an instrument specific class meeting daily and addressing percussion specific skills and techniques. How much time is dedicated to teaching specific skill sets, learning new skills and maintaining present skills versus merely rehearsing and preparing repertoire for the next performance, festival or competition? While many other states have adopted a system of employing full-time percussion directors and instrument specific classes, Louisiana has fallen far behind.

The following are a few observations to ponder. There are 365 days in a year. Or 52 weeks in a year. Multiply that by how many years the student has been studying and playing percussion. There are only 40 rudiments and 12 major scales. Theoretically one could learn one rudiment a week and still have 12 weeks left to learn all major scales and arpeggios, one per week. Obviously, students do not attend school every day of the year, however, it is certainly reasonable to expect a percussion student to be proficient in all scales and rudiments within a few years of study. Keep in mind that there are almost no physical or technical limitations such as range, embouchure or getting over the break when learning to play scales on a keyboard percussion instrument. The only technical skills required are simple single strokes. In fact, upon striking the instrument for the first time, one produces a beautifully characteristic tone with perfect intonation.

A student planning on majoring in music, or in the least auditioning for scholarships should be expected to be proficient in the basic fundamentals of the two main instrument categories, the snare drum and mallet-keyboard percussion. The student should be able to perform all 40 rudiments and all 12 major scales and arpeggios. A basic understanding of the necessary stroke types and techniques as well as a clear understanding of beat and subdivision in duple and compound meter is also expected. These skills are developed through repetition of 16th note and triplet timing and reading exercises. All of these concepts can be addressed within a good daily warm-up routine in the marching percussion section or any percussion class or after school regular sessions during the spring semester. In any case, a consistent regimen of drills and exercises is an absolute necessity in achieving proficiency. This is extremely difficult to do within the scope of a regular full band class.

Performing only the required excerpts of the Louisiana All-State audition etudes is not an adequate audition for acceptance into a school of music. Performing this repertoire is fine, but one would expect that a student aspiring to major in music would have the motivation to learn the entire piece.

The most successful student will possess good fundamental snare drum technique, a basic understanding of beat, subdivision and reading skills and proficiency of major scales and chords with two mallets. These skills are far more valuable than having four mallet skills and the ability to memorize a piece of music but lacking reading skills and a basic understanding of music theory. Advanced four mallet keyboard skills are nice, but optional at this point. Lastly, a concept of good tone production and intonation on timpani will insure a successful audition. Playing drum set is not necessarily required on an audition for music education or classical performance but is highly encouraged!

The snare drum is the fundamental instrument of the percussion family. Developing a good foundation of technical and rhythmic skills on the snare drum will lay the foundation for all other instruments and their respective techniques. Some beginning band directors prefer having students learn keyboard percussion before playing the snare drum. This is not a recommended practice. At a time when all other instrumentalists are learning the basics of good fundamental tone production, the percussionists are doing nothing remotely equivalent, especially if they are playing on beginner bell kits. Developing correct movement, feel, touch and strokes on a gum rubber type practice pad is the best way to develop the techniques for producing a characteristic tone as well as good time and tempo.

What to teach and in what order:

The 5 Stroke Types:

- **Down Stroke (or Controlled Stroke):** a stroke in which the stick is stopped low the head after a very short rebound.
- **Multiple-Bounce Stroke:** the stroke used to produce the multiple-bounce roll. The stick is dropped upon the head, pressed into the head just slightly and allowed to bounce multiple times.
- **Up Stroke:** a soft note followed by a lift in preparation for a louder or accented note.
- **Rebound Stroke:** Starting from the top of the stroke, the stick is thrown to the head and allowed to rebound freely back to the starting position.

Recommended order for teaching The 5 Stroke Types:

- **Down Strokes and Multiple Bounce Strokes:** Teaching multiple-bounce strokes and down strokes simultaneously will reinforce the concept of relaxation at the point of contact with the head of the drum insuring a warm, round tone. Down strokes will be used as students learn to play and read quarter and eighth note rhythms.
- **Taps and Up-Strokes:** Taps and up-strokes are used in conjunction with downstrokes to develop dynamic control of accented and unaccented notes ultimately resulting in expressive phrasing. Learning paradiddle rudiments is a great way to develop these skills.
- **Rebound Strokes** should be introduced when learning 16th note and triplet rhythms or faster note values. Relaxed, full rebound strokes are essential to developing the double stroke/open roll.

Double and Triple Strokes can be introduced after some proficiency is achieved with rebound strokes. They should be practiced at various heights/dynamic levels starting first at lower stroke heights then working into full strokes. These techniques are required to play the rudiments.

Rudiment Learning Progression:

- **Level 1 Essential Rudiments:** Single Stroke Roll (alternating single strokes), Multiple-Bounce Roll, 5 Stroke Roll, Paradiddle, Flam, Drag
- **Level 2:** 9 Stroke Roll, 7 Stroke Roll, Double Paradiddle, Triple Paradiddle, Paradiddle-diddle, Flam Tap, Flam Accent, Double Drag Tap, Lesson 25, Drag Paradiddle No. 2, Triple Ratamacue
- **Level 3:** 6, 13, 15 and 17 Stroke Rolls, Flamacue, Flam Paradiddle, Single Drag Tap, Drag Paradiddle No. 1, Double Ratamacue, Single Ratamacue
- **Level 4:** Swiss Army Triplet, Single Flamed Mill, Flam Paradiddle-diddle, Pataflafla, Flam Drag, Single Dragadiddle

Notice that the introduction of drag rudiments are in reverse order. It is recommended to first teach those that offer the opportunity to play more than one drag with the same sticking before switching to the opposite hand. This will assure quicker success. Working on drag rudiments will help to develop open rolls. Drag rudiments are much easier than flam rudiments, which take more time to develop. Do not be apprehensive to introduce drag rudiments early. You will likely find that students can learn them with relative ease.

In regard to expectations, aim high. Most often students are capable of achieving amazing things if presented in a positive and fun environment. They will assume that if you are giving them something to do, it is expected that they should be able to do it. Remember, nothing is difficult. It is only new. When it is no longer new, it is not difficult.



Troy Breaux
Director of Percussion Studies
University of Louisiana at Lafayette

Mr. Breaux holds a B.M. degree in Music Performance from Louisiana State University, a M.M. degree in Music Performance from the University of Miami and is presently pursuing the Doctor of Musical Arts degree from the University of North Texas. He is an artist/clinician for the Yamaha Corporation, Innovative Percussion Sticks and Mallets and Bosphorus Cymbals and his original compositions for percussion are published by Drop6 Media.

Need, Should, and Can

by Pat Deaville August 4, 2022

*August to May. One school year. What do you plan to do?
Will you blend tried and true methods with ideas that are new?*

*Will you adapt to systems? For your team, sacrifice?
Back up your talking with actions? Stay open to advice?*

*Will you mix with colleagues? Share with them? Listen too?
Provide your unique insights? Promise and follow through?
What is it you need to do? That's the right place to start.
The next step? What more should you do? Look deep into your heart.*

*Stretching past what is needed to do all that you should,
Will be the step many don't take. From average to good.*

*But there is another level, reached only by a few.
What you can do is greater than what others see in you.*

*By doing everything you can, huge difference you will make.
For taking that third and final step moves you from good to great.*

*Perhaps, I'm asking too much. Or maybe not enough.
These questions are quite revealing. Do we have the right stuff?*

*Three short phrases will determine where each of us will stand,
The three layers of commitment: "I need." "I should." "I can."*

CONGRATULATIONS!

