

The Louisiana Musician

The Official Journal of the Louisiana Music Educators Association

Volume 89 No. 1

September, 2023

CELEBRATE MUSIC 2023

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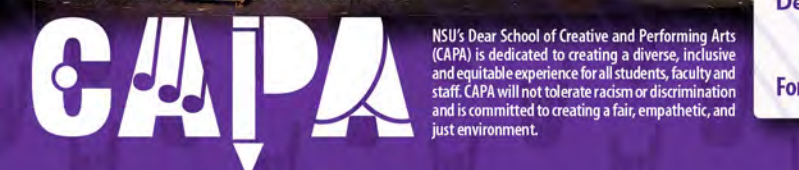
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FALL 2023 DATES TO REMEMBER

- September 16** **Young Performers Day**
Open to high school and middle school band members from all instrument areas including drum majors, colorguard, rifle, and dance line.
- September 18** **Guest Artist Recital: Duo Montagnard - Joe Murphy-saxophone, Matthew Slotkin-guitar**
- September 21** **Wind Symphony with the Boston Brass**
- September 26** **Natchitoches-Northwestern Symphony Orchestra Concert**
- September 30** **INSIDE VIEW AND SCHOLARS' DAY**
Juniors and Seniors are invited to this free event to explore the many aspects of NSU. Take part in campus activities, meet organizations, and meet all the people that will help with your transition from high school to college. Schedule an audition with the ensemble directors.
- October 11** **Jazz Orchestra Concert**
- October 20 & 21** **NSU Opera Theater Ensemble Performance**
- October 28** **Classic on the Cane Marching Band Contest**
- October 31** **NNSO Halloween Pops Concert**
- November 2** **Wind Symphony Concert**
- November 5** **Men's Chorus and Cane River Singers**
- November 6** **Percussion Ensemble Concert**
- November 7** **Chamber Choir and Lyrica Concert**
- November 12** **Jazz Orchestra Concert**
- November 9** **Chamber Winds Performance**
- November 29 - December 1** **Christmas Gala 2023 - A.A. Fredericks Auditorium**
Take a pick for which show you would like to attend and reserve your seat early, by calling 318-357-4522.
- December 5** **Chamber Choir Lessons and Carols - Minor Basilica (downtown Natchitoches)**

For scheduling and auditions: 318-357-4522 or nsumusic@nsula.edu



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DeRidder High School “Ambassadors in Blue” 41st Annual Marching Band Festival October 21, 2023

Cecil Doyle Stadium DeRidder, Louisiana

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Class B – enrollment 1-399

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Class AA – enrollment 700-1149

Class AAA – enrollment 1150-1799

Class AAAA – enrollment 1800 and above

Trophies will be awarded for the following:

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Sweepstakes - Groups who receive a superior in each area.
Grand Champion – Highest Scoring Band of the day
Reserve Grand Champion – 2nd Highest Scoring Band of the day

ENTRY FORM

Name of Band: _____ Director: _____

Email: _____

School Enrollment: _____ Classification: _____ Grades Represented: _____

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

Number of Busses: _____ Number of trucks/trailers: _____

*****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, 2023 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

[FESTIVAL ENTRY FORM](#)

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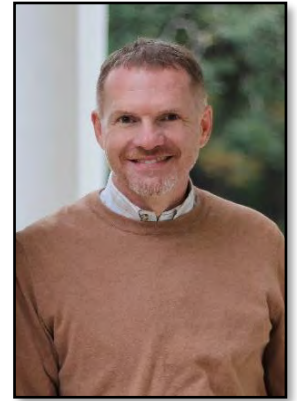
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Reports from Executive Board

From the President **Brett Babineaux**



LMEA Members,

Do you feel that your school life is slowly returning to normal? What about recruiting and retention in your music programs? Is that getting better? Are you still feeling the effects of Covid and its rapid destruction? What about all of the above?

As you might guess, everyone you talk to has a different story and answers to the questions above. I want you to know that LMEA is listening to your concerns, to your ideas, to YOU! In the coming months, you will hear more details regarding the inclusion of Middle School All-State groups, Large Ensemble Assessment revisions, and New Orleans Conference updates. This is all made possible because you spoke and we listened and worked together to be more inclusive, equitable, and welcoming, while still holding steadfast to our values, traditions, purpose, and standards.

