

# *The Louisiana Musician*

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

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### ***WHAT'S INSIDE?***

**DOUBLE REEDS:**

**ROBIN HOCHKEPPEL**— *Practical Tips for Making Your  
Bassoon Players Better*

**BEVERLY JONES** — *So You Want to Play Oboe? Let's Get Started!*

### **ALSO INCLUDED:**

- **DIVISION CHAIR ELECTION INFORMATION**
- **SOLO AND ENSEMBLE GUIDELINES**
- **NEW ADVOCACY VIDEOS—SHARE WITH US!**
- **LOOK BACK AT CONFERENCE 2023**



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3  
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2  
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1  
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# Music

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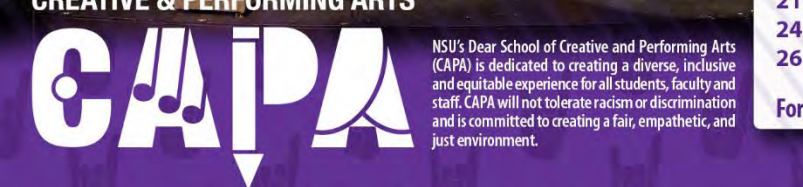
## Orchestra



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## SPRING 2024 DATES TO REMEMBER

### FEBRUARY

- 6 Natchitoches/NSU Orchestra Concert
- 8-10 Spring Dance Concert
- 15 Jazz Orchestra Concert
- 18 Chamber Choir ACDA Preview Concert
- 22 Magale/Fredericks Concert Band
- 23 NSU Percussion Ensemble Concert
- 24 NSU Clarinet Day
- 28 Wind Ensemble Concert
- 29 Invitational Band Festival Concerts
- 29 Wind Symphony Concert

### MARCH

- 1 Invitational Honor Band
- 2 **N-SIDE VIEW DAY** -- Juniors and Seniors are invited to this free event to explore the many aspects of NSU. Schedule an audition with the ensemble directors.
- 3 Louisiana Horn Day
- 9 NSU Music Festival
- 9 **SCHOLARS' DAY** -- Juniors and Seniors are invited to this free event to explore the many aspects of the Louisiana Scholars' College at NSU. Schedule an audition with the ensemble directors.
- 15-16 **Così fan tutte**
- 17 NSU Trombone Choir
- 19 Natchitoches/Northwestern Symphony

### APRIL

- 4 Chamber/Lyrica/Orpheus Concert
- 5-6 International Duo Symposium
- 10 Jazz Orchestra
- 11 NSU Community Horn Choir
- 13 Spring Dance Concert
- 16 NSU Trumpet Studio/Euphonium-Tuba Ensemble Joint Concert
- 17 Wind Ensemble/Magale Concert Band
- 18 Percussion Ensemble
- 18 Wind Symphony/Fredericks Concert Band
- 19 NSU Percussion Ensemble Concert
- 20 NSU Day of Percussion
- 21 Family Weekend Band Concert
- 24 Natchitoches/Northwestern Symphony
- 26 NSU Steel Bands

For scheduling and auditions: 318-357-4522 or [nsmusic@nsula.edu](mailto:nsmusic@nsula.edu)



[nsula.edu/music/](https://nsula.edu/music/)

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# LOUISIANA MUSIC EDUCATORS ASSOCIATION

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<b>Tri-M</b> Lynn Burton lynnburton@stpsb.org		

# Reports from Executive Board

## From the President **Brett Babineaux**



### *Are we there yet? Yep, it's 2024.*

As we consider what lies ahead in an undoubtedly historic year for LMEA, I pause and reflect on where this organization has been. Speaking of where we've been...in November to said goodbye to the Crowne Plaza in Baton Rouge. This has been our November home for many years. Thank you to everyone who had a hand in making our final Baton Rouge hoorah one to CELEBRATE.

Having read through Pat Deaville's incredible and informative *Louisiana Musician Retrospective: A History of the Louisiana Music Educators Association 1936-2023*, I stand amazed at the decades of work by the numerous people who simply wanted to provide better experiences and opportunities for music students in our state. As we enter into this new year, our board, our committees and subcommittees, and our partner organizations are working with this same mindset. What differs from most goals and objectives is that this goal has no endgame.

I challenge all of us this new year with the mindset that growth is continuous. There is no endgame to the goals we set for ourselves and our students, no matter how far we've come.

*"You cannot stay on the summit forever; you have to come down again. So why bother to go there in the first place? Just this; what is above knows what is below, but what is below does not know what is above. One climbs, one sees, one descends. One sees no longer, but one has seen. There is a way of conducting oneself in the lower regions by the memory of what one saw higher up. When one can no longer see, one can at least still know. We live and love by what we have seen."--Rene Daumal*

## From the President-Elect **Lee Hicks**



Hello Colleagues!

As we enter the new year, it's a time for reflection and anticipation. It's hard to believe how fast time is moving, and here we are, on the brink of 2024. With each passing year, it feels as if the pace of life quickens, leaving us in awe of how swiftly time flies.

It's remarkable to think that we are already almost 25% through this century. The rapid progression of time serves as a reminder to seize every opportunity and make the most of each day. As we embark on this new chapter, let us embrace the challenges and possibilities that lie ahead. We welcome 2024 with open arms and a readiness to take on whatever it may bring. May this year be filled with

# *Reports from Executive Board*

growth, success, and memorable experiences for all. Together, let us make the most of our time in this fast-paced world and create a future that exceeds our expectations.

First and foremost, I would like to express my heartfelt gratitude to some of our members for their assistance with our November 2023 conference. Special THANKS to Daniel Modenbach and Sheily Bell from Dutchtown High School, Willie Martin and Steve Wilson from Central Lafourche High School, and Aaron Miller from Fontainebleau High School for their invaluable assistance in providing percussion equipment for our past conference. Their generosity and support played a crucial role in ensuring the success of our event.

I would also like to extend a huge THANK YOU to Carolyn Herrington. Her tireless efforts and attention to detail have ensured that LMEA has been able to recognize and honor the outstanding achievements of our All-State Academic students. Her commitment to excellence and unwavering support for our organization have not gone unnoticed. Carolyn has ALWAYS gone above and beyond in her role, demonstrating a deep understanding of the importance of recognizing the academic accomplishments of our All-State students. Her impact on LMEA is immeasurable, and we hope that all of our members recognize the significant contributions she has made.

Here's some affirmation of the power of music. At the 2023 LMEA Conference over 75% of our All-State students were honored with the prestigious LMEA All-State Academic Awards. This recognition is bestowed upon those students who have achieved a cumulative grade point average of 3.5 or higher. In today's competitive academic landscape, recognition for students is more important than ever. It not only boosts their confidence and motivation but also serves as a validation of their hard work and dedication. As I am sure you know, much research has shown that students involved in music programs tend to excel academically, with higher test scores and improved cognitive skills. This statistic highlights the undeniable fact that music truly makes a difference in students' lives.

As we move forward, tracking the academic successes of our students becomes even more crucial. By gathering data on the academic achievements of students engaged in music education, we can further emphasize the importance of incorporating music into school curricula. This information will help us advocate for increased support and resources for music programs, ensuring that more students have access to this transformative experience. By continuing to recognize the power of music in shaping well-rounded individuals and fostering academic success we can create an educational environment where every student has the opportunity to thrive and reach their full potential.

As we embark on the exciting journey of 2024, the Louisiana Music Educators Association is dedicated to providing exceptional opportunities for our membership and their students. Our commitment to excellence drives us to continuously enhance our programs and initiatives, ensuring that music educators in Louisiana have access to the resources they need to thrive.

In our pursuit of excellence, we recognize the importance of a diverse and inclusive community. That is why we are making a concerted effort to increase our membership, welcoming all music educators in Louisiana with open arms. We believe that by expanding our network, we can foster collaboration, share best practices, and collectively elevate the field of music education in our state.

As a member of LMEA, you gain access to a wealth of benefits. From professional development workshops and conferences to networking opportunities with fellow educators, we strive to provide an enriching experience that empowers you as an educator. Additionally, your membership supports advocacy efforts aimed at promoting the value of music education in schools and communities across Louisiana.

Please JOIN us on this incredible journey to shape the future of music education in Louisiana. Act now by visiting our website or contacting us directly to learn more about how you can become a valued member of LMEA.

Let's make our journey through 2024 a year filled with growth, collaboration, and endless possibilities for all music educators in Louisiana. Together we will thrive as we strive to move towards our next conference in January

# Reports from Executive Board

2025 in New Orleans - a city renowned for its vibrant music culture – where we will continue to create a harmonious future for music education in Louisiana.

## LMEA Conference Coordinator *Denise Howell*

*LMEA Members,*

**Happy New Year!** I hope this message finds you well. As we eagerly anticipate the upcoming year, we are thrilled to announce the much-anticipated 2025 LMEA Conference, set to take place in the vibrant city of New Orleans!

**Save the Date: January 16th - January 19th, 2025.**

Embrace the rich cultural tapestry and soulful rhythms of the Crescent City as we gather for an unforgettable experience filled with music, education, and the unique flavor that only New Orleans can provide. New Orleans stands as a crossroads of musical genres, where jazz, brass bands, blues, gospel, R&B, and funk converge to create a symphony of diverse sounds. What a magical place to gather, in the heart of a city that breathes music, to celebrate you as an educator, and those students from across Louisiana who have excelled in their musical talent.

Our 2025 conference promises to be an enriching experience, featuring an inspiring keynote, educational clinics, performances, network opportunities and more. Mark your calendars for January 16th to January 19th, 2025, and join us in the lively city of New Orleans for a conference that celebrates Louisiana's rich musical heritage and offers a unique platform for growth and collaboration in music education.

We look forward to seeing you there and creating lasting memories in a city where every note tells a story! Details coming soon.



***Cheers!***





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## Administrative Advisory Council Chairman **Tony McCardle**



I hope this message finds you well. I am thrilled to update you on the impactful work being done through our Administration Advisory Council. Our aim is to showcase the positive influence of music programs in Louisiana schools and districts.

### **LMEA presents: Administrators Impact Culture**

In this enlightening series, we shed light on the commendable efforts of school and district administrators in positively influencing music programs statewide. Witness the transformative impact on schools and districts, emphasizing the crucial role of music education in fostering vibrant school communities.

### **LMEA Live: Tell Us Your Story**

Our live vodcast series, recorded during the 2023 LMEA conference, captures the inspiring journeys of music educators who chose this path to make a lasting impact. It serves as a platform to share stories and insights, highlighting the profound significance of music education in shaping lives.