**The following students were selected for
the LMEA State Virtual Solo Recital:**

High School Instrumental

Zachary Bourgeois – Barbe High
Colin Acosta – Central Lafourche High
Payton Jackson – Central Lafourche High
Matthew Vuong – Jesuit High
Aiden Schwartz – Jesuit High
Isaac Kim – Lafayette High
Abigail Valentin – Lafayette High
Luc Ashurst – Lafayette High
Alan Trahan – Lafayette High
Maxens Casetta – Lafayette High

Middle School Instrumental

Vance Collins – DeRidder Jr. High
Jonas Johnson – L.J. Alleman Middle
Charles Miller – L.J. Alleman Middle
Ethan Mire – L.J. Alleman Middle
Chloe Chargois – Rene Rost Middle

High School / Middle School Vocal

Stella Simolke – Airline High
Brad Chavis – Magnet Academy
Macie Ewing – Magnet Academy
Brandon Richardson – Magnet Academy
Neely Khan - St. Louis Catholic High

LMEA State Virtual Solo Festival Information

Concepts, Tools, and Techniques for Improving Brass Performance

By Dr. Benjamin Yates

The sections in this article will focus on major areas of instrumental brass practice and performance. Some of these concepts may jump ahead of the basic fundamentals (rhythm, note reading, pitch) that students need to perform successfully on a brass instrument, but all areas will help teachers focus students on creating a great sound on their instrument.

The photos and descriptions included can be used with videos and further information found on benjaminyatestrombone/tools.

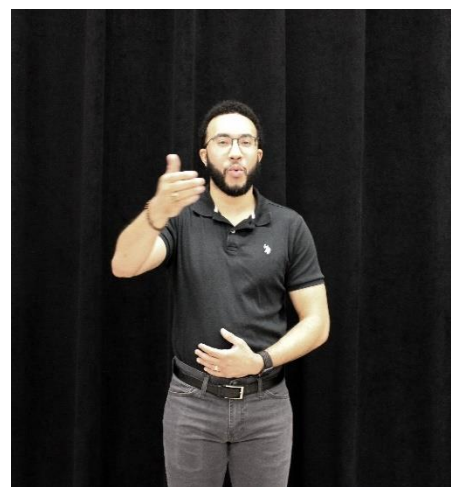


Breathing

Wind creates the buzz and is directly related to tone. Diffused, slow, or lethargic wind will produce poor tone on a brass instrument. Ideal tone comes from a full breath that leads to energetic, spinning, and sufficient wind. Students may think taking a large breath means straining the body with tension. Instead, it's a way to keep the body relaxed and focused on the breath; taking a full breath encourages students to focus on the sound of a breath.

Two breathing exercises:

Start with one hand stretched away from the mouth and use it as a “scoop” to bring air into the mouth. The other hand rests on the lower abdomen to feel how the air is filling the lungs and body.



Ask students to place a hand vertically up and down against the embouchure and inhale/exhale quickly against the resistance of the hand. This provides audible feedback for how much air a student is moving.

A centered, balanced, and relaxed posture is important for all brass players. It may help to have students start by standing when they practice the breathing exercises. Eventually, students can transfer from a standing posture to an efficient seated posture.



For efficient breathing, the body needs room for the full chest cavity (front, sides, and back) to expand. The lungs hang from the upper back in the body. As the lungs fill with air, other organs are pushed out of the way, mostly expanding the lower torso. When learning how to breathe for brass playing, students may raise their shoulders or become tense in the upper chest. Students will need help to find a more efficient way of breathing. One way to illustrate efficient breathing is to have the students do some light aerobic exercise, like some jumping jacks, and ask them to observe the way the body inhales and exhales.

Exhaling and Buzzing Tools for Brass Players

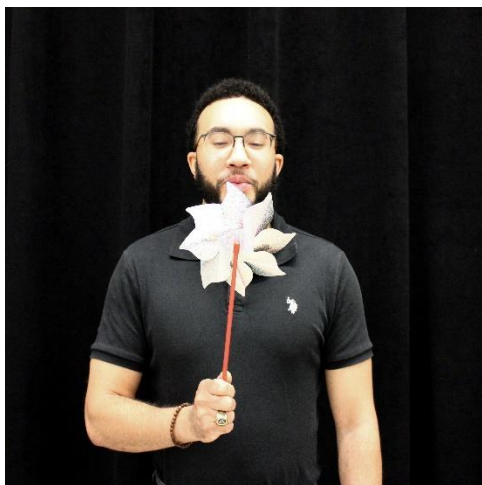
Exhalation comes directly after the breath, there is no pause or holding of air. Ask students to practice this technique without instruments and while buzzing on the mouthpiece.



Buzzing: Buzzing depends on wind from the breath. Have students practice inhalation, forming an embouchure (keeping the corners set), and blowing at a piece of paper. The paper should move, helping to visualize the wind. This silly exercise is powerful. Try this with mouthpiece buzzing as well, showing that wind is passing the embouchure. Consider finding ways of encouraging students to match pitch, including buzzing a familiar tune, buzzing with a recording, and more.

Buzzing can be aided with younger players by adding a piece of $\frac{3}{4}$ " vinyl tubing to the end of the large bore mouthpiece. This provides more resistance, more like the slide of the trombone and may help players maintain a natural buzz.





Pinwheel: The pinwheel will visually show students the wind is passing the embouchure. If the pinwheel does not spin, the wind is not passing freely and could be stopped or distorted by the tongue, front teeth, or a tight aperture in the lips. Buzzing the mouthpiece air into a pinwheel is another great way to check the wind.

Breathing Tube: Breathing tubes are useful for any breathing or buzzing exercise. The breathing tube will help students find the needed space between the front teeth, allowing wind to pass through the oral cavity and past the lips, creating a buzz. Depending on the instrument or range performed in, the front teeth vary in distance between top and bottom. Most breathing tubes should be $\frac{3}{4}$ " vinyl tubing, cut to 3"-4" lengths. If a student is having trouble with the front teeth separated too far, they can use smaller tubing (down to $\frac{1}{4}$ "") or the front teeth too close, use larger tubing (nothing larger than 1").



Incentive Spirometer: This medical tool exercises the lungs and measures the quantity of air inhaled or exhaled. Incentive spirometers can be found at most music stores specializing in brass instruments. Used upside down, a moving ball in the spirometer chamber helps students visualize the air stream coming from the lungs. Students can buzz into the incentive spirometer and measure how much air is leaving the buzz. The resistance of the device is adjustable, so a teacher can guide students into using an efficient air column.

Mouthpiece Rim Visualizer: A mouthpiece rim visualizer is a mouthpiece rim designed to be held against the lips for practice creating an embouchure and allowing teachers to observe the embouchure without the mouthpiece cup in the way.





Cutaway Mouthpiece: Similar to the rim visualizer, a cutaway mouthpiece can also help students improve their tone, range, and flexibility on all instruments. Several versions of this tool are available for all instruments, available in general sizes similar to each instrument's mouthpiece. The cutaway mouthpiece allows students to observe how the embouchure is affected by extraneous movement, air stream efficiency, tongue position, teeth position, and more. The tool can significantly help students relax the embouchure, creating a wind driven, flexible, and efficient buzz.

These techniques can successfully help teachers help students create a great sound on their instrument and move their performance skills forward. Teachers may find that some techniques work with groups better than some that may work with one on one teaching. The main goal of all of these tools and ways of thinking about playing a brass instrument comes down to removing the instrument and/or mouthpiece to break down the process further. All of these can be combined or added into a daily routine to help students solidify the process.

Photo Credits: Bailey Weiss, 2022

Photo Model: Brandon Domingue, 2022



Trombonist and music educator Benjamin Yates is Associate Professor of Trombone at the University of Louisiana at Lafayette. At UL Lafayette, Dr. Yates teaches lessons; coaches brass chamber music; conducts trombone chamber ensembles; and performs with the Louisiana Brass Quintet.