To help us move forward as an organization, I'd like to officially welcome new committee chairs and board members. Aaron Theall, band director at DeRidder High, is the new District Director for District V, and Telly Higgins, band director at Archbishop Rummel, is the new District Director for District VI. Tony McCardle, Calcasieu Parish Director of Career and Technical Education, Visual and Performing Arts, and College Programs, has been appointed as the chair of the newly formed Administrative Advisory Council. Cory Craig, the 2023 LDOE Middle School Teacher of the Year, has been appointed to chair the Mentorship Committee. In May, our board voted to accept Denise Howell to be the new LMEA Conference Chair. Denise has already dedicated herself to the monumental, but exciting task of transitioning our Professional Development Conference and All-State Activities to New Orleans. Lastly, we officially welcome Scotty Walker as the new Executive Director succeeding Bruce Lambert who served LMEA in multiple capacities for over 40 years.

Speaking of conferences, here is your official invitation to come and CELEBRATE MUSIC with us in Baton Rouge from November 16th-20th.

I wish you all a most successful year. In the event that you need help, feel overwhelmed, or need advice, we are all here and are listening.

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So many ways
To
Connect!!

From the President-Elect *Lee Hicks*



Hello Colleagues!

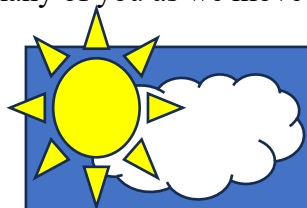
Welcome back to a new school year full of promise and opportunity. As music educators we are here to make a difference in the lives of others by sharing our passion for music. The impact music has on our daily lives is almost hard to believe. I don't think a minute goes by, for me anyway, without hearing music. Whether it is in the background of a television or radio commercial, a movie soundtrack, listening to the AM/FM or Digital radio stations, or if it's just something that pops in my head, I just can't fathom what the world would be without music. Our passion that each of us has for music is what brought us to the profession of music education in the first place. Through music education we can share that passion to enhance the lives of others.

There are several questions I have asked myself in the years that I have been involved with LMEA. These questions could certainly impact music education in our state and center around what our idea of music education is and who our music educators are.

- Are music educators only those who teach music in schools?
- Do we include the local piano teachers, guitar teachers, teachers at the local music stores, professional musicians who teach private lessons in your area?
- Do we include the music minister at a local church?
- What about the person running your local children's choir?
- How about musicians working with home school students?
- The community music leader teaching folk music, Cajun music, and/or multicultural music?

Of course, ALL of these are music educators! The music education community in Louisiana is so vast because we are such a culturally rich state. Music education can be seen in many facets of life throughout Louisiana because our state is home to so many forms of music, folk music, zydeco/creole music, Cajun music, blues, classical, brass band, and we ARE the BIRTHPLACE of JAZZ. We have so many music educators in our communities making a difference in the lives of others, young and old, on a daily basis that are not affiliated with public or private schools.

So, I guess the question should be, HOW can LMEA help support all of those music educators throughout Louisiana? LMEA should be about empowering ALL music educators! We can try to grow our membership by getting more music professionals involved with LMEA in order to encourage more musical growth in our communities around the state. And, of course, our school music programs have an enormous impact on our local communities. If we want to grow our organization and develop a larger community of music educators, we must work together to advocate for music in every school and every community to make a difference in the lives of all Louisianians. It's time to start a dialogue among our membership to begin moving in this direction to expand the vision of what LMEA can bring to our music education community as a whole. I look forward to discussions with many of you as we move forward as an organization.



**The best thing about the future
is that it comes one day at a time.**

From the Editor's desk Carolyn Herrington



Have you ever stopped to think about the moments or events that shaped your life forever?
As I ponder this thought –

The first life changing moment for me was:

- Choosing my faith – a constant and consistent companion that has always given my life a positive direction and hope.
- Choosing an instrument – never realized that I was choosing a life vocation.
- Choosing my husband – he is the best decision – my greatest fan and best critic.
- Choosing to raise children – the greatest joy – trumped by grandchildren!

The older I get, the more deliberate I become – when you begin to realize that you will not be on this earth forever and that you should choose wisely the events in each day. I lean on this verse.

Proverbs 3:5-6

⁵ Trust in the Lord with all thine heart; and lean not unto thine own understanding.

⁶ In all thy ways acknowledge him, and he shall direct thy paths.

What decisions will you make today? Do you know which decisions will shape your life forever?