Both series are available on our social media channels:

- Facebook and YouTube: [LMEA Music]
- LMEA Public Outreach Facebook page: [LMEA Public Outreach]

We encourage all members to actively participate by sharing these videos. Your support is pivotal in promoting our collective efforts for public outreach. If you or your colleagues wish to contribute by sharing your story or showcasing supportive administrators, please email [tony.mccardle@cpsb.org](mailto:tony.mccardle@cpsb.org).

## ***Let's unite in amplifying the voice of music education!***

LMEA 2023 Live – Tell Us Your Story was a live vodcast with music educators, administrators, and students during this year's professional development conference. This vodcast features Cory Craig, Director of Bands at Benton Intermediate School and the LMEA Committee Chair for the Mentorship program. Please enjoy as Cory tells us her story. Tony McCardle, Committee Chair for the Administrative Advisory Council, conducts the vodcast.

[LMEA YOUTUBE PAGE](#)



LMEA 2023 Live – Tell Us Your Story was a live vodcast with music educators, administrators, and students during this year's professional development conference. This vodcast features Jordy Stanley, Choral Director at W.W. Lewis Middle School in Sulphur, LA. Please enjoy as Jordy tells us his story. Tony McCardle, Committee Chair for the Administrative Advisory Council, conducts the vodcast.

[LMEA YOUTUBE PAGE](#)

## From the Editor's desk Carolyn Herrington

### **HAPPY NEW YEAR!**

Over my teaching career, I became known for those quirky little sayings that would help you quickly get your point across, and get a job done. Thinking about the move to New Orleans, I have pondered over that classroom strategy to see if it will make sense for us.



#### **I loved to say:**

***"You never get a second chance to make a first impression."*** As a member of the LMEA board, we are not going to get a second chance to make a first impression on our music educators across the state. We are working diligently to cross all the "T" s and dot all the "I" s. We want our first impression to be a fantastic experience for you.

***"Many hands make the workload light."*** Moving to a different area of the state, we are going to need many of you to help us put feet under getting everyone and everything - where they need to be on time. (which means early). Please be quick to volunteer and give your ideas to your district directors, as well as your energy to help make the move to New Orleans "light".

***"All things come together for good."*** This is my favorite heartfelt thought, it is scripture from Romans 8:28. I know if educators in this great state of Louisiana will come together, it will be good!

I am so excited to be a part of the "unfolding" of a new plan. Looking forward to a wonderful conference in New Orleans January 16-19, 2025!

## **Habits** by Pat Deaville

***You wish and ponder daily. Your future try to plot.  
This can be very useful in connecting your life's dots.***

***Yet the secret's not in dreaming of who you want to be.  
Consistent routines and habits are actually the key.***

***We only reach our future goals with a steady rudder.  
Erratic patterns of behavior will not make us better.***

***There must be consistency. In what you say and do.  
That does not mean stagnation or shunning all that's new.***

***Develop habits and routines that embrace needed change.  
Allowing for good adjustments. Expansion your range.***

## LMEA Election 2024

As of 12/31/2023, the Past-President reported receiving these nominations for the 2024 LMEA Officer/Division Chair Elections. Band Division and Vocal Division have more than one candidate. Therefore, there will be an election held in March 2024 for this office.

In all other positions, there was only one candidate. The unopposed candidates were accepted into their positions for the 2024-26 term by the LMEA Board of Directors during the January 2024 Board meeting.

The new slate of officers will begin serving their terms during the May 2024 Board of Directors meeting.

President-Elect	Jessica Fain-Blanchard
Band Division	Billy Hochkeppel
	Mark Minton
Vocal Division	Stephen Galliano
	Dr. Shane Thomas
Orchestra Division	Katrice LaCour
Jazz Division	Doug Stone
University Division	Victor Drescher
Elementary Division	Keith James
Collegiate Division	Ed McClellan
Public Relations	Joshua Stearman

**LMEA Officers to be elected in 2024-25 include:  
District Directors**

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

Nominations are open November 1 – December 31, 2024.



### ***Billy Hochkeppel***

Billy Hochkeppel is currently in his thirteenth year of teaching instrumental music in Louisiana. He serves as the Director of Bands at Southside High School in Youngsville, Louisiana. After receiving his Bachelors of Music Education Degree from Louisiana State University, he spent his first 6 years teaching at Westgate High School and Acadiana High School. In 2017, he was hired as the first band director for the inaugural year of Southside High School. Under his direction, his bands have consistently received superior ratings at various competitions on the district, state, and national levels including performances in Disney World. In 2023, the Southside Symphonic Band was invited to perform at Carnegie Hall in New York City. His bands have also collaborated with some of the leading composers and clinicians in the music profession, such as John Mackey and David Maslanka.

Mr. Hochkeppel has performed and conducted many ensembles throughout the state. While at LSU, he was a member of the LSU Wind Ensemble under Frank Wickes and a member of the LSU Tiger Band. He frequently performs with the Acadian Wind Symphony and the Skyliners Big Band and serves as the assistant conductor for the Lafayette Concert Band and the music/orchestra director for the Iberia Performing Arts League. Mr. Hochkeppel was a Grammy Music Educator Quarter Finalist in 2022, received the Louisiana Music Educators Association Outstanding Young Music Educator Award in 2012, and was named Southside High School's first Teacher of the Year in 2017. His professional affiliations include the National Association of Music Educators, the Louisiana Music Educators Association, Southwest Louisiana Band Directors Association, Phi Beta Mu, and Phi Mu Alpha Sinfonia.



### ***Mark Minton***

MARK MINTON, a native of south Louisiana, holds his bachelors and Master of Music degrees from Northwestern State University in Natchitoches, Louisiana. Mark has been the Director of Bands at Parkway High School in Bossier City, Louisiana since 1997, where he directs the Wind Ensemble, Symphonic Band, Jazz Ensemble, and Marching Band. Under his direction, the Parkway Band consistently receives superior ratings at competitions on the district, state and national level for both concert band and marching band. Mr. Minton's bands receive many requests to perform at business openings, military events (Barksdale Air Force Base) as well as special events in the Shreveport area. Mr. Minton has adjudicated at Band, Jazz, and

Solo and Ensemble Festivals throughout Louisiana, Texas, and Arkansas. As a professional musician, Mr. Minton is a composer, arranger, and performer. He is a former member of the Mesquite Symphony Orchestra, North Texas Symphony Orchestra and currently performs with the Bill Causey Orchestra.

Mr. Minton is co-founder and assistant conductor of the "Red River Wind Orchestra", a professional concert band whose mission is to perform challenging music of "Artistic Merit". Mr. Minton's professional affiliations include Phi Beta Mu, National Association of Music Educators, Louisiana Music Education Association, and Kappa Kappa Psi.

## Vocal Division



### *Stephen Galliano*

Stephen Galliano has been the choral music director for 37 years at Catholic High School. He earned his Bachelors of Music Education at Loyola University in New Orleans, Louisiana and his Masters in Choral Conducting at LSU. He has served on the board of the Louisiana Chapter of American Choral Directors Association for years and is currently the chairperson for the LA-ACDA SSAA Choir. He has also served as president of District IV LMEA organization for years. Stephen has been a volunteer at the LMEA All-State Conference for many years helping out with the

All-State choirs. Choirs under Mr. Galliano's direction have consistently received the coveted Sweepstakes Trophy at district and state level choir festivals. He is in demand as a choral adjudicator throughout Louisiana and Mississippi. Mr. Galliano's choirs have traveled to New York numerous times, performing in the prestigious Carnegie Hall. His choirs have also performed in Europe numerous times, participating in the Linz Choral Festival and the Rome International Choral Festival. Stephen was selected to conduct a 200-voice choir for the 50<sup>th</sup> Anniversary Celebration for the Diocese of Baton Rouge which consisted of singers from 72 different church parishes throughout the diocese. Mr. Galliano is a charter and past member of the award-winning NOVA, a professional choir in New Orleans, Louisiana. They present concerts throughout the year across southeast Louisiana. His students consistently receive superior awards for their solo performances at local and state competitions. Many of his students continue their musical studies in college and become music teachers and music directors for their parish churches. Stephen loves spending much of his free time traveling with his wife, Nessie. As a hobby, they both make jewelry and attend numerous craft fairs throughout the state of Louisiana.



### *Dr. Shane Thomas*

Dr. Shane Thomas is the Director of Choral Activities and Coordinator of Vocal Music Education at McNeese State University where he conducts the Concert Chorale and Chamber Singers. He teaches courses in vocal music education, conducting, choral literature, and applied voice. Dr. Thomas is the Founder and Artistic Director of the Louisiana Vocal Arts Ensemble, a new professional chorus committed to sophisticated, relevant choral performance connecting and serving all people across Louisiana. He currently serves as the College & University Choirs

R&R Chair for the Louisiana ACDA. He has served as a clinician, adjudicator, lecturer, and professional tenor across the United States, Europe, and China.

At McNeese State University, Dr. Thomas has rapidly grown the choral program through its robust membership, innovative performances, and diverse recruitment offerings. He established the first-ever McNeese Summer Vocal Camp and McNeese Choral Festival which saw immense participation from middle and high-school students across Louisiana. Prior to joining the faculty at McNeese State University, Dr. Thomas was the Director of Choral Activities at Martin County High School in Stuart, FL for five years. Choirs under his direction were

# *Candidate Bios:*

repeatedly named “Choir of Distinction” by the Florida Vocal Association and were accepted to perform at state and regional ACDA conferences. They were consistently awarded the highest ratings at district, state, and national music assessments and traveled all over the US serving as ambassadors and music leaders for the state of Florida. He served as the Florida ACDA Secretary for five years and in Florida Vocal Association District Leadership for three years. Dr. Thomas taught private voice to students who have gone on to win professional awards and entry into undergraduate and graduate music programs across the United States.

A passionate advocate for music education, Dr. Thomas works closely with primary and secondary vocal music teachers in the field and serves on university-wide education professions committees to champion and implement best practices for pre-service educators and practicing vocal music teachers across Southwest Louisiana and the state. Dr. Thomas is looking forward to working tirelessly to support all vocal music teachers across Louisiana.

***A link to online voting for Band & Vocal Division Chairs  
will be sent via email by March 1, 2024 and will close on  
March 15, 2024 - midnight.***



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# PRACTICAL TIPS FOR MAKING YOUR BASSOON PLAYERS BETTER

*By Robin M. Hochkeppel*

When I was asked to write an article for the Louisiana Musician on teaching the bassoon, I carefully considered what information would be the most valuable to band directors on the subject. I recently authored a chapter entitled "Pedagogies for Teaching Bassoon" in the new compilation, "Teaching Instrumental Music: Contemporary Perspectives and Pedagogies," by Bryan Powell, Kristen Pellegrino, and Quincy Hilliard (Editors). This comprehensive text covers both the teaching of individual instruments and the teaching of instrumental ensembles. My chapter details the process of starting young students on the bassoon and is filled with lots of information on the subject, so it seemed redundant to repeat the material I outlined there. After consulting with a handful of band directors about what might be most helpful for teaching their own bassoon students, I decided to provide tips and suggestions for making the bassoon players you have better! I will try to use layman's terms-not fancy double reed terms so that educators from all backgrounds can understand and easily apply my tips.