Yates performs regularly with Louisiana symphonies, bands, and chamber ensembles including the Acadiana Symphony Orchestra, Acadian Wind Symphony, and Chorale Acadienne. He has performed with the Grammy Award winning *Lost Bayou Ramblers* and the Grammy nominated *Bonsoir, Catin*. As an active soloist, Yates performs and presents master classes and recitals at high schools, colleges, and universities around the United States. Yates' teachers include David Gier, Jonathan Allen, Elliot Chasanov, Michael Smith, Bard Mackey, and Roger Rocco. Dr. Yates is a *M&W Custom Trombones* artist and a *MADPipe* trombone mouthpiece and lead pipe system artist.

Contact: Benjamin Yates / benjamin.yates@louisiana.edu / benjamin Yates trombone.com

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2022 LMEA Conference and All-State

November 17-21, 2022



DATES: November 17-21, 2022

2022 LMEA Professional Development Conference

Crowne Plaza Executive Center
4728 Constitution Ave., Baton Rouge

2022 CONFERENCE REGISTRATION:

Directors **with All-State members** MUST register for the 2022 Conference by November 1, 2022.

**To register at the member price, you will need your LMEA membership number and expiration date.*

Early bird registration for LMEA members* (through November 1)	\$65
LMEA members* (after November 1)	\$80
Current Mentees**	Free
Non-LMEA members	\$85
Collegiates	\$15
Retired	Free
Elected Board Members*	Free

* To register at the member price, you will need your LMEA membership number and expiration date.

** LMEA members who were accepted into the Mentorship Program as a mentee by October 31, 2022 are eligible for a free conference register for their first year in the program. This form will require your LMEA membership number and expiration date.

2022 PROMOTIONAL LETTER TO SCHOOL ADMINISTRATORS

Teachers needing a letter of description and support for their administration should download the **Letter to School Administrators**.

HOTEL INFORMATION:

The conference hotel is the **Crowne Plaza Executive Center**, 4728 Constitution Ave., Baton Rouge. Some rehearsals and sessions are held at the **Embassy Suites**, 4914 Constitution Ave, Baton Rouge.

Hall of Fame & Award Forms



Tommy Burroughs
Hall of Fame, Chairman



Hall of Fame Exhibit at February 22 Conference

The **Hall of Fame** for Music Educators in Louisiana was instituted in 1982 and is sponsored by LMEA. It is currently housed at Northwestern State University of Louisiana in Natchitoches, LA. Purpose: 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.

How to Apply: Persons wishing to submit names of candidates to be considered for induction into the LMEA Hall of Fame should send the following information to the current LMEA Hall of Fame Chair: [LMEA Hall of Fame Nomination Form](#)

Deadline: The nominator must submit all materials listed above in a single package to the current chair of the LMEA Hall of Fame Committee no later than May 1st.

AWARD FORMS

[25 Year Service Pin](#)

[Barbara C. Butler Award of Excellence - Choral](#)

[LMEA Standard of Excellence Award - Choral](#)

[LMEA Standard of Excellence Award - Instrumental](#)

[Tom D. Wafer Outstanding Administrator Award](#)

[Outstanding Young Music Educator - Information & Form](#)

[Robert L. Wilhite Award of Excellence - Instrumental](#)

Integrating Student Voice in your Music Program

By Shana Sampia

Here! Play this! Many of us grew up in music programs where everything we did was dictated for us by the authority. Our band directors handed us the music and taught while we played. For those of us with natural creativity, we sought other playing opportunities or creative opportunities. As a kid, I can remember filling in the lines of loose-leaf paper to write out little melodies of my own. Even as I ventured in vocal music, my opportunities for choice were things that I sought out and created myself as a young adult. How much more powerful would our instruction be if students were given the opportunity for creativity in the learning process?

Truthfully, giving students the opportunity for choice is essential. They become more invested stakeholders in their own learning and therefore your program. If they have choice, they feel included in the process. Inclusion increases retention. Making choices on a regular basis helps the students to build critical thinking skills needed for the real world. Students must also employ empathetic practices because they have to learn to respect the choices of their peers; they learn that people who are different than themselves deserve opportunities and attention as well. As a teacher, it also helps us as it can take some of that decision making off of our shoulders because decision fatigue is real.

Integrating students' voices can be challenging if this is not how you have operated your program throughout your career. First, you have to establish that all choices have consequences. Having strong classroom management is a good way to establish this fact. This principal then carries on to student decisions about curriculum. How many of us suddenly practiced twice as much to learn that solo that sounded so cool?! The environment you set up has to be safe for students to take risks and feel free to be themselves. The music classroom is no space for destructive conversations so don't allow them. Ever.

Students' voices can be included through the choices they make, their suggestions, and their opinions or critiques. Students can make choices in individual curriculum which is the most common way we experience this. We often are allowed to choose our solos, specific lines from the book we want to complete, or fun projects we want to complete. A group should also be allowed to choose the literature they wish to engage with. Several things need to be taken into consideration when guiding students through choices. First, narrow down the choices for the students and explain to the students all the factors involved in their choice. They should reflect on who they are performing for and what that audience expects. The science of choice dictates that when people are given too many options anxiety ensues. Group choices should always be collected anonymously. I enjoy a paper ranking of pieces students would like to experience. The most "popular" choice verbally may not be the choice that best represents the group as a whole. You have to have relationships with your students to understand the motivation behind their choices.

How do you understand what motivates your students? How do you build relationships with them? You listen. You must also ask them questions and get answers in a variety of ways. Some students will make suggestions out right in front of the class; however, many will not do this, depending on the age group. I have a box for all work, messages, or lost papers. I often find a note about curriculum in the box that a student has anonymously dropped off. Ask the students culturally relevant questions and act on those answers. When you respond to a student whose cultural background is different than the majority, you are teaching that student

that they are valued while teaching the other students' empathy and cultural sensitivity. We have to actively teach what is different than ourselves for the betterment of humanity.

Another way to listen to students and show them the value of their voice is to teach the art of critique. You must first set the example. When you critique your students' performances, we know that offering techniques on how to fix an issue is essential. If we are only pointing out incorrect things, they will never be corrected because we haven't explained how. When students begin critiquing, it is important that we push them to justify their opinions with evidence and ask them to go a step further and offer suggestions. Students need to understand that the process is for everyone to get better at performing but also listening and expressing themselves. Listening to student critiques can be humbling as the adult leader in the room; however, acknowledging that more sets of critical ears make our ensemble better is the move of a mature educator. Balance conversation techniques with written critique. In conversation, talk moves is a great technique for getting students to listen to each other as well as conversation mapping. Ask students about what another student has just said; make them restate in their own words or elaborate on their peer's response.

Most importantly, you must PLAN for this, especially if you are not accustomed to the idea of consistently including students' voices. Sometimes, you will want students to help make BIG choices, like the music they will study for the next month. Other times, you want student voice in your daily lessons. You can have students choose parts of the warm-up daily. One of the signs I've been doing my job is when students raise their hands and make musical suggestions. One of my favorite's was when a flute player just said "no" after a terrible entrance and the band knew she was right.

Lastly, it is important that every student gets practice at using their voice for choice, suggestions and critiques. Using their voice may invigorate some while terrifying others. Keep working that muscle! Shrugged shoulders and blank papers are not good enough. Everyone has to develop the ability to express themselves because everyone is valuable. If you set that expectation at the beginning of the school year, you will be heavily rewarded by the end.



Shana Sampia
Director of Bands
Carencro Middle School

“Making choices on a regular basis helps the students to build critical thinking skills needed for the real world.”



LOUISIANA MUSIC EDUCATORS ASSOCIATION

APPLICATION FOR EXECUTIVE DIRECTOR POSITION

Louisiana Music Educators Association would like to express our sincere gratitude to Mr. Bruce Lambert for over 30 years of service to LMEA. Words are not enough to thank you for everything that you have contributed to this organization. We wish you well in your retirement.

Application Process opens on September 15, 2022

[Application for Executive Director](#)

Deadline for Application is December 1, 2022

The Executive Committee will review applications and announce the top candidates at the Board of Directors Meeting in January 2023.

Interviews will be conducted in January.