Attitude

by Pat Deaville

*So much in life is attitude—the moods you shape and mold.
How you deal with the trials of life. Self-image that you hold.*

*Progress, success, and excellence start with a frame of mind.
But so do failure and anger. Life's deep dividing line.*

*You're not assigned to either side. It is a choice you make.
Choose positive or negative. Just which path will you take?*

*Know that the world does what it does. Will often push and shove.
Nurture a champion's attitude. Find ways to rise above.*

*When you wake up in the morning, you are undefeated.
Embrace the tests in front of you. Head high, the challenge meet.*

42ND

ANNUAL

Golden Tornado

MARCHING FESTIVAL

SATURDAY, OCTOBER 28TH, 2023 · MATT WALKER MEMORIAL STADIUM
SULPHUR HIGH SCHOOL, SULPHUR LOUISIANA

*CLASSIFICATIONS

(number of marching winds and percussion,
including front ensemble):

"B" 7-12 grade consolidated schools that march 7-8 graders, 1-40

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

"AA" 41-59

"AAA" 60-89

"AAAA" 90 or more

Please make your \$250 check payable to Sulphur High Band
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Contact (337)217-4430 ext. 2327, email mathew.mcmillen@cpsb.org

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Louisiana Musician RETROSPECTIVE

A History of the Louisiana Music Educators Association 1936-2023

P A T D E A V I L L E

The Louisiana Music Retrospective *A History of the Louisiana Music Educators Association 1936-2023* by Pat Deaville

About the Book

In Pat Deaville's new book on LMEA's history, he has researched The Louisiana Musician magazines dating back to 1937 and gathered "firsthand accounts" from the Ralph Pottle Collection at Southeastern Louisiana University.

Deaville utilizes two approaches to telling LMEA's story. He begins by revealing the history through the lives and contributions of its Hall of Fame inductees. The book's second half provides a detailed record of the Board of Director members with a plethora of news and notes from across nine decades.

Acknowledging that many city, parish, district, regional, and statewide organizations have also impacted music education in our state, Deaville includes information on those organizations that have cooperated directly with LMEA and held Ex-Officio positions within the LMEA Board of Directors.

There are hundreds of names included in his narrative. But Deaville dedicated the book to the thousands of Louisiana music educators who are not mentioned by name as they continually sacrificed so much for the betterment of their students, schools, and communities. They are the true heroes and heroines of this story.

About the Author



Pat Deaville served as an award-winning band director for twenty years. In 1993, Mr. Deaville left the rehearsal hall and embarked on a twenty-year administrative career, becoming the Supervisor of Music and the Director of Curriculum and Instruction for Calcasieu Parish. He was inducted into the LMEA Hall of Fame in 2003 and was honored with the *Distinguished Legacy Award* in 2022. Mr. Deaville's involvement with the Louisiana Music Educators Association included a thirty-four-year tenure on the Board of Directors with eight years as a District Director, twenty-five years as Chairman of the Professional Development Conference, and twenty-eight years as Editor of The Louisiana Musician.

Advance Praise from Reviewers

Finally, someone has accepted the difficult challenge of compiling a comprehensive history of the Louisiana Music Education Association. Researching back issues of the Louisiana Musician and minutes of Board of Directors' meetings, Pat Deaville chronicles a year-by-year history of LMEA, as well as its Hall of Fame. All members of the organization, past and present, are indebted to Pat Deaville for this important work. Bravo on a job well done! - **Arthur Hardy – LMEA President 1978-80 - Publisher of Arthur Hardy's Mardi Gras Guide.**

As always, Pat Deaville is on point. We are so fortunate to have someone in our organization who would not only share his knowledge of LMEA but painstakingly research the history of this great association. As we embark upon new challenges, it is so gratifying to reinforce the principles of what we have stood for and what we continue to stand for. We must continue to find ways of providing positive life-changing experiences for all in Louisiana. Thank you, Pat Deaville, for this Louisiana music education gem! - **Scotty Walker – LMEA Executive Director – LMEA President 2010-2012, 2020-2022.**

This is an absolutely phenomenal resource! Documenting the history of LMEA and all the devoted music educators who have volunteered countless hours to serve the student musicians of Louisiana is of the utmost importance, and you have done this with depth, clarity, specificity, and reverence. Hopefully, your book will become required reading for Louisiana music educators and even those well beyond our state lines. Thank you for your work. - **Doug Stone – LMEA Jazz Division Chair 2021-2024 – President of the Louisiana Association of Jazz Educators - Asst. Professor for Jazz Studies, LSU.**