As you read through this article, if you have any questions at all or need further explanations, please don't hesitate to email me at [robihochk@gmail.com](mailto:robihochk@gmail.com). I will be happy to answer any and all questions you may have!

Let's start with the instrument and the items that you'll need to go with it.

## **Instrument**

Because of the considerable cost of a new bassoon, we often have to make do with what we have. As a middle school band director, I struggled with this issue myself. Because we couldn't afford new instruments, I found my students playing on bassoons that were not ideal. If this is your situation, if at all possible, find a bassoon player who will give your instrument a once over to check for things like broken or bent keys, intonation tendencies, and any other problems. Is there an older bassoon player at your school or even a college student in the area that can check it out? Maybe a community band member? If this is not an option, dig deep for what you learned in instrumental methods class, pull out a reed and try the thing out! You might at least be able to tell if it's even playable and needs a visit to the shop. Once you have an instrument in working order, the next step is to make sure you have all the right accompanying equipment. A less than ideal instrument can absolutely play and sound better with a good bocal and a good reed.

## **Bocal**

A good bocal can make all the difference in the world. Even a few small dents can affect tone and intonation and make it difficult to even produce a sound. If you can invest in a quality bocal and teach your students to take care of it, it will be well worth it. They will notice a difference in how their bassoon plays and you will notice a difference in how it sounds. A good bocal can honestly help an inferior instrument sound better!

One thing you need to know about bocals is that they come in different lengths. This can have a drastic effect on intonation. If your student plays consistently flat or sharp across the range of the instrument, the length of the bocal could be the cause. If you're going to purchase one, I would go for a longer one because many bassoons play on the sharp side.

## **Bocal Maintenance**

The bocal needs to be cleaned periodically as gunk can accumulate in it causing issues with intonation and tone production. To clean it, run a little warm water through the entire bocal (being careful not to get the cork too wet) and use a pipe cleaner to gently scrub the inside. Additionally, the small hole on the side of the bocal can get clogged causing difficulty in producing high notes. This small hole can be carefully cleaned and cleared with a straight pin.

## **Storing the Bocal When Walking Around**

Just a helpful hint to protect the bocal: I have always taught my students to NOT walk around with the bocal sticking out of the bassoon....a recipe for disaster. My advice is to place the bocal, tip down, into the bell. Reed in mouth, bocal in bell.

### Seat Strap vs. Neck Strap

In my opinion, a seat strap with an attachable clip is the best option for holding up the bassoon. If the metal boot of your horn has a small hole in it, attach a binder ring or key ring to it then attach a seat strap that has a clip (not a hook). This is the most secure, stable method to hold up the bassoon and protect it from accidentally crashing to the ground.



### Crutch

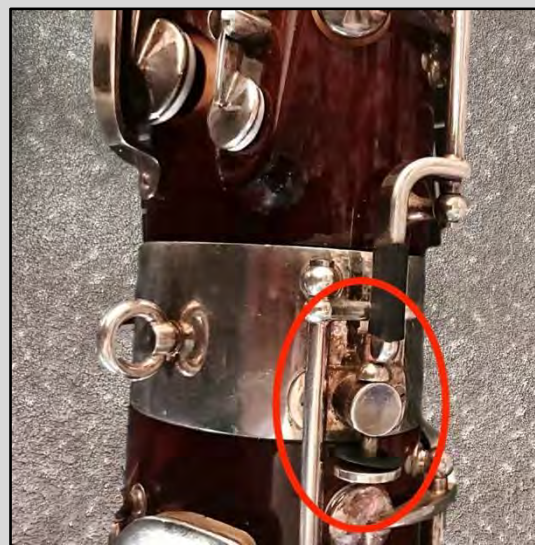
The crutch or hand rest is a small apparatus that fits into the right side of the bottom joint (the boot). A crutch adds stability and holds up the right hand so it doesn't crunch in against the side of the bassoon which can hinder fingering dexterity. A crutch is 100% optional and should only be used if the player can reach the tone holes when it's attached. If the crutch is uncomfortable or too big, it can be turned upside down or even sanded down. I don't use a crutch because my hand is too small, and I have totally removed the crutch bracket from my bassoon. I also did this to the bassoons my middle schoolers played on.

### Whisper Lock

It's super important to know if your bassoon has a whisper key lock mechanism on it. The whisper key is the bottom LH thumb key and is the octave key on the bassoon (although it operates in the opposite way of the clarinet/saxophone register/octave key-it is pushed down for low notes and lifted for high notes). The whisper



lock is either right next to the whisper thumb key, or more commonly, on the right side where the long joint connects with the boot joint. The lock's function is to eliminate the continuous return to the whisper key when playing low-note passages. If the lock is accidentally activated, your student will have a hard time playing high notes. This happens more often than you may think so you need to teach them where the lock is and how to lock and unlock it.



## Reeds

Encourage your students to buy their reeds from a double reed specialist. Store bought reeds are ok, but the quality will obviously be superior if they are hand-made. There are several online companies now that your students can order reeds from. The cost may be more but well worth it for the quality. A good reed can make any bassoon sound better!

## Reed Soaker

Before playing, bassoon reeds need to be soaked for a couple of minutes in enough water to just cover the blades. A dry reed will not vibrate fully and will sound harsh and fuzzy. Have your students keep a small water cup in their case with enough water just to soak the blades of the reed only. There are cups available online that have a handy stand clip.

The process I teach my students is this: open the case, take out the reed and put it in the water to soak. Put your instrument together and adjust it to playing position. By the time you're done, your reed has soaked long enough.

## Swab

A silk pull swab is the preferred method for cleaning the bassoon. The boot joint is a "U" and the swab has a weight on the end and is pulled down, around and through it. I would avoid the push swabs that stay in the horn as they tend to shed their "fur" and gunk up the inside of the instrument. Also, why would you swab an instrument then keep the swab with all the spit on it inside the horn?

## Reed Adjustments

In general, major reed adjustments should be handled by an expert. But you and your students can learn and perform easy, minor adjustments that can help struggling reeds enormously! The following is a list of tools that are NOT specialized bassoon reed tools that you can use to make minor adjustments on reeds.

**Small flat nose pliers:** use to tighten loose wires and open and close the tip

**Small fine file and fine sand paper:** use to shave the blades to soften a reed

**Small clippers** with a blade longer than the width of a bassoon reed blade: use to clip the tip of a reed that is too soft

**Household cement:** use to glue string that has come loose

**Hydrogen peroxide:** use to clean an older reed and to give it new life. Fully soak the reed till the bubbling stops.

If you want to dive deeper into reed adjustments, the following are specialized bassoon reed tools that you need to have:

**Mandrel:** used to hold the reed for working on it

**Metal plaque:** used to separate the blades for shaving

**Reed knife:** used to shave the reed and clip the tip

You have the bassoon and equipment you need; now on to some teaching tips.



### Embouchure

The bassoon embouchure is no great mystery. I teach my students to form an "o" with their lips, take about 3/4 of the reed blades in the mouth, and cushion the reed with even pressure of the lips. An extreme overbite is not necessary, but the jaw should be dropped in an "ah" position, especially for low notes. In general, the embouchure can change from "ah" for low notes, to "ee" for higher notes.



### Breathing

The bassoon takes a lot of air to create a big, full, resonant sound. I teach my students to breathe through their mouth so they can feel the cold air rushing into their lungs and to take in enough air as if they were diving into a swimming pool and swimming the length of the pool without coming up for a breath.

### Tonguing

The top of the tip of the tongue should touch the tip of the bottom blade of the reed. The tongue should not touch both blades in the center, nor should the back of the tongue be used. The tongue should be a miniscule interruption of the air pressure, just for the separation of notes.

### Half-Hole

"More half-hole!" is a phrase I've been known to exclaim to my students of all ages quite often. The half-hole is an octave key of sorts and enables a lower note to pop to the octave above. For half-hole notes, slide the first finger of the left hand at least halfway or more as pictured. When a player does not expose enough opening, an ugly, growly note somewhere between the two octaves occurs. Half-hole is used for 2nd octave F#, G, and Ab, as well as high G and Ab. If your students made it to the second octave on the recorder in elementary school, they'll be familiar with half-hole already!



## Flicking

Flicking is when you tap one of the LH thumb keys at the exact moment you play a note for two different reasons: 1. to alleviate cracking and add stability and 2. to enable slurring from a low note to certain high notes that don't use the whisper key. I like to refer to it as "tapping" because you should actually tap and release the key with your thumb as opposed to flicking it. The motion should be calm and methodical, not erratic.

1. Cracking: I tap the top line tuning note A3 all the time because this is a note that cracks easily on most bassoons. You can actually continuously hold down the LH thumb key described below for added stability, if, for instance, you have repeated A's. (just check that this doesn't affect the pitch of the note). With some reeds, a Bb3 will also crack, so I often tap it as well.

2. Slurring: When slurring from low notes to certain high notes, lifting the whisper key on the bassoon doesn't automatically ensure the note will pop to the higher note, even when changing the embouchure from "ah" to "ee" and firming up. Tapping will guarantee the note will sound. I teach my students a slow and methodical approach to learning the technique: play the low note, take the thumb off the whisper (while continuing to sound the original note-it will still play even without the whisper key) then tap the thumb key described below at the exact moment the new note is played. Repeat and accelerate. We sing, "Play, off, tap!"

The following notes need tapping when slurring to them: Top line A3, and walking upward, Bb, B, C and D. For A and Bb, tap the LH thumb key, 3rd up from the bottom (high A key) and for B, C and D, tap the 4th thumb key up. (high C key).

The image shows three staves of musical notation in bass clef. The first staff contains a series of notes: A3, Bb3, B3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5. Below the first six notes is the word "Tap". Below the last six notes is "Tap Tap Tap Tap Tap Tap Tap Tap". The second staff shows slurs between A3-Bb3, Bb3-B3, B3-C4, and C4-D4. Below each slur is the instruction "Play off tap". The third staff shows slurs between D4-E4, E4-F4, F4-G4, and G4-A4. Below each slur is the instruction "Play off tap".