A final decision will be made at a Special Board Meeting (Zoom) in February 2023.

LMEA EXECUTIVE DIRECTOR JOB DESCRIPTION

OVERVIEW OF RESPONSIBILITIES

General:

- Secure and schedule a location for all LMEA Board meetings
- Serve as ex-officio member of the Board of Directors; act in an advisory capacity.
- Responsible for official minutes of all meetings.
- Arrange for printing of all LMEA materials.
- Represent LMEA at meetings of the National Association for Music Education and the NAFME Southern Division.
- Oversee updates to handbook and forms (All-State, Conference, Assessment, etc.)
- Assist in answering any legal questions that might arise.

Membership:

- Maintain a current list of names, email addresses, schools (or base schools), and districts of all members, in conjunction with NAFME.

Finances:

- Serve as chief financial officer; collect money due the Association, pay bills incurred by the Association, and oversee all contracts.
- Assist with reconciling credit card transactions.
- Submit an annual detailed budget, in collaboration with the Finance Committee, for adoption by the Board of Directors prior to October 1 of each year.
- Compile all financial reports; present a written report of transactions, account balances, and a YTD budgetary report at each meeting of the Board of Directors.
- Prepare and arrange for annual audit review at end of fiscal year (July 1); present a copy of the written audit review to be published in the Louisiana Musician and a copy of all income tax filings at the first board meeting of the fiscal year.
- Submit bid proposals when necessary.
- Secure insurance to be bonded at a minimum amount of \$10,000 based on the recommendation of the finance committee with board approval.
- Records shall be open to inspection by the membership at all times.

Conference:

- Establish sites and locations for Annual Conference, in concurrence with Executive Officers and Board.
- Contract with hotels and handle all billing and payments for Annual Professional Development Conference
- Order patches, t-shirts, academic medals/certificates for All-State students, plaques for conductors, clinicians, and award recipients.

Assessments:

- Approve all aspects of State level performance Assessments, including site arrangements, scheduling, dispersing and collecting all entry forms and fees.
- Secure state judges with recommendations from division chairs and the executive officers.
- Make all related financial payments.

Salary:

- The annual salary is currently \$15,500.

Reports from Division Chairs

Band Division Chair *Ronnie Gleason*



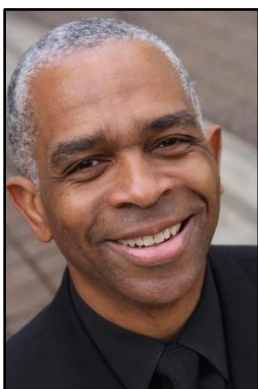
All State Bands

First rounds all state auditions will begin to take place at the District level across Louisiana during the month of September. Make sure to check with your District Director for the District Level audition date. First round auditions will be a live audition which includes 12 Major Scales, Chromatic Scale Set 3, Etude #1, Set 3 Etude #2, and sight reading. Second round auditions will be held at a centralized location within your district. Date and location are to be determined by your District Director. The Second-round auditions will be a live-monitored audition which will be recorded and submitted for adjudication by the District Director or their designee. The audition will include 12 Major Scales, Chromatic Scale Set 3, Etude #1, Set 3 Etude #2, (No Sight reading for the second-round audition).

LMEA All State Set III Cut Sheet (with new Bassoon Etudes)

AUDITION CUTS (ETUDES AND PREPARED SELECTIONS) FOR 2022 – These are to be used in all 2nd Round auditions. They also include percussion requirements. If you have any questions, check with your District Director. (*Updated 8/17/22*)

All State Clinicians



The All-State Symphonic Band is being conducted by Dr. Rodney Dorsey, Chair, Department of Bands and Professor of Music (Bands), Indiana University Bloomington. He is professor of music in bands and chair of the Department of Bands at the Indiana University Jacobs School of Music, a position he has held since fall 2018. He is the conductor of the internationally recognized Indiana Wind Ensemble and guides all aspects of the graduate wind-conducting program.

Dorsey's positions have included director of bands at the University of Oregon, associate director of Bands at the University of Michigan, associate professor of music at DePaul University, and director of Athletic Bands at Northwestern University's Bienen School of Music. He also taught public school for eight years in Florida and Georgia.

The All-State Concert Band is being conducted by W. Dale Warren, Senior Wind Band Conductor and Professor of Music, University of Arkansas. W. Dale Warren is Senior Wind Band Conductor and Professor of Music in the University of Arkansas Department of Music. Professor Warren's primary responsibility is conducting the University of Arkansas Wind Symphony.



Band Division Meeting

Our annual band division meeting will be held on Sunday during our conference. Please plan on attending and consider offering nominations for future clinicians, and any other ideas you may have to make LMEA better serve you.

I am honored to serve you as the Band Division Chairman. It is my goal to make your experience with LMEA positive for you and your students. If you have any questions or concerns, please don't hesitate to contact me at wrgleason@lpssonline.com.

Reports from Division Chairs

Vocal Division Chair

Greg A. Oden



Hello music workers in the field:

I hope that you are refreshed, renewed, and ready for a great year ahead. You're a valuable part of the education of the students of Louisiana. Never take for granted your importance, necessity, and place in the lives of your students.

Looking back, it seems we just had our All-State Choir performances a little over six months ago. It was an amazing time to hear such well-prepared groups of singers. Thank you to all the directors that aided in this year's All-State ensembles; your suggestions and assistance were truly appreciated. We now look forward to another upcoming conference and truly amazing performance opportunity.

Dr. Julie Yu-Oppenheim, from Kansas State University, will be our clinician for the Mixed Choir in November of this year. She was scheduled to be with us pre-covid and we are delighted to have her joining us this year.

Dr. Rosephanye Powell, from Auburn University, will be our clinician for the newly named Treble Chorus. She is a world-renowned composer, clinician, and educator and we look forward to her working with our SSAA choir.

The 2022 All-State Choir Round 1 audition piece is "**Heilig**" (Holy) by Mendelssohn, SSAATTBB double choir, Walton Music Corp., W2163 (Sing German).

The Round 2 audition piece is "**Himne**" by Roeloff Temmingh – SATB – Accompanied Choir Sire Music Publisher ID: CSM-002. The audition process has changed this year. Round 2 will be a "one and done" vocal audition recorded in your district, following the state guidelines posted online. These recordings will then be judged to determine our All-State Choruses for 2022. If you have any questions, please check the lmeamusic.org website.

INFORMATION ABOUT STATE LEVEL (2nd ROUND) AUDITIONS

Beginning 2022-23: The format of the Second-Round audition is a **Live Monitored Audition which will be recorded and submitted as an mp3 file.**

- There will no longer be a single state location for in-person 2nd round auditions.
- District directors will verify that teachers of all students participating in these auditions are current members of LMEA.
- All "2nd round" auditions will be audio recorded by the District Director or his/her designee(s) and submitted to the Vocal Division Chair.
- Scales will replace sight-reading at 2nd round.

Please go through the following information carefully as a few things have changed!

DEADLINES for 2022-23:

- **Saturday, October 1, 2022** – Follow your district's instructions and deadlines for submitting audition fees. District Directors must have received all audition fees from schools and be prepared to submit a check to the Division Chair by the October 1st LMEA Board meeting. No auditions will be adjudicated without receiving payment by this date.
- **Monday, October 3, 2022 (midnight)** – Deadline for submitting all audition recordings and registrations via Google form to the State Vocal Division Chair. This will be done by the District Director or his/her designee. All links will be sent to the District Director.

Reports from Division Chairs

- **Monday, October 10, 2022** (after 7:00 pm) – The results for the All-State Choirs will be posted online by the end of the day. Check BOTH lists.
- **Tuesday, October 11, 2022** (9:00 am) – The hotel block will open for students and teachers at 9:00 am. No reservations in the Conference and All-State block can be accepted before then. Check the [All-State Hotel Registration](#) page for the latest information, prices, and contact information.