## Vibrato

Bassoon vibrato is produced from the diaphragm and is a combination of relaxed intensity and lowered pitch. It is most similar to flute vibrato and is not produced with the lips like saxophone and clarinet vibrato. Learning vibrato should be a slow, systematic process, and should not be taught until your student's tone is established and mature.

## QUICK FIXES FOR COMMON PROBLEMS

### High Notes Won't Speak

- ◆ Put more reed into the mouth and firm up the embouchure. Say "ee."
- ◆ Check if the whisper lock is activated.
- ◆ Check bocal for clogged pin hole.
- ◆ Reed is too soft-carefully clip a thin sliver of the tip with a sharp pair of clippers.
- ◆ Push more air.

### Low Notes Won't Speak

- ◆ Make sure the reed is soaked for at least 3 minutes.
- ◆ Make sure that the collar of the reed (portion of the reed shown in the picture to the right) has not dried out.
- ◆ Take a LOT less reed into the mouth and drop jaw way down in "ah" position.
- ◆ Open the tip of the reed by gently pressing the side of the first wire and or the top of the second wire.
- ◆ Push more air.
- ◆ Check that whisper key mechanism is closing and sealing the bocal pin hole.
- ◆ If it is only very lowest notes, check to be sure the RH pancake key is closing the whisper key on the bocal. Sometimes the bridge key mechanism which joins the boot and the wing joint gets bent and the whisper key doesn't close properly when pressing the pancake key.
- ◆ Check the whisper key pad for tears.



### Notes Are Cracking

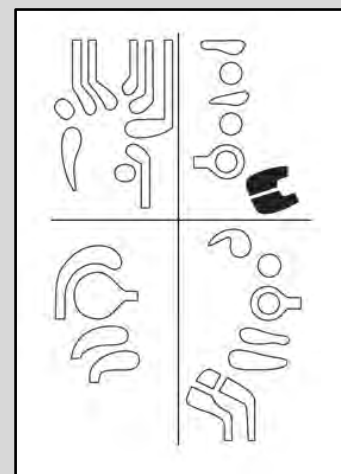
- ◆ Soak the reed!
- ◆ Reed is too hard-try a softer reed or scrape, file or sand some cane away from the blades evenly.
- ◆ If it is a half-hole note cracking, use more half-hole!!
- ◆ Try flicking or venting the note.
- ◆ Push more air.

### Student Is Playing Sharp

- ◆ Reed is too hard-try a softer reed or scrape, file or sand some cane away.
- ◆ Reed is too closed-open the tip by carefully pressing on the sides of the first wire.
- ◆ Bocal is too short.
- ◆ If it's just one note, loosen embouchure, try an alternate fingering, or add one of the vent keys shown to the right.
- ◆ Push more air!

### Student Is Playing Flat

- ◆ Reed is too soft-carefully clip a thin sliver of the tip with a sharp pair of clipper pliers.
- ◆ Reed is too open-close tip by carefully pressing on the first wire at the top of the reed.
- ◆ Bocal is too long.
- ◆ If it's just one note, tighten embouchure, try an alternate fingering, or add one of the vent keys shown above.
- ◆ Push more air!!!



### Reed Wire Is Loose

- ◆ Use small flat-nosed pliers to carefully tighten the wire. Twist and pull at the same time to maintain the braided look.

### Reed String Is Loose

- ◆ Tighten the string by twisting the ball, tie it off if it needs it, then use household cement or clear nail polish to put a coat over the entire string.

My hope is that my tips and suggestions will help you to help the bassoon players in your band to become better, more confident players. Good bassoon players add to the depth and warmth of your low reed section and are of course an important solo instrument in the band and orchestra literature. As I mentioned above, after reading this article, if you have any questions or concerns, please don't hesitate to email me at [robihochk@gmail.com](mailto:robihochk@gmail.com). Put "bassoon" in the subject line, and I promise I will get back to you!



**Robin M. Hochkeppel** is currently the K-2 music teacher at Acadiana Renaissance Charter Academy in Youngsville, Louisiana. Previously, Ms. Hochkeppel was the K-5 music teacher and band director at ARCA; band director at Edgar Martin Middle School, where over 400 students were in the band program; assistant band director at Lafayette High School; band director at South Wayne Junior High in Indianapolis, Indiana; adjunct instructor of bassoon and oboe at the University of Louisiana at Lafayette, and adjunct faculty at Butler University. She has taught at all levels, kindergarten through college in the areas of band, general music, elementary music, jazz, and private instruction.

Throughout her teaching career, Ms. Hochkeppel's concert and jazz bands have consistently received superior ratings at Louisiana District and State Assessments as well as at various music festivals in and out of state. Her school and private students have regularly been selected for District and State Honor

Bands and many have gone on to become private instructors, band directors and professional musicians.

Ms. Hochkeppel attended Eastern Washington University; Butler University where she received the Bachelor of Music in Education degree; and the University of Louisiana at Lafayette where she graduated with honors and received the Master of Music degree with an emphasis in woodwind performance. She studied with Wendal Jones, William Ludwig, William Hochkeppel, Charles Rader, Rosemary Lang, Art Riedel, and Andrea Lowey.

Ms. Hochkeppel has been guest clinician for numerous area honor bands, judged for district festivals, and has presented clinics at the LBA and LMEA state conventions. She co-authored The LMEA Handbook for New Instrumental Music Directors as well as the Lafayette Parish Instrumental Music Scope and Sequence/Curriculum Guide. She was a reviewer for the National Core Arts Standards and was on the LDOE State Music Curriculum Guide and Lesson Plan committee. Ms. Hochkeppel recently contributed the chapter "Pedagogies for Teaching Bassoon" in the new compilation, "Teaching Instrumental Music: Contemporary Perspectives and Pedagogies," by Bryan Powell, Kristen Pellegrino, and Dr. Quincy Hilliard (Editors).

Ms. Hochkeppel was named "Band Director of the Year" by Phi Beta Mu, was twice awarded "Bandmaster of the Year" by the Louisiana Bandmasters Association and is an LEF and United Way "Teacher of the Year" nominee. She has been awarded the Shining Star Award at ARCA and has been "Staff Member of the Month" numerous times. She has served as president and member at large for LBA, All Star Coordinator, as well as secretary for the Southwest Louisiana Band Directors Association.

Additionally, Ms. Hochkeppel has performed with the Acadiana Symphony Orchestra, the Acadian Wind Symphony, the Indianapolis Symphony Orchestra, and the Spokane Symphony Orchestra. She freelances in the Acadiana area on bassoon, saxophone, flute and clarinet; plays with the Skyliner's Big Band; and teaches private lessons on all the woodwinds.

Ms. Hochkeppel is a charter member of the Louisiana Music Adjudicators Association and is a member of NAFME, LMEA, SLBDA, Phi Beta Mu, SAI, APEL, Pi Kappa Lambda, and Phi Eta Sigma.



# Celebrate Music In Our Schools Month® This March

#MIOSM | #MusicIsMe | [nafme.org/MIOSM](https://nafme.org/MIOSM)

For nearly 40 years, March has been officially designated by the National Association for Music Education (NAfME) for the observance of Music In Our Schools Month® (MIOSM®), the time of year when music education becomes the focus of schools and communities across the nation.

The purpose of MIOSM is to raise awareness of the importance of music education for all children – and to remind citizens that school is where all children should have access to music. MIOSM is an opportunity for music teachers to bring their music programs to the attention of the school and the community, and to display the value that school music brings to students of all ages.

MIOSM and the events surrounding it are the ideal opportunities for increasing awareness of the benefits of high-quality music education programs in our nation's schools. NAfME hopes that teachers, students, and music supporters alike will find ways to join the celebration through creative activities and advocacy.

## 2024 MIOSM Resources will be added here once available:

- Advocacy Resources:
  - [Sample news announcement](#)
  - [Sample proclamation](#)
  - [Sample resolution](#)
  - [How to get a proclamation/resolution passed](#)
  - [Civic Action Field Guide](#)
- [Shareable Graphics](#)
- [History of MIOSM](#)
- [Activity ideas to involve your school and community](#)
- Merchandise for purchase *(coming soon)*
- Concert Program Insert *(coming soon)*
- Virtual and In-Person MIOSM Events *(coming soon)*
- Lesson Plans *(coming soon)*
- [Contact information for MIOSM chairperson in each state](#)

## Important Trademark Notice:

Music In Our Schools Month® is a trademark held by NAfME; any related phrasing (Music In Our Schools Month® and MIOSM®) must include the registered trademark symbol. Any related phrasing should be hyperlinked to: <https://nafme.org/>. Any related phrasing or logos may not be used for fundraising or materials produced for profit. The logo may not be altered. To request use of the MIOSM logo, such as using it on a website or school t-shirt, email: [programs@nafme.org](mailto:programs@nafme.org). Please include details regarding where the logo will be placed and any mock-up designs as applicable for review and approval.

# So You Want to Play Oboe? Let's Get Started!

It is said that it only takes 7 seconds to form a first impression. Within those 7 seconds at least 11 impressions and judgements will be made. We want our beginning oboist to leave their first encounter playing the oboe with a positive impression and a “can-do” attitude. Since it will take the budding oboist longer than other beginners to achieve the characteristic tone for their instrument, a good first impression and feeling of success will help them persevere.

For our purposes, we will assume the student has an instrument in prime condition and a reed that is suitable for a beginner. I recommend having the oboe play tested and repairs made if needed prior to the student's first encounter with the instrument. There are many great reed providers available. An intermediate medium soft reed will give the student a good balance of resistance and responsiveness.

## **FIRST LESSON:**

- **INSTRUMENT ASSEMBLY:** Take your time showing the student how to assemble and care for the instrument. Oboe mechanism is more prone to damage from handling than other instruments. There are three bridge keys and long rods that bend easily if not handled with care. The bell should be the first part on and the last part off of the oboe. The reed should be the last part on and the first part off of the oboe.
- **PREPARE THE REED:** Soak reed in water for 1-2 minutes before playing. Soak the reed up to, but not touching, the threads. Take a moment to explain the parts of the reed and how wonderfully unique it is.
- **FIRST TONES:** Hold the reed with index finger and thumb at a slight angle down. Rest the reed on the bottom lip, gently cover teeth with lips as if you are saying the syllable “tu”. Take a deep relaxed breath through the mouth and play a single crow (tone on reed only) on a B for four counts. Starting on a B will help the student stay relaxed, focus on using fast air, and give a pitch reference for the first note on the oboe. Strive for a stable pitch, consistent volume, and clean articulation. The end of the note should end with “ah” (not the tongue). It will take a while for the student to get the timing of stopping the air before relaxing the embouchure. Awareness and patience is necessary. The student will tire quickly and it is counter productive to practice to muscle failure. Allow for periodic rest.
- **FIRST TONES ON THE OBOE:** Once a stable long tone crow on B is achieved, put the reed in the oboe and play the same long tone exercises on B (left index finger down). The student should have the reed pushed all the way into the reed well and the connecting joints should be completely together. Do not adjust tuning by pulling out the reed or adjusting between upper and lower joints. This will result in the oboe out of tune with itself and can produce growl tones on some notes. Double check the bridge keys for alignment. The young student will sometimes skew the alignment while putting in the reed. Focus on fast air and proper embouchure and remember to allow for rest breaks.
- **LONG TONE EXERCISES:** Practice these long tone exercises on the reed alone and then immediately on oboe. The new oboist will begin learning good habits that will transfer to the large ensemble and that they can use for as long as they play the oboe.