The audition/rehearsal tracks (Thanks Jude Wilson and Sharon McNamara-Horne) for 1st round are posted online on the LMEA website. **Sightreading will be provided to each district for use in their Round 1 Audition.** Sightreading will be the tie breaker in the event of two singers receiving the same score in Round 1. The sightreading will consist of leaps only within the Tonic chord. Every other movement will be step-wise. There will **not** be in any rhythmic difficulty that exceeds a dotted quarter and eighth combination.

The Round 2 audition/rehearsal tracks are posted online on the LMEA website. **Scales will replace sight-reading at the 2nd round audition.** Each student must sing all scales using the starting pitch indicated for their voice part below. Scales must be sung a cappella using solfege, numbers, or a neutral syllable. Recommended tempo for scales is quarter note = 66-80. Each singer must sing two scales, each one ascending and descending.

- Soprano 1: E above middle C; G above middle C
- Soprano 2: E above middle C; A below middle C
- Alto 1: D above middle C; G below middle C
- Alto 2: D above middle C; F below middle C
- Tenor 1: F below middle C; A below middle C
- Tenor 2: G Below Middle C; C below middle C
- Bass 1: E below middle C; A below C3 (the C below middle C)
- Bass 2: D below middle C; F below C3 (the C below middle C)

PREPARED SELECTION – 2nd Round.

There are different selections for 1st and 2nd round auditions. The 2nd round prepared selection is selected by the guest clinician for All-State Mixed Choir and will be performed at the concert.

- **2022 Prepared Selection – 2nd Round Audition**
“Himne” by Roelof Temming – Choir Sire Music, #CSM-002. (<https://www.jwpepper.com/Himne/10149835.item#/>)
- **Learning Tracks** – Students are expected to learn the entire piece, as it will be performed as part of the All-State concert.
- **Audition Tracks** – These tracks must be used in the audition recording.

Monday, October 10, 2022 (after 7:00 pm) – The results for the All-State Choirs will be posted online by the end of the day. Check BOTH lists. **Tuesday, October 11, 2022** (9:00 am) – The hotel block will open for students and teachers at 9:00 am. No reservations in the Conference and All-State block can be accepted before then. Check the [All-State Hotel Registration](#) page for the latest information, prices, and contact information.

The packets will be mailed to the schools this year to better facilitate the students receiving the music in ample time to learn the music. Directors please assist your students in meeting deadlines and music preparation. All forms must be sent in on time and music must be learned before arrival at the event.

Concert Attire for All-State Choir:

Girls: you will perform in your school’s concert attire. If you do not have a concert dress, then you **MUST** wear a **FULL-LENGTH** dress. Neither strapless nor backless dresses are acceptable, nor high side slits may be worn. Black hose or stockings and black dress shoes, preferably are required.

Boys: Your school’s concert attire (must still have jacket and tie) / Tuxedo / or dark slacks, jacket and tie. Black socks and black dress shoes are required.

I pray that all of you will have a rewarding and successful year. Stay safe, stay focused, and make great music. I look forward to seeing you at the conference in November. There are many great things planned!

Reports from Division Chairs

Jazz Division Chair

Doug Stone

I hope your school year is off to a fantastic start! I am thrilled, honored, and humbled for the opportunity to serve as LMEA Jazz Division Chair. I am thankful for the support, wisdom, and help that Lee Hicks has so graciously offered as I transition into the Jazz Division Chair role and he transitions into the President-Elect role. I am so excited for the future of LMEA and especially the future of LMEA jazz. I will do my best to help us build on the strong foundation that has been established for LMEA jazz and keep us growing into the future.



The 2022-2023 jazz audition materials (Set III) are available on the LMEA website, including jazz scale sheets for each instrument, prepared etudes, and the play-along mp3. Please visit the LMEA All-State Jazz Ensemble webpage, check out all the materials and resources, and share with students. The posted audition materials are not only useful for our All-State Jazz Ensemble adjudicators who will determine which students will participate in the All-State Jazz Ensemble, they are also wonderful learning resources for students of all ages and ability levels. Don't hesitate to invite all interested students to learn the etudes, play with the tracks, learn and grow as jazz players, and of course audition!

All-State Jazz Ensemble auditions will be recorded by district. District directors will communicate submission deadlines. The final deadline to submit recordings to LMEA is Saturday, September 17, 2022. In most cases, district directors will have deadlines that allow time for final submission to LMEA by September 17, 2022. The recorded audition process that Lee Hicks championed for the LMEA Jazz Division has been so successful that recorded auditions are now the gold standard for LMEA. The Louisiana Association for Jazz Education (LAJE) has helped facilitate the recorded audition process. The LMEA Jazz Division owes a debt of gratitude to the LAJE board for their tireless efforts in working with LMEA and promoting jazz education in Louisiana. Please visit the LAJE website www.lajemusic.com and follow them on Instagram @louisianajazzeducators for updates during the conference.

If you have any questions about the audition process or anything else having to do the LMEA jazz, do not hesitate to email me at jazzdivision@lmeamusic.org.

Vocalist, saxophonist, arranger, and educator Darmon Meader, founding member and chief arranger for the New York Voices, will direct the 2022-2023 LMEA All-State Jazz Ensemble. I have worked with Darmon many times over the years, and I cannot wait for our students to soak up Darmon's musicality, knowledge, swing-feel, and soul!

A little bit about Jazz All-State clinician Darmon Meader...Recognized in both the jazz vocal and instrumental worlds, Darmon Meader is a highly respected vocalist, arranger and saxophonist. Darmon has achieved international recognition as the founder, musical director, chief arranger, composer, producer, saxophonist, and vocalist with New York Voices. As a member of New York Voices, he has released numerous recordings on the GRP, RCA/Victor, Concord and MCGJazz labels. In the fall of 2007, New York Voices released their long-awaited MCGJazz release "A Day Like This," and in January of 2008, Darmon released his much anticipated debut solo CD, And So Am I. Darmon's solo project is a collection of jazz standards and original works, which reflects his varied interests and skills as a singer, saxophonist, writer and arranger. Although the entire project is steeped in the jazz tradition, the CD includes a wide variety of styles, orchestration approaches and concepts. Darmon's two most recent projects with NYV are "New York Voices, Live with the WDR Big Band" (2013, Palmetto Records), and "Let It Snow" (2013 Five Cent Records). In addition to Darmon's vocal and sax performances, both recordings feature his exemplary vocal arrangements, and the Christmas project also features Darmon's extensive orchestration skills.

Reports from Division Chairs

Orchestra Division Chair

Katrice LaCour



Welcome back everyone!

I hope everyone had a wonderful summer and ready to start a new school year. There are many changes coming this school year concerning LMEA sponsored events. I am very pleased with the efforts made to improve the way LMEA events will be conducted in the future. One change is our procedure in submitting recorded audition materials. With technology constantly advancing all audition will be submitted in a digital file format (MP3) and not mailed in CD form. Make sure you check the LMEA website under the orchestra tab for new audition procedures, current forms, and new rules. State Conference is just a few months away and All-State Orchestra preparations have already begun. This year's All-State conductor is Dr. Frank M. Diaz, Associate Professor of Music at the Indiana University Jacobs School of Music.

All-State Auditions

This year the All-State Orchestra audition recording deadline is midnight September 17, 2022, and the tryout fee is \$15.00. Any audition recordings which are not submitted on time will not be accepted. The audition requirements and forms are published in the LMEA Handbook and can be found online at <https://www.lmeamusic.org/>. It is the Directors responsibility to make sure every audition is recorded. We are currently using SET III for this year's audition. Results will be posted Monday October 10, after 7 p.m. on the L.M.E.A. website. Thank you for your time and have a great day.