1. Beginner: practice on reed only then on oboe



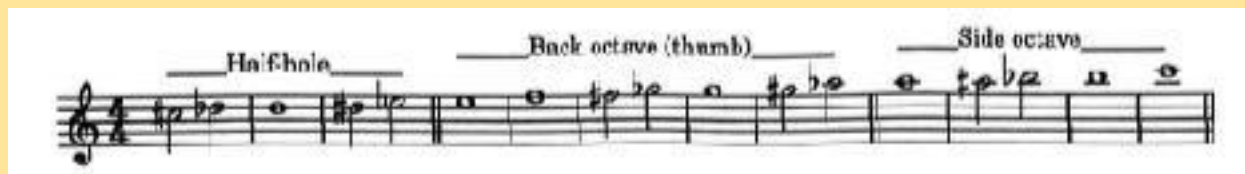
17 (Increase length of long tones when ready)



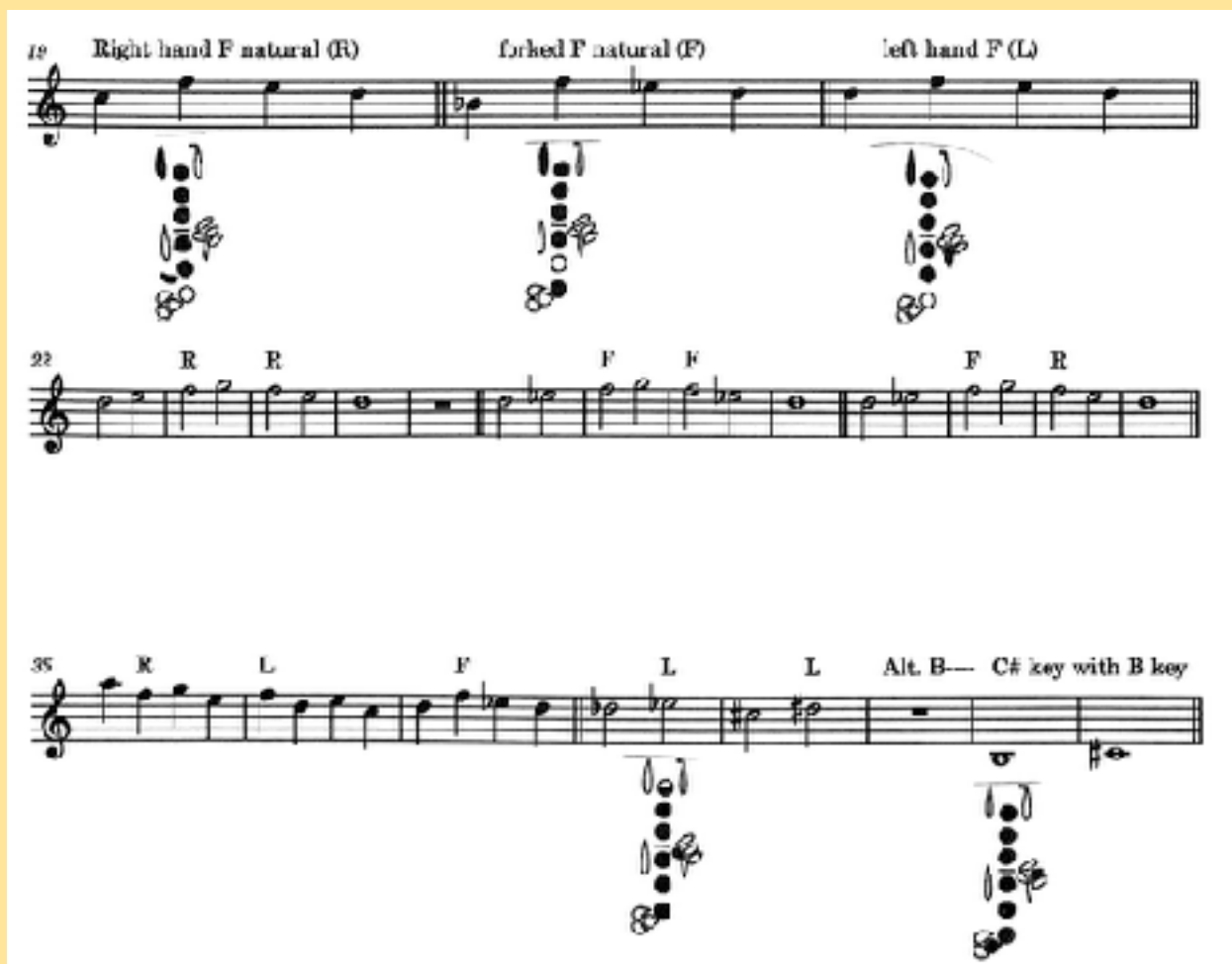
- **FIRST NOTES;** Method books usually start on half hole D or forked F. They are awkward starting notes and can interrupt the progress made in the tone exercises. B, A, G are easier starting notes and by the end of the lesson the student can play *Hot Cross Buns* or *Merrily We Roll Along*. The student will leave the first lesson playing a song and ready to learn more!

## NEXT LESSONS:

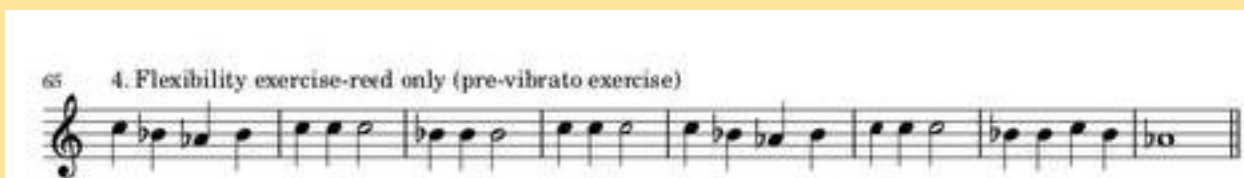
- **OCTAVES:** Make sure student slides left index finger to completely uncover and cover half hole. There are basically three octave mechanisms on the oboe. Half hole, thumb or back octave, and side octave. Gradually expand the students range using this guide:



- **F FINGERINGS:** There are three F fingerings: right hand F, forked F, and left-hand F. Right hand (R) F is considered the default fingering. Forked (F) F is usually taught first in band method books. Teach right hand F as soon as possible. Also, some band method books have the Eb key down for forked F. This will result in very sharp forked F if the oboe is equipped with an F resonance key. Many oboes have a left-hand F that comes in very handy on certain finger patterns. This quick reference shows when to use each F fingering as well as the alternate Eb and low B natural fingerings.



- **MORE TONE STUDIES AND VIBRATO PREP:** Fast, steady air and embouchure flexibility are critical in improving tone, endurance, intonation, musicality, and eventually vibrato. These progressive long tone studies will help your oboist continue to improve in these fundamentals of oboe playing.



### **BAND PLACEMENT**

- Remember to allow your young oboist more time to build strength and endurance. Fast air and a strong embouchure take time to build and will result in some interesting sounds in the beginning. Consider placing your beginners next to the saxophone section so that they do not feel so exposed while they are developing strength and muscle memory.

### **EAR TRAINING AND MUSCLE MEMORY**

- Use a tuner or drone and metronome to aid in ear training and long tone development.
- You may want to take this opportunity to learn alongside your student. Your hands-on experience will help you understand the effort it takes to play such a challenging instrument.

### **PRIVATE LESSONS**

- Supplemental private lessons will be a great benefit for your student. There are many wonderful virtual oboe instructors available if your community does not have a private oboe instructor.

It will take longer for the young oboist to develop their tone and technique. Make a good first impression by helping the student feel successful and looking forward to many years of music making on the oboe.



**Beverly Harlan Jones** is currently the instrumental music teacher at Our Lady Queen of Heaven School in Lake Charles. She began teaching band in 1989 at East Beauregard High School and has also taught in DeQuincy, Westlake, and Moss Bluff. Her middle and high school band programs have enjoyed growth in both numbers and musicianship, consistently achieving Sweepstakes trophies at District Assessment. Her private oboe students are also consistently placed in an LMEA State Ensemble.

Ms. Jones is a graduate of San Angelo Central High School (San Angelo, Texas) where she was active in the string, band, and color guard ensembles. She graduated Magna cum Laude from McNeese State University with a Bachelor in Instrumental Music Education. She enjoys playing in the Lake Charles Community Band, Lake Charles Symphony, Masterworks Chorale and area churches and theater orchestras. She has twice been selected Teacher of the Year and in 2005 was selected District V Band Director of the Year. Ms.

Jones has served as Recording Secretary and 2nd Vice President for District V. She is currently the Incoming President of the Board of Directors for the Lake Charles Symphony and her professional affiliations are LMEA, District V BODA, NAFME, and Phi Beta Mu, and Sigma Alpha Iota. In her free time, Beverly and her husband Lynn enjoy camping and traveling to visit their grandchildren and adult children.

# YOUR JOURNEY STARTS HERE

## MUSIC DEGREES OFFERED:

Music Education Instrumental  
Music Education Vocal  
Music Industry Studies  
Music Liberal Arts  
Music Performance



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## Help in a disaster.

***Music Rising***, administered by The Mr. Holland's Opus Foundation, helps school music programs with instrument and equipment loss after natural disasters. Schools impacted that are in need of assistance can call (818) 762-4328 or visit: <https://mhopus.org/music-rising>.

Louisiana schools that have received assistance include:

Abney Elementary (Slidell), North Iberville  
High School (Rosedale), Huntington High School (Shreveport),  
Turner Elementary Middle School (Shreveport)



# LMEA Virtual Assessment

## State Solo and Small Ensemble

LMEA is proud to present a virtual recital featuring some of the finest high school and middle school instrumentalists and vocalists in Louisiana. Performances will be selected from the entries submitted to the Virtual State Solo and Small Ensemble Festival. In 2023-24, the event has been expanded to include both solo and small ensemble performances.

We are so proud of our music students. Take advantage of this opportunity to showcase their talents!

### GENERAL INFORMATION – INSTRUMENTAL AND VOCAL

#### ELIGIBILITY:

- Although pre-qualification at the District level assessment is not required, students are encouraged to do so to get additional feedback and to ensure a better performance quality in their State level submission.
- This year's event will be open to middle and high school students.
- Additional information can be found below.

#### DATES:

**Entry form and payment** must be received by midnight **April 15, 2024**.

**Performance videos** must be emailed to [swalker@lmeamusic.org](mailto:swalker@lmeamusic.org) by midnight **April 30, 2024**. Please dress appropriately and consider the background. Unprofessional attire or inappropriate background will be grounds for dismissal.

**Music.** Schools or students must own original copies of the music performed. A copy of the music for each entry must be emailed to [swalker@lmeamusic.org](mailto:swalker@lmeamusic.org) with the student's performance video (**by April 30, 2024**). Write the student's name on the music. Music will be used only for the purpose of adjudicating the solo. All copies will be destroyed after the adjudication is complete. Do not send originals.

#### ENTRY FORM:

**Online Form** – All registration will be online. Registrations may be paid by credit card or school check.

#### COST:

\$25.00 per solo

\$20.00 per ensemble member

If paying by school check, make it payable to LMEA. Mail the check with a copy of your registration confirmation email to: State Solo and Ensemble Assessment, Scotty Walker Executive Director, 410 Holden Ave., Lafayette, LA 70506.

If paying by credit card, a small processing fee will be added.

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

**[FOR COMPLETE INFORMATION CLICK HERE](#)**

## LMAA Executive Director

**Bill Brent**



### Happy Assessment Season!

It was so nice to see all of you at the LMEA Conference in November! I enjoyed getting to hear all of the feedback from our members. The feedback provided will ensure that our organization continues to grow and better serve music programs throughout the state.

If you were not able to attend our general membership meeting and you are a certified judge, please go to our website, [lamusicadjudicators.org](http://lamusicadjudicators.org) and check your information to make sure that it is listed correctly on the website. If there is any information that is missing or needs to be adjusted, please fill out the form located on the home page under **update information**.

In preparations for this upcoming assessment season, take a moment to go through the assessment rubric prior to adjudicating. Use this opportunity to make a list of common phrases that you may use during the adjudication process. I recommend creating a sheet with those common phrases and writing your opening/closing statement for your adjudication tapes.

**Potential New Members:** If you have applied to become a certified judge please be aware that our Board meets annually to review applications. We review all applicants after our training that takes place in June each year. Upon approval, you will receive an email to let you know that you have been accepted as a certified adjudicator.

**Our Next Training for Choir and Band:** We would like to extend a big “Thank You!” to Joshua Stearman, Jess Lambert, and Theresa Sharp, who will open their choir and band spaces for us to host our next training. You can find information on our upcoming training below.

To become a certified adjudicator, you must have earned a Sweepstakes Award at LMEA Large Ensemble Assessment in (3) of the past five (5) years. More information and criteria can be found on our website: [lamusicadjudicators.org](http://lamusicadjudicators.org). But remember, we invite everyone to attend the training session even if you have not yet met the criteria to become a member.

Free to attend for all current members and college students.

### Choir and Band Adjudicator Training

Saturday, June 1, 2024

Northshore High School

Cost:

\$30 fee to attend the workshop

\$85 fee to attend the workshop & apply for membership  
(included 5 year membership fee)



**Best wishes for a fantastic assessment season!**

Article submitted by LMAA President  
Jessica Fain-Blanchard

# Committee Reports

## Tri-M State Representative Lynn Burton

### *Happy New Year!*

As our year continues and we watch another group of students proudly walk through the doors of our classrooms, sometimes it's nice to take a moment to soak it in. Students and educators work tirelessly, both independently and collectively, year-round. Tri-M National Music Honor Society helps to recognize those hard-working students in a way that suits their interests - through music. We are proud to welcome seven new Louisiana Tri-M chapters this school year! The photos below highlight a few activities of three of these new chapters. I would love to share stories about more chapters! If you would like to submit photos of your chapter, please email them to [Lynn.Burton@stpsb.org](mailto:Lynn.Burton@stpsb.org). I wish you all the best in 2024!



Covington High Tri-M students at this year's induction



PUT A  
SPOTLIGHT  
ON YOUR MUSIC PROGRAM

Start a chapter today in  
**3 EASY STEPS!**

# Committee Reports



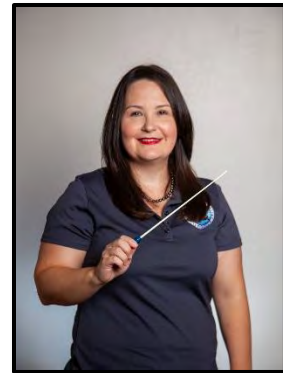
Folsom Jr. High Tri-M students spread some holiday cheer by performing carols at the St. Tammany Holiday of Lights.



Tri-M students at Bluff Middle School made 250 Christmas goodie bags for nursing homes in the area.

# Reports from Associate Organizations

## LBA President Amy Kutz



### *HAPPY NEW YEAR!*

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

Members of the LBA Board are looking forward to the **2024 All-Star Band** event that will be taking place this June. I encourage directors who are not active members of LBA to consider joining us. This event provides a unique venue for students to be engaged at the end of the school year, and an opportunity for directors to come together to learn and grow. If you are interested in becoming a member of the Louisiana Bandmasters Association, please visit our **WEBSITE**— [www.labandmasters.com](http://www.labandmasters.com) for an application. On our website, you will find our digital membership form and have the opportunity to pay for your membership through Venmo @lbabandmasters and/or through Paypal at LBAbandmasters@gmail.com.

All band directors who are current LMEA members have received the 2024 All-Star nomination forms for Junior High All-Star, High School Jazz, and Blast Bands. If you have not received those forms please contact the appropriate chairperson at the email below. The completed nominations need to be emailed to the address indicated on the form no later than the date that is listed on the form as well. You can find nomination forms, audition materials, and board member contact information on our website.

#### **Middle School Coordinator**

Geddy Bienvenue  
[gbienvenu@mylpsd.net](mailto:gbienvenu@mylpsd.net)

#### **High School Coordinator**

Michael Swiber  
[mswiber@stmaryk12.net](mailto:mswiber@stmaryk12.net)

#### **Jazz Chair**

Aaron Theall  
[atheall@beau.k12.la.us](mailto:atheall@beau.k12.la.us)

The dates for the **2024 LBA All-Star Bands** are **June 2nd-4th** at the **University of Louisiana-Lafayette**. The organization has secured several outstanding clinicians who will ensure that your students not only have a great time but will have a positive musical experience. The 2024 LBA All-Star clinicians are as follows: **Wind Ensemble**—Timothy Loest, Composer; **Symphonic Band**—LBA Bandmaster of the Year **Concert Band**—Blake Bogan, Raceland Middle School; **Jazz Band**— Dr. Taylor Assad, Assistant Professor of Music at Nichols State University; and **Blast Band**—Mr. Cedric Taylor, Director of Bands at Southern University and Percussion TBA.

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

- **2024 LBA All-Star Bands are June 2nd-4th at the University of Louisiana-Lafayette**
  - **Wind Ensemble**—Timothy Loest, Composer
  - **Symphonic Band**—LBA Bandmaster of the Year
  - **Concert Band**—Blake Bogan, Raceland Middle School
  - **Jazz Band**— Dr. Taylor Assad, Assistant Professor of Music at Nichols State University
  - **Blast Band**—Mr. Cedric Taylor, Director of Bands at Southern University
  - Percussion TBA.

# Reports from Associate Organizations

## LAJE President *Michael Brothers*



### Happy New Year!

### I hope everyone had an enjoyable holiday season!

I enjoyed meeting with many of you at the fall conference and I hope everyone had an opportunity to enjoy the many jazz offerings, including an outstanding performance by the All-State Jazz Ensemble led by our clinician, Tina Raymond. LAJE is looking forward to the move to New Orleans in January 2025 and the expanded offerings for the conference, including the addition of a middle school all-state jazz ensemble! LAJE will be working closely with LMEA to offer support and ensure a smooth and successful move for our conference.

Jazz festival season is fast approaching. Please take an opportunity to attend one of the following festivals this spring:

- The Fortier-Gerbrecht Jazz Invitational  
February 20, 2024  
Manship Theatre at the Shaw Center for the Arts

- Loyola University Jazz Festival  
March 1 – 2, 2024  
Louis J. Roussel Performance Hall

<http://cmm.loyno.edu/calendar/school-music-and-theatre-professions/54th-annual-loyola-jazz-ensemble-festival>

- ULM Jazz Clinic  
April 13, 2024  
University of Louisiana at Monroe
- Bill Evans Jazz Festival / LAJE State Jazz Festival  
April 18 – 20, 2024  
Columbia Theatre  
Hammond, LA  
[www.southeastern.edu/billevans](http://www.southeastern.edu/billevans)

Please remember we are here as a resource to serve you and your needs for jazz education. Please feel free to contact me at any time with questions or to help in any way possible. My best wishes for a successful spring and I hope to see you at one of the jazz festivals!

### Follow Us!



LMEA Music



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LMEA  
Public Outreach



@lmeamusic



LMEA Music



LMEA Music

Follow  
LMEA

So many ways  
To  
Connect!!

# Reports from the LMEA Board

## District I

### Robbie Freeman



#### *Happy New Year from District 1!*

We are currently thawing out from a major ice storm which has had schools closed for several days. All are looking forward to seeing our students again! We are continuing to see increased participation in All State auditions post COVID, which is very promising. By the time you read this we will have had our middle school honor bands and choirs as well as the high school versions. Once again we are seeing increased numbers of auditions! Enrollment in our programs are increasing as we continue to get back to pre COVID levels. We may even grow larger than before and that is exciting to see!

Our Large Ensemble Assessment for **Choir** is **March 19-20 at West Ouachita High School**  
Our Large Ensemble Assessment for **Band and Orchestra** is **March 21-22 also at West Ouachita High School.**

Thank you to Marissa Nugent, Chris King and Clif Liner for always being great hosts.

The United States Navy Band will be in concert February 9 at West Monroe High School as part of their national tour. We would love to see you there! I have attached a flyer for the event. For free tickets please visit [usnavyband.ticketleap.com](https://usnavyband.ticketleap.com)

Longtime football coach Nick Saban has recently retired and left us with so many profound quotes. This is one that has resonated with me lately.

**“There are two pains in life. There is the pain of discipline and the pain of disappointment. If you can handle the pain of discipline, then you’ll never have to deal with the pain of disappointment.”**

I hope your Spring semester goes smoothly! Do not hesitate to call or email if I can be of service.