Katrice LaCour

LMEA Orchestra Division Chair

748 Coco Bed Rd.

Cloutierville, LA 71416

LMEA Conference

The All-State Orchestra dates are Friday, Saturday and Sunday November 22 – 24, 2019. Registration will begin at 2:00 p.m. and Chair Auditions will begin at 3:00p.m.

In closing I would like to thank all directors for their continued support. I wish your students success as they try out for this year's All State Orchestra and look forward to seeing you in Baton Rouge at the LMEA Conference.

A promotional graphic with a dark background and musical notes. On the left is a circular logo with a microphone and the text '12 for 12'. In the center, the text 'presents AMEN!' is written in a script font, with 'AMEN!' in large, bold, yellow letters. Below this, 'The effect of Gospel Music' is written in a large, elegant script font, followed by 'in the Music Class' in a bold, sans-serif font. At the bottom left, 'August 2022' is written in a bold, sans-serif font. At the bottom center, the website 'www.lmeamusic.org' is displayed in a white box. On the right is the LMEA logo, which is a circular seal with 'LOUISIANA MUSIC EDUCATORS ASSOCIATION' around the perimeter and 'LMEA' in the center.

Reports from Division Chairs

NAfME Collegiate Division Chair

Edward McClellan, PhD



As the summer months are quickly moving to fall, I hope that you've had time to rest, relax, and rejuvenate for the coming academic year. While the coming year will surely hold a variety of settings for teaching and learning as we navigate ways to engage our students in the essential world of music-making and music education, the collaboration, cooperation, and partnerships practiced among members of our profession provides inspiration that we will work together to get through our everchanging world.

As Louisiana State Chair of the *Society of Research in Music Education* (SRME) and Louisiana State Chair of the *Society of Music Teacher Education* (SMTE) for the LMEA Board, I share the following information.

2022 NAfME National Music Research and Teacher Education Conference

The 2022 NAfME National Music Research and Teacher Education Conference is the premier national event fostering and facilitating collaboration between music education practitioners, researchers, and program leaders across the spectrum of PreK-12 and higher education. The NAfME National Conference combines three NAfME events: the NAfME Biennial Music Research and Teacher Education Conference, the NAfME National PreK-12 Conference, and the NAfME All-National Honor Ensembles.

The 2022 conference will take place at the Gaylord National Resort & Convention Center in National Harbor, Maryland, near Washington, DC, on November 2-5, 2022. Registration can be made at <https://nafme.org/2022-nafme-national-conference-registration/>



The *Society for Music Teacher Education* (SMTE) was founded in 1982 as one of the [Societies](#) of the *National Association for Music Education* (NAfME). Membership is open to all NAfME members with an interest in music teacher education. SMTE holds a biennial Symposium on Music Teacher Education and supports research and creative activity about music teacher education.

An important feature of SMTE is its *Areas for Strategic Planning and Action*, or ASPAs, which develop and implement action plans related to critical issues in music teacher education. SMTE Areas for Strategic Planning and Action include:

- ✓ Critical Examination of the Curriculum
- ✓ Cultural Diversity and Social Justice for Music Teacher Education
- ✓ Music Teacher Educators: Recruitment, Preparation, and Professional Development
- ✓ Music Teacher Health and Wellness
- ✓ Music Teacher Socialization
- ✓ Policy
- ✓ Professional Development for Music Teachers
- ✓ Program Admission, Assessment, and Alignment
- ✓ School/University Partnerships
- ✓ Supporting Beginning Music Teachers
- ✓ Teacher Evaluation
- ✓ Teacher Recruitment

Reports from Division Chairs

2022-2023 LDOE Mentor Waiver Application to Mentor Resident Teachers

At the April BESE meeting, the Board approved a waiver for the Mentor policy for the 2022-2023 school year. Mentor teacher waivers will be granted on a case-by-case basis through the application process established by the LDOE and at no fee. The waiver will be issued by the LDOE for educators highly recommended by the Mentor's principal and who possess one or more of the following qualifications:

1. Two years of Highly Effective Compass ratings;
2. National Board Certification;
3. Statewide or national distinction for excellence in teaching;
4. Experience as a TAP mentor, master teacher, executive master teacher, or certified TAP evaluator;
5. Content leader experience, as evidenced by participation in Content Leader training or redelivery of professional development; or
6. Master's or doctorate in education and exemplary experience hosting student teachers.

The 2022-2023 Mentor Waiver Application (<https://louisianabelieves.smapply.io/acc/l/?next=/prog/>) **opened on July 19, 2022.** Mentor Waiver Applications must be created by the system leader responsible for resident placement and/or Mentor recruitment and support. Please contact believeandprepare@la.gov with any questions

Join the Louisiana Collegiate Music Education Member Network

Collegiate students are encouraged to complete the following survey to get on the Louisiana Collegiate Network. This information will be used to connect College Music Education Students with other music education students at other Universities across Louisiana. The network will be active in connecting Collegiate NAFME Chapters and establishing communication among music education students and faculty. Please use this QR Code to get started:



Special General Session for All Collegiate Members Sunday, November 20th

1:00 pm

Collegiate members from all college/university music education programs across Louisiana are invited to meet their colleagues and peers from other universities at this general session. Collegiate members will participate in this informational and networking session. Share Best Practices of Leadership, Communication, & Networking among your peers and colleagues in the music education field.

The NAFME Collegiate Summit

Saturday, November 19 – Monday, November 21

This year's NAFME Collegiate Summit will be Saturday–Sunday–Monday! In addition, Collegiate members are welcome to attend all professional development sessions and all-state rehearsals and performances throughout the conference. With three days of sessions and professional development, the Collegiate Summit is a collaborative effort among the Louisiana Music Educators Association, university faculty, K-12 music educators, and retired music teachers to focus on the needs of undergraduate music education majors and beginning music teachers. The 2022 NAFME Collegiate Summit provides a variety of professional development sessions for college students, and beginning and veteran music teachers.

Pre-Registration Rates

Collegiate Music Education Summit Participants should take advantage of conference pre-registration rates in planning to take part in this event. LMEA Conference "Pre-registration" for Collegiate Members is \$15; Pre-registration forms are available on the LMEA website

<https://www.lmeamusic.org/conference-registration-collegiate-and-retired/>

Reports from Division Chairs

Graduate Student Research Showcase

The **Graduate Student Research Showcase on Saturday, November 19th** will feature 15-minute presentations by Masters and Doctoral (PhD) students from Louisiana colleges and universities currently writing their theses or dissertations. Presentation can be on works in progress or research near completion. Each candidate will make a 10-minute presentation followed by approximately 5-minutes of Q & A from the audience.

Recommendations for graduated student research presentations should be made by the student's Graduate Advisor by September 16, 2022.

Annual Music Teacher Education Breakfast

Sunday, November 20th

9:00 a.m.

Music Education Faculty at colleges and universities across Louisiana are invited to attend this informal BYO breakfast banquet and meeting as part of the LMEA Conference. This social gathering of Music Teacher Educators is an opportunity to connect with other professionals, develop collegiality, exchange ideas, share in common practices, and examine ways to enhance music teacher training programs in Louisiana.

Research Presentation Session

Sunday, November 20th

10:00 a.m.

The Louisiana Music Educators Association is pleased to announce a call for research reports for presentation at a Research Poster Session at the LMEA Conference on November 20, 2022. University faculty, graduate students, and classroom music educators are invited to submit proposals for presentation during this session. Authors whose reports are selected will present their research during a research poster session in which interested music educators can learn about the research and discuss applications to music teaching and learning with the authors. Posters will be placed in room Cypress I for viewing during the conference with formal presentation by authors on November 20th at 10:00 am.

In Closing

In closing, I look forward to a great year! I look forward to working together, being proactive and resilient, and exploring avenues for innovation during these extraordinary times! Please feel free to contact me should I be of assistance to you!