## District II

### Aleisa Hudlow



#### *Greetings from District II!*

We are past the halfway point and are getting going with our spring semester! I’m very excited to see and hear what our ensembles will prepare for Large Ensemble Assessment this year. It’s always a joy to hear the growth in our programs as these students progress in their musicianship. We also have other exciting opportunities for our students throughout the semester, so please look through the following dates and be on the lookout for email from me as each event nears!

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

- Choral – March 19 at Tioga High School – Kelsey Nogie, Chairperson ([kelsey.nogie@rpsb.us](mailto:kelsey.nogie@rpsb.us))
- Instrumental – March 20-21 at Tioga High School – Aleisa Hudlow, Chairperson ([districtii@lmeamusic.org](mailto:districtii@lmeamusic.org))
- Entry form and payment deadline – Monday, February 19th to your respective Chairperson

# Reports from the LMEA Board

## Solo and Ensemble Assessments for District II

- Instrumental – February 17 at Tioga Jr. High School – Ryan Bourque, Chairperson ([ryan.bourque@rpsb.us](mailto:ryan.bourque@rpsb.us))
- Choral – March 1 at Bolton High School – Marie Dunning, Chairperson ([marie.dunning@rpsb.us](mailto:marie.dunning@rpsb.us))
- There may be other Solo and Ensembles scheduled throughout the semester as needed

## Other Notable Dates

- District Honor Band - January 18-20 at Pineville High School - Cynthia Brennan, Chairperson ([cynthia.brennan@rpsb.us](mailto:cynthia.brennan@rpsb.us))
- District Honor Choir - February 2-3 at Pineville High School - Kelsey Nogie, Chairperson ([kelsey.nogie@rpsb.us](mailto:kelsey.nogie@rpsb.us))

What we do and provide for our students is invaluable. However, it can also be stressful and difficult; most worthwhile things are. Reach out to each other for advice or a sympathetic ear. Build each other up and support each program. We are all bound together by our love of music and education. Also, please feel free to reach out to me, whether for information or a friendly chat. I'm here to help!

## District III *Billy Hochkeppel*

### *Greetings from District 3!*

I hope everyone had an enjoyable holiday season and feels rested and rejuvenated as we begin the 2nd semester!

Our District III Large Ensemble Assessment is coming up at the end of March and will be held at the University of Louisiana at Lafayette like usual. The dates are:

Vocal Assessment - March 12-13, 2024  
Instrumental Assessment - March 18-21, 2024

All of the information concerning classifications, music requirements, fees, ratings, and more can be found on [lmeamusic.org](http://lmeamusic.org). Make sure you review all of the changes made concerning classifications and the sight reading procedures! Fran Hebert has graciously offered to be Festival Chairman again for the vocal assessment and has sent out all information needed to register. I have also sent out an email with details on instrumental assessment as well. If you have not received any correspondence from me or Mrs. Fran yet this year, please send me an email so that I can get you on the District 3 email lists.

I wish you all happy rehearsing as you prepare for District Assessment and all of your other performances this semester. Please reach out if I can be of help in any way.



# Reports from the LMEA Board

## District IV

### Jessica Fain-Blanchard

#### Happy New Year District IV!

We have reached the half-way point in our school year! I hope you took the break as an opportunity to rest and recharge to be ready for the busy semester ahead. The spring semester brings me so much joy. We get to dive into more music with our students and watch them grow into even better musicians. As we begin to prepare for the performances ahead, I want to remind you that it is not about perfecting the notes and rhythms in our rehearsals, it is about creating music.



#### **Large Ensemble Assessments for District IV**

**Vocal** – March 14-15, 2024 at Zachary High School – Dana Lux, Chairperson ([dlux1@lsu.edu](mailto:dlux1@lsu.edu))

**Band** – March 19-21, 2024 at Zachary High School – Jessica Fain, Chairperson ([jessica.fain@apsb.org](mailto:jessica.fain@apsb.org))

**Multi-District Orchestra** - March 21, 2024 at Baton Rouge High – Chris Frazier, Chairperson ([cfrazier@ebrschools.org](mailto:cfrazier@ebrschools.org))

#### **Entry Form Deadlines**

**Vocal – February 16, 2024**

**Band – February 20, 2024**

**Multi-District Orchestra – February 23, 2024**

#### **Please send your entry form & payment to:**

Bluff Middle School

15464 Bluff Rd.

Prairieville, La 70769

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

If you are planning on hosting a solo/ensemble please make sure you contact me with the date so that I can share the appropriate forms with you. I would love to have students from District IV represented at the State Solo event this year. For more information please visit our district website or LMEA.

If you are new to District IV, please visit our website [www.districtiv.org](http://www.districtiv.org) and fill out the form on the main page under “Attention Music Directors.” I would like to ask for you to take a moment to reach out and check in with other music educators within our district. It is important that we can lean on one another and inspire each other to “keep the music playing.” I hope you have an incredible school year and please do not hesitate to reach out to me if you need anything or have any questions!

## District V

### Aaron Theall

#### Greetings District V!

The holiday season has come and gone, and as many of you prepare for your next events, I hope that you utilized the break as a time for relaxation and rejuvenation for the busy upcoming semester. Future District V events include Honor Jazz Band January 19-20, Honor Band January 26-27, and Honor Choir February 2-3. These groups showcase the many talents of our students and their wonderful teachers. Good luck to all participating!



# Reports from the LMEA Board

Vocal solo and ensemble will be held at Sulphur High School on February 24. Entry forms need to be postmarked by January 13th. Vocal Large Assessment will be held at McNeese State University on March 13-14. Entry forms need to be postmarked by February 9.

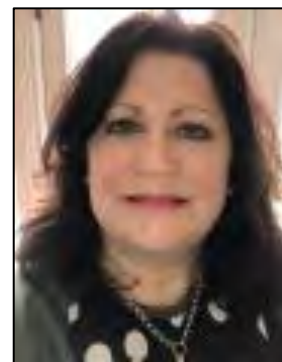
Instrumental Large Ensemble festival will be held at McNeese State University on March 20-22, 2024. Entry forms should be postmarked by February 18, 2024. Make sure to secure solo and ensemble dates with Aaron Theall (districtv@lmeamusic.org). Assessment guidelines and entry forms are on the LMEA website.

Please be diligent in looking at the new performance and sight-reading requirements for large ensemble assessment. If you have any questions, or need assistance, please contact me. I look forward to hearing the products of hark and great work this spring! (districtv@lmeamusic.org).

## District VIII Michele DesLattes

### *New Year, New Way!*

*I have heard it said that “people don’t like change” even if it’s for the better! I have also found that to be true! Why change? If you look to nature, you will see that change usually signals growth. Change allows for expansion and a fresh perspective. We have experienced a huge change in LMEA, especially when it pertains to Large Ensemble Assessment. There were skeptics and they were vocal, however, when it all was examined, most realized that our change was implemented with inclusivity in mind, students at the heart, and growth as the catalyst. Thank you for your open-mindedness to this huge shift!*



District VIII’s calendar is full and that means opportunities for music students. Our Band and Choral Directors Associations have done a fantastic job with Honors Ensembles for Middle and High School Bands and Elementary, Middle and High School Choirs. I love working with great leaders!

Below is my **Director’s Checklist for District VIII Festivals**. On this list directors can find everything they need to do, in chronological order, so that Festival prep is easy and stress-free! This allows for directors to focus on Student prep and music.

---

### **Director’s Checklist for Festival.**

- Start this process NO LATER THAN Friday, February 9th or you will be scrambling!
- Are you a current member of LMEA? Does the District Director have a copy of your card?
- Choose 1 selection off of the LA Prescribed Music List (found on the state website) that corresponds with your ensemble’s classification level.
- **FILL OUT THE GOOGLE FORM** found on [the district website](#).  
This is your OFFICIAL Registration!
- Don’t panic over your song selections. You can update them up to one week before Festival.
- Make sure that you have 3 original scores for each piece.
- Number your measures.
- Mark your calendar for Friday, February 23, 2024 in order to get your check in the mail on time.
- Print one **Paper Registration Form** per ensemble from [the State website](#).
- Fill out a paper Registration Form for each ensemble.
- Complete a PO form for the Registration fee **AND \$25 per ensemble for the Recording fee** and turn into your Bookkeeper. Attach your **paper Registration Form(s)** to the PO, but make yourself a copy, first.

# Reports from the LMEA Board

- Email a copy of your check to lmeadistrictviii@gmail.com.
- Mail check (with recording fee included) to be **postmarked February 23, 2024**. *Add \$50 per group if mailed after this date.* (Let the District Director know you are mailing it!)
- **Mail your check to :** LMEA District VIII, 8105 Colquitt Road, Keithville, LA 71047
- Be checking your school email for a receipt from LMEA District VIII.
- Be checking your school email for Schedule which is usually published the week after registration deadline. No ensemble will be scheduled without official registration and a check received.
- Turn in paperwork for Professional Leave and find a substitute, if needed.
- Request buses.

---

[The District Website](#) is updated and all information will be posted there, but here it is at a glance.

## **District VIII Large Ensemble (Band/Orchestra)**

Wednesday, March 27th and Thursday, March 28th

Airline High School (Bossier City)

*Registration is due by February 23\*.*

## **District VIII Large Ensemble (Vocal)**

Thursday, April 4 and Friday, April 5

Summer Grove Baptist Church (Shreveport)

*Registration is due by February 23rd\*.*

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## **District VIII Solo/Small Ensembles**

Saturday, March 2, 2024-Airline HS (Bossier City)-Rebecca Vacha, Chair

Saturday, April 13, 2024-Benton Int. School (Benton)-Cory Craig, Chair

Saturday, April 13, 2024-Benton MS (Benton)-CJ Pernici, Chair

Wednesday, April 17, 2024-Broadmoor Baptist Church (Shreveport)-Catherine Conrad  
(Youree Dr MS)-Chair

Saturday, April 20, 2024-Elm Grove MS (Bossier City)-Erica Ernst, Chair

*Registration deadline is one month prior to the event.*

The [Google Registration Form](#) will ask for an upload of the **paper Registration Form** found [on this page](#).

---

*\*All registrations and checks must postmarked by deadline date and **mailed to:***

**LMEA District VIII, 8105 Colquitt Rd, Keithville, LA 71047**

## **District IX**

### **Stephanie Robertson**

#### ***Happy New Year!***

I hope everyone has had a chance to rest and rejuvenate for the spring semester! Great things are happening in District IX with District Honor Band, District Honor Choir, and District Honor Jazz Band kicking off this semester. Vocal Solo/Small Ensemble festival will be held February 23, 2024, at two locations, Northshore High and Mandeville High. Please contact Theresa Sharp or Lindsay Ware-Burkett for more information.