Guitar Ensemble Chair

Dr. Greg Robin, Committee Chair

As the chair of the guitar committee, I am very excited to kick off the 2nd year of Guitar All-State. I believe that our applicant numbers are going to continue to grow as we create and foster diverse music ensembles in our state. I am also excited to introduce this year's clinician, Jeremy García. Mr. García has performed as a soloist, soloist with orchestra, and with varying flamenco artists in many different venues in the United States. In 2009, he co-founded Solero Flamenco. Solero Flamenco has become the premier flamenco performance company in Houston.

As an educator, Mr. García taught guitar ensemble for 20 years at San Jacinto College. Currently, he serves as one of the directors of the Houston Classical Guitar Festival and Competition. He will give a fantastic talk called Flamenco-a hands on approach to Demystification. Make sure you all come and learn how to clap some common flamenco rhythms, there are ways to use what you will learn in any music classroom.



Reports from Division Chairs

Elementary Division Chair

Keith James



**Music is forever; music should grow and mature with you, following
you right on up until you die.**

-Paul Simon

Well, the 2022-23 school year has started and I hope yours is off to a great start! I am very excited to see elementary music programs getting back to some sense of normalcy. Schools are planning in-person concerts, programs, and performances once again. Both Red Stick Orff and the Louisiana Association of Kodaly Educators are presented teacher workshops throughout the year. Here's hoping that we are as close to "normal" as we have ever been!

I am especially excited about our convention in November. The elementary keynote presenter is none other than Chris Judah-Lauder! She is a highly sought-after educator, author, and clinician who has been busier than ever since her "retirement." Jane Vidrine, Grammy nominated musician and teacher will also be presenting in both guitar and elementary categories! Wow!

Many of this year's sessions revolve around using the ukulele in the classroom, so if you are wondering how to get your program off the ground, or you are a seasoned "uke" champion looking for new techniques then this conference is for you! Make sure you sign up early and I will see you there!

Public Relations Chair

Joshua Stearman



First, I am really excited to be stepping into my new role of Public Relations/Exhibit Chair after the last few years serving as District Director for District IX. I know I have some huge shoes to fill, and I look forward to building relationships with our vendors and other stakeholders just as Carolyn has.

From the Public Relations side, I hope to accomplish two things:

- First, I want to amplify your successes across the state so everyone knows the fabulous teaching that is happening in Louisiana. If something exciting has happened in your area: a music teacher was just named teacher of the year, a band room was named after a legendary teacher, a choir was selected to perform somewhere prestigious, *please let me know!* I will work to publicize it through all of our communication channels, and it will add to the wealth of accomplishments we can pull from when we talk to people like school board members, members of the Department of Education, and lawmakers. Please send any news to be shared to me at jstearman@lmeamusic.org, OR share it in the LMEA Music Facebook Group.
- Second, I want to help empower you to spread the word of your program's accolades in your local communities. When you have students make the all-state ensembles, they should be posted in the newspaper and even hauled into a school board meeting. Within your district's policies, pictures of your students putting on a show choir performance or participating in an honor band should be shared from school district social media. Shout from the hilltops everything your program does! In this day and age,

Reports from Division Chairs

schools want all the good publicity they can get, so help them get that publicity while also showing how valuable your program is to your school and community!

From the Exhibits side, I'm looking forward to welcoming back a full room of exhibitors to our conference in November with many of your favorite travel companies, fundraisers, and instrument retailers among others, as well as an amazing assortment of our region's best colleges and universities!

We're looking forward to a fantastic conference, so mark your calendars, check out those school credit cards, and we'll see you in November!



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Reports from the LMEA Board

District I

Robbie Freeman



Greetings from District 1!

I hope you all have had a great summer. Now it's time to get back into doing what we love, which is teaching students through music! We have had many positions change in this district and we welcome some new faces as well as some familiar ones to our district!

Vocal Music:

1. Kevin Berry – Sterlington Middle School
2. Emmanuel Capers – Riser Elementary and Middle School
3. Debbie Nugent – George Welch and Clairborne Elementaries
4. Jan Thrift – Swartz Upper and Lower Elementaries

Band:

1. Kevin Berry – Sterlington Middle School
2. Colin Crawford – Ruston Jr. High
3. Charles Longino – Riser Middle School
4. Juli Smith – Woodlawn/Pinecrest Middle Schools
5. Xavier Williams – Richwood High School

We wish them great success as they begin this year.

Like many schools, my high school has a mission statement for each year. Some have been short, some have been wordy phrases. Some are forgettable and some stick with you. The year after the Covid shutdown our mission statement was “NOW More Than Ever!” I believe that statement to be true every year. Our students need us, we need each other NOW more than ever!

This year, our mission statement is this:

- **CLEAR EYES**
- **FULL HEARTS**
- **CAN'T LOSE**

CLEAR EYES

- See things from the proper **PERSPECTIVE**
- Focus on the urgent **PRIORITIES**
- Visualize the endless **POSSIBILITIES**

FULL HEARTS

- express **GRATITUDE** for the gift of **TODAY**
- demonstrate **COURAGE** in the face of adversity
- stand tall with **CONFIDENCE** against all odds

CAN'T LOSE

- At the end of the day, if we are completely focused and engaged, we **CAN'T LOSE!** Even before you start to taste the progress that will surely come, you have already **WON!**

I'm available to help in any way I can! My email is freeman@opsb.net and my cell is 318-547-0220

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

Reports from the LMEA Board

District II

Aleisa Hudlow



Greetings from District II!

It's time to get back in the swing of things after a much-needed summer break! While I do love and need my summers to relax and reset, I'm excited to get back in the swing of things! This is the first year that feels like it's starting off in a normal fashion since the pandemic, and I hope that we never have to go back to the way things were.

While LMEA is doing everything we can to make our events accessible to programs of all circumstances, I am sure many of you still feel uneasy during this time of rebuilding. Please reach out to other directors in your area or any of us on the LMEA Board and let us know how we can help! We're all in this together, so don't be scared to reach out.

"When we give cheerfully and accept gratefully, everyone is blessed."

- Maya Angelou

District II directors can find our event dates on the LMEA website (lmeamusic.org). If you are not on my email list, reach out to me to make sure you get added! I send out detailed information throughout the year prior to each event. I want to make sure you all have the information you need to be able to participate in LMEA events.

Welcome to our new directors! I hope you sign up for the LMEA Mentorship Program so you can find guidance from experienced directors in the state. I know I am constantly reaching out for advice even though I've been doing this a while, but I definitely needed the guidance when I was starting out. I also hope our experienced directors sign up to be a mentor. Sign-ups and information for the Mentorship Program can be found on LMEA's website.

Finally, I hope that you all make time for yourselves throughout the year. What we do is needed and valuable, but it can also be exhausting and stressful. Your students need you at your best, so be sure to take care of yourselves! It's okay to unplug from the job when needed, and you'll be a better teacher for it!

I wish you all a wonderful year! Be sure to reach out if you have any questions, concerns, frustration, or joy. We're here to listen and help!

District III

Billy Hochkeppel



Hello from District 3!

I hope your year has gotten off to a great start. For me, it has been so gratifying to have a normal start with a full band camp, to have all of my students in my class at once, and to be able to plan for the usual traditions and events without restrictions or modifications. I am certain that your students are just as excited as mine to learn and grow. Every summer, I like to find one or two quotes to help shape my mentality for the year. Here is what I picked for this year:

"Your students will become what you are, so be what you want them to be." - Dr. Tim Lautzenheiser

Reports from the LMEA Board

“The conductor of an orchestra never makes a sound. He depends, for his power, on his ability to make other people powerful. So his job is to awaken possibility in others.” - Benjamin Zander

I am reusing the quote from Dr. Tim again from last year because I think it is essential to the success of a music program especially as we continue to rebuild. The director’s attitude and energy creates the atmosphere of the entire program. I chose the Benjamin Zander quote because I think it encapsulates our profession so perfectly. We awaken possibility in others every single day. I never want to take that for granted.

To all the new teachers in District 3: I commend you for jumping into this profession in such a difficult time. Remember that we have so many experienced, veteran teachers in our district who are always willing to help. Do not hesitate to contact them.

To the veteran teachers: I encourage you to adapt, change, and find new and innovative ways to continue but also strengthen your traditions. To everyone: go and be who you want your students to be and awaken the possibility in each one of them every day.

Please be on the lookout for emails concerning upcoming meetings, events, and other information. And as always, reach out if you ever need anything. wdhochkeppel@lpssonline.com (337) 412-9805

District IV Jessica Fain



Greeting District IV Music Educators,

I hope that your year is off to a great start and that your first few weeks in the classroom have been wonderful. After speaking with several teachers in our district, it seems like this year is going to be better than ever! Take a moment to write down some goals that you have for your program this year. Use those goals as a guide to ensure that you and your students have a fantastic year.

At this time, the District IV website – www.districtiv.org – has been updated to reflect the information for the upcoming year. If you have not been receiving the district emails or if your information has changed, please fill out the form located on the main page of the website. If you use Google Calendar and would like to add District IV’s dates, just hit the blue “+” icon at the bottom of the calendar and it will automatically sync to your personal calendar. You can also find information concerning LMEA on the lmeamusic.org.

Additionally, I would like to remind you that we have some great leaders in our District who are reliable resources for information for your particular division. Please use them as a resource!

- Orchestra Chair - Chris Frazier - cfrazier@eberschools.org
- Vocal Division Chair - Emily DeFoe - edefoe@eberschools.org – *Don’t forget they have their own website at <http://vocaldivisiondistrictiv.weebly.com>.*
- Jazz/Guitar Chair - Patrick Bordelon - pbordelon2@centralcss.org
- District Honor Band Association President - Eddie Hirst - edwin.hirst@lpsb.org

I would like to welcome all of the new music educators to District IV! Aside from the leaders listed above, we are blessed with a plethora of outstanding music educators. I would encourage you to reach out to them at any time if you need anything. It is important that we work together and lean on one another throughout the school year. I hope you have an outstanding school year and please do not hesitate to reach out to me if you need anything!

Reports from the LMEA Board

District V

Sharon Stephenson

Greetings from District V!

I hope everyone had a great summer and is ready for a new year. There are many personnel changes this year. Congratulations to the new retirees—enjoy! There are new faces and familiar faces in different places. Hope everyone has a great year.

I wanted to congratulate Colette Tanner of St. Louis Catholic and Our Lady Queen of Heaven for participating in the Cambridge Choral Summer Course. What an awesome experience.

Dates for District V events will be published and available to everyone. Please check deadlines closely. All-State comes quickly this year for high schools. Also check the LMEA website frequently for new information.

Anna Lou Babin and Bruce Lambert will assist with local assessments. Submit all entry forms and fees to them. McNeese State University was very gracious in hosting both vocal and instrumental assessments last year. We look forward to returning this March.

Support your local organizations. They are a great source of information and support. Contact me if you have any questions or concerns—337-274-2769 or skstephenson1214@gmail.com



District VI

Randy Weaver

Greetings from LMEA District VI!

We are very excited to embark on another school year in the Greater New Orleans area and look forward to a lot of great educational opportunities being offered to our students in Jefferson, Orleans, Plaquemines and St. Bernard parishes!

District VI Band Directors first meeting of the year will take place on Tuesday, August 9 and it will be IN PERSON!! Everyone is looking forward to getting together to begin the school year. Thanks to St. Clement of Rome School and their director Kim Kessler for hosting our first meeting of the year. District VI will hold our Marching Band Assessment on Monday, October 24 at East Jefferson H.S. in Metairie. We're looking forward to a great evening of marching band once again!

Our students are preparing for All State and District Honor Band auditions. District VI had a great representation in the All-State ensembles last year and we're looking forward to the 2022 editions of our district honor ensembles as well. Thanks to all of our All State and district honor band chairpersons for putting this all together.

Unfortunately, due to not being able to find a facility willing and able to host (mostly due to Covid restrictions), District VI was unable to hold our annual Large Ensemble Assessments this past school year. We are looking forward to bringing these assessments back this year sometime in March. Thanks so much to Jim Trant and District VII and Joshua Stearman and District IX for welcoming groups from District VI to their assessments this past year. District VI did, however, have a great turn out this past school year for our Instrumental and Vocal Solo and Ensemble festivals! Bravo to all who participated.

District VI LMEA would like to wish a very happy beginning of the school year to all and we wish everyone much success and patience as we start this new adventure.



Reports from the LMEA Board

District VIII

Michele DesLattes



Why is it that no matter what the temperature is outside, when school buses start to roll, we want to smell apple spice wafting in the air? It's that time again, but this time, it's all back to NORMAL! District VIII is excited to be rolling with all schools open and with our calendars full of music meetings and opportunities.

The goal this year is for us to increase our numbers in auditions and assessments. Dates for All-State Round 1 are updated on our website lmeadistrictviii.org and we will be offering three Sites for Round 2 live recordings. Our district has been known to produce great guitarists, Huddie Ledbetter, James Burton, Kenny Wayne Shepherd, just to name a few and we are also the home of the Little Kids Rock program (founded and funded by James Burton) that has put hundreds of guitars into the hands of our elementary students. The opportunity that is now afforded to guitar students in the State of Louisiana by way of All-State Guitar Ensemble strikes a chord with us!

The last two years have forced us to look at ways to keep the music going and we have worked hard to increase participation in Solo/Small Ensemble Assessment. We will continue this year by adding at least two more events to the calendar. I hope I have ordered enough medals!

Lastly, a slogan that was quoted in my past rings in my mind and heart for this year.

“Each one, Reach one”

If every music educator would make a conscious effort to draw in just **one** student that needs you worse than you need them and find the music within their soul...and if every music teacher would seek out **one** NEW (ie. young, struggling, lonely) music teacher to encourage throughout this year, how many lives could be impacted?

Have a great year!

District IX

Stephanie Robertson



Welcome back and welcome to the new music educators in our district! I hope you all had a wonderful summer of rest and relaxation and are excited for the new school year. For me this summer has been a time of rest, reflection, and learning. We have been through a lot, yet great things have happened. I believe this year will be no different!

Information regarding 1st Round All-State auditions can be found on our District IX website – www.lmeadistrict9.org. You will also find other important information, such as a calendar of events, deadlines, and registration forms pertaining to our district here. The 2nd Round audition process is changing this year so please be sure to check the LMEA website, www.lmeamusic.org, for updated information. Information regarding 2nd Round is also included in this publication.

I encourage everyone to reach out to each other and to the new music educators in our district. We are our greatest resources. I, along with the division chairs are here for you.

Instrumental Chair – Josh Stearman – joshua.stearman@stpsb.org

Vocal Chair – Cassie Garrett – cassandra.garrett@stpsb.org

I am honored to serve as your District Director. If you have any questions or if I can be of any service to you in any way, please do not hesitate to reach out to me. I hope you all have a wonderful school year!

The Louisiana Musician

VOLUME 88 NUMBER 1
September 2022

LMEA wants to hear from you!

LMEA welcomes members to submit articles for inclusion in future editions of The Louisiana Musician. Listed below are the deadlines for submission:

ISSUE	DEADLINE
September	August 1
November	October 1
February	January 1

Please submit articles in Word format to the LMEA website using the following link ([Article Submission](#)). Contact [Carolyn Herrington](#), Editor with any questions.

- Length – 1 to 2 pages
- It is the author's responsibility to ensure that no copyright issues have been violated by the submission, including images and charts.
- Please include a headshot and very brief bio.
- Articles are published at the discretion of the editor and may appear in a later issue.

We look forward to hearing from you!



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LOUISIANA MUSIC EDUCATORS AWARDS

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Bruce Lambert

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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

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Lake Charles, LA 70612