# *Reports from the LMEA Board*

Please note we are no longer under the COVID guidelines for District Large Ensemble Assessment. Please make sure to take time to read over and familiarize yourself with the new guidelines that can be found on the LMEA website. I truly believe these changes are moving us forward and making the event more inclusive for all. District IX Large Ensemble Assessment will be held March 25-27, 2024, at Northshore High. The registration deadline is Friday, March 1st and information on how to register can be found on the District IX website or you may also contact Stephanie Robertson (Vocal) or Joshua Stearman (Instrumental) with any questions.

As always, please do not hesitate to reach out to me or any of our District IX chairpersons if you have any questions, comments, or concerns and make sure to check the District IX website, [www.lmeadistrictix.org](http://www.lmeadistrictix.org), for information regarding upcoming events.

**I wish you the best as we finish this school year strong!**

*Thank you to all the presenters who have provided copies of their handouts or slides for conference attendees to access.*

**[2023 LMEA Professional Development HANDOUT LINK!](#)**

## **MENTORSHIP**

### **PROGRAM**



Collaboration - In Person and Virtual  
Classroom Management  
Resources  
Advocacy  
Rehearsal Tips  
Recruiting  
Assessments

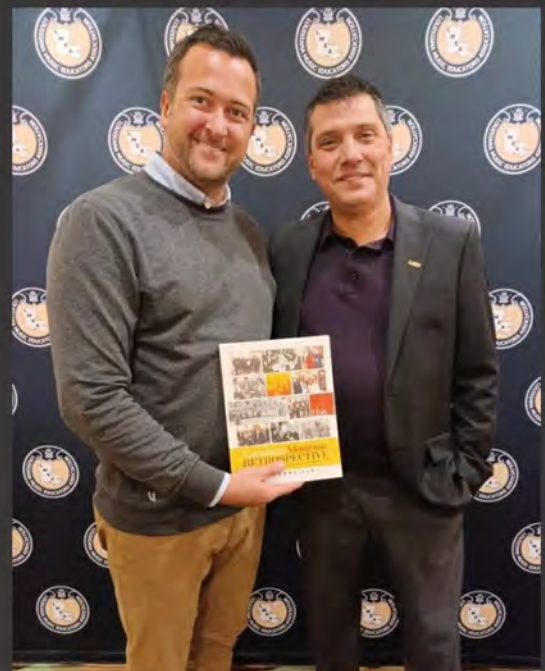
**[LMEA MENTORING PROGRAM LINK](#)**



[www.lmeamusic.org](http://www.lmeamusic.org)

LMEA PROFESSIONAL DEVELOPMENT CONFERENCE NOVEMBER 2023























# Submitting an Article to The Louisiana Musician

## 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:

September Issue: Deadline is August 1

November Issue: Deadline is October 1

February Issue: Deadline is January 1

Articles must be submitted in Word format to the LMEA Editor using the form below. Contact [Carolyn Herrington](#), Editor with any questions you may have. [ARTICLE SUBMISSION FORM](#)

***We look forward to hearing from you!***

## ARTICLE INFORMATION:

**Length:** 1 to 2 pages

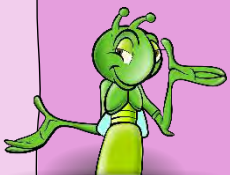
**Format:** Word (only)

**Pictures or Illustrations:** Up to six (6) pictures, examples, charts, or illustrations may be submitted.

**Author Information:** You will be required to upload a headshot and very brief bio.

**LMEA's Copyright Policy:** It is the author's responsibility to ensure that no copyright issues have been violated by the submission of an article, including images, examples, illustrations, and charts. The form, [LMEA's Copyright Policy for Articles Submitted to The Louisiana Musician](#), will need to be signed and uploaded along with any appropriate documentation (if applicable).

*Articles are published at the discretion of the editor and may appear in a later issue.*



**Today is a good day  
To have a good day!**

# LMEA AWARDS

LMEA sponsors several awards to outstanding individuals and outstanding school programs. Each of these awards is presented prior to one of the All-State Concerts at the Annual Professional Development Conference. Recipients will be notified by LMEA's Executive Board.

## Ensemble Awards

### Barbara C. Butler Award of Excellence – Choral

**Purpose:** To recognize quality high school and middle school **choral** music programs serving historically disadvantaged student populations.

**Deadline:** Submit recordings and form between March 1 and June 1

**Eligibility:** High schools are eligible in *even years*; elementary and middle/jr. high schools are eligible in *odd years*.

[Additional information and the registration forms](#)

### Robert L. Wilhite Award of Excellence – Instrumental

**Purpose:** To recognize quality high school and middle school **instrumental** music programs serving historically disadvantaged student populations.

**Deadline:** Submit recordings and form between March 1 and June 1

**Eligibility:** High schools are eligible in *even years*; elementary and middle/jr. high schools are eligible in *odd years*.

[Additional information and the registration forms](#)

### LMEA Standard of Excellence Award – Choral

**Purpose:** This award recognizes the results of quality teaching and superior performances in Louisiana high school and middle school **choral** music programs. The LMEA Standard of Excellence Award was adopted January, 2021.

**Deadline:** Submit recordings and form between March 1 and June 1

**Eligibility:** Middle schools are eligible in *even years*; high schools are eligible in *odd years*.

[Additional information and the registration forms](#)

### LMEA Standard of Excellence Award – Instrumental

**Purpose:** This award recognizes the results of quality teaching and superior performances in Louisiana high school and middle school **instrumental** music programs. The LMEA Instrumental Standard of Excellence Award was adopted October, 2019.

**Deadline:** Submit recordings and form between March 1 and June 1

**Eligibility:** Middle schools are eligible in *even years*; high schools are eligible in *odd years*.

[Additional information and the registration forms](#)

# LMEA AWARDS

## Individual Awards

### Hall of Fame

**Purpose:** To honor LMEA members who, by virtue of their contributions to music education and to LMEA, are recognized as being the most highly regarded professional leaders in music education in Louisiana. Nominees may be living or deceased, active or retired.

**Deadline:** May 1

### Outstanding Young Music Educator

**Purpose:** To recognize young music educators for their outstanding impact on student learning. This award may be presented to one or more individuals new to the profession who have served their students, communities, and profession in an exemplary manner. Nominees must have completed one year but not more than five years of teaching and be a member of LMEA. Nominations must be submitted by an LMEA member.

**Deadline:** September 1

### Tom D. Wafer Outstanding Administrator

**Purpose:** To recognize outstanding school principals, assistant principals, superintendents, and/or assistant or associate superintendents who demonstrate support for and commitment to high-quality arts education programs in their schools. The influence of such administrators is a major factor in improving music education in school systems across the state.

**Deadline:** May 1

### Outstanding Contributor

**Purpose:** To recognize an individual, organization, or corporation who/which has contributed in an extraordinary manner to the support of music education in the State of Louisiana.

**Deadline:** September 1

### Distinguished Legacy

**Purpose:** To recognize an individual for lifetime achievement of distinguished service to the profession, supporting the mission and goals of the Louisiana Music Educators Association.

**Deadline:** September 1

### 25-Year Service Pin

**Purpose:** To honor LMEA members' service and dedication to music education by presenting a 25 year service pin to any member who has completed 25 years of active membership in NAFME/LMEA.

**Deadline:** one week before the fall conference

# District Large Ensemble & Solo/Ensemble Forms

## ***All Forms: District Large Ensemble Assessment***

Large Ensemble Assessment Registration Forms

[Registration Form – 2023-24](#)

District Directors will let their directors know whether a district is using this paper form or a google form. DO NOT use a form from a previous year due to the many changes.

[Band Seating Chart Template](#)– Bring three (3) copies with you on the day of the assessment

Adjudication Forms

[Band and Orchestra Stage Performance Adjudication Form](#)

[Band and Orchestra Sight-Reading Adjudication Form](#)

[Choral Stage Performance Adjudication Form](#)

[Choral Sight-Reading Adjudication Form](#)

[Student Conductor Adjudication Form](#)

Standards of Adjudication Rubrics

[Band/Orchestra Stage Performance Adjudication Rubric](#) (grading criteria)

[Band/Orchestra Sight-Reading Adjudication Rubric](#) (grading criteria)

[Choral Stage Performance](#)

[Choral Sight-Reading Adjudication Form](#)

## ***District Solo and Ensemble Forms***

Registration/Entry Form

[District Solo and Ensemble Assessment Entry Form](#)

Adjudication Forms

Choral Forms:

[Vocal Solo Adjudication Form](#)

[Choral Small Ensemble Adjudication Form](#)

Instrumental Forms:

[Wind Instrument Solo and Ensemble Adjudication Form](#)

[Percussion Solo and Ensemble Adjudication Form](#)

String Forms:

[String Solo and Ensemble Adjudication Form](#)

Student Conductor Forms:

[Student Conductor Adjudication Form](#)

Forms to be submitted by event chair

Expense Voucher (check with district director)

[Schedule of Events and Ratings](#)

[Medal Request Form](#) (must be signed by adjudicator)

# LOUISIANA MUSIC EDUCATORS AWARDS

Official Suppliers For ♦ LMEA Medals

**Contact:**

**Scotty Walker**

**Executive Secretary**

**410 Holden Ave, Lafayette LA 70506**

**(337) 280-8678**

## DISTRICT FESTIVAL MEDALS

Medals with PURPLE Ribbons (Superior in Concert)

\_\_\_\_\_ @ \$2.50 each \$ \_\_\_\_\_

Medals with WHITE Ribbons (Superior in Sight Reading)

\_\_\_\_\_ @ \$2.50 each \$ \_\_\_\_\_

Medals with RED, WHITE & BLUE Ribbons (Sweepstakes)

\_\_\_\_\_ @ \$2.50 each \$ \_\_\_\_\_

**Sub Total \$** \_\_\_\_\_

(\$8.00 for 1-50 Medals, \$16.00 for 51-100 Medals, \$24.00 for 101-150 Medals) **Shipping \$** \_\_\_\_\_

**TOTAL including Shipping \$** \_\_\_\_\_

**Payment enclosed \$** \_\_\_\_\_

**Ship To:** \_\_\_\_\_

NAME

TITLE

**School Name:** \_\_\_\_\_ **Phone Number** \_\_\_\_\_

**Street Address:** \_\_\_\_\_

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

**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:**

**Scotty Walker**

**Executive Secretary**

**410 Holden Ave, Lafayette LA 70506**

**(337) 280-8678**

**Thank you, Advertisers!**

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