Patrick Deaville's "The Louisiana Musician Retrospective" brings to life the heritage, contexts, and conditions that advanced music education in Louisiana. It is a fascinating resource that should be in the library of music educators, both beginning

and veteran alike, to have a deeper understanding of the values and purposes of LMEA as revealed through the lives of important figures and events that shaped LMEA's history from the beginning through today. I am excited to acknowledge the momentous nature of Pat's work, which is a tremendous contribution to our profession. - **Edward R. McClellan – LMEA Chair for NAFME Collegiate 2009-2024 – Rita O. Huntsinger Distinguished Professor of Music, Loyola University of New Orleans.**

We applaud Pat Deaville for his tireless work on this book, which commemorates the history and many personal highlights about LMEA. We, as music educators, owe a great deal to those who paved the way for us. You will surely want to get a copy to fully appreciate the positive and powerful impact of music education in Louisiana. - **Greg and Kristen Oden – LMEA Vocal Division Chair 2020-2024 – Music Coordinator, Ouachita Parish Schools.**

Pat Deaville's book, *The Louisiana Musician Retrospective 1936-2023*, is a must read to understand and appreciate the long road that was paved and the rich history of LMEA. The moment you start the journey you will quickly approach the pinnacles of our rich history that shaped future generations and appreciate the work that our founding members did for not only the directors, but the students. You will read names, view pictures, and hear stories that will captivate your attention to the end. – **Tony McCardle – LMEA Chair of Administrative Advisory Council - Director of Performing Arts, Calcasieu Parish Schools.**

It has been said that we cannot move to the future unless we understand the past. Pat Deaville has gathered an incredible collection of LMEA's past that reads like a novel. Never before have we had the history of our organization documented with such accuracy, insight, and reflection. Thank you, Pat, for allowing us to look back on our current history as well as taking us on a trip back in time to years gone by. – **Brett Babineaux – LMEA President – 2022-2024 – LMEA Conference Chairman.**

Bravo to Pat Deaville for compiling this book about the history of LMEA. I absolutely loved how the book was organized, highlighting different areas of Louisiana where music programs were flourishing, as well as a timeline for what was happening during each era. I also never realized that so many of our state's music educators originated from different parts of the United States, choosing Louisiana to start up their music programs and to establish the state music organizations that exist and thrive to this day. - **Robin A. Daigle – LMEA District III Director 2008-2013 – Music Instructional Coach, Lafayette Parish Schools.**

The Louisiana Music Educators Association owes Patrick Deaville a deep sense of gratitude for compiling a detailed history of the LMEA in ***The Louisiana Retrospective***. I first met Pat in November of 1983 at the LMEA Conference in Baton Rouge where I noticed that, during those few days, he seemed to be everywhere and always with a camera in hand. For the next 40 years, at any LMEA Conference, one would see Pat with a camera and always “clicking away”. Now I know why. Thanks to his desire to “record history” he has compiled a revealing story of the LMEA and one that any music educator from anywhere can appreciate. Most importantly, future generations of Louisiana music educators now have a document that helps them plan for the future as we must know about our past to look forward. Just within a few minutes of reading the first few pages, I learned a lot of information to which I had no prior knowledge. Thank you, Pat, for your many years of dedication to the LMEA and for your tireless work to bring this book to life. – **Bill Brent - Director Emeritus, Dear School of Creative and Performing Arts, Northwestern State University.**

Mr. Deaville has outdone himself with this fascinating look at the history of music education in Louisiana through the eyes of *The Louisiana Musician*. *The Louisiana Musician Retrospective* will prove to be a valuable resource for anyone wanting to understand our rich history of music education and the important educators that contributed in building our unique story. – **Tim McMillen – Performing Arts Consultant, Calcasieu Parish School Board.**

On an issue-by-issue publication schedule since 1937, the Louisiana Musician delivers isolated snapshots of the history of Louisiana music education. But for the grace and unique qualifications of Pat Deaville, we would be without the overarching historical perspective provided in a compilation of journal issues. Pat has so ably filled this void with a book that is beautifully structured, comprehensive yet not overbearing, and groundbreaking in its contributions to music education history. As a volume of both primary and secondary source evidence, it stands alongside the histories of other state music education conferences, and it contributes mightily to the broad history of music education in the United States. As such, Pat brings added significance to the robust Louisiana Music Educators Association. - **James Byo, Director and Matthias Professor of Music Education, School of Music, Louisiana State University.**

Copies of ***“The Louisiana Retrospective: A History of The Louisiana Music Educators Association – 1936-2023”*** by Pat Deaville will be on sale near the registration table at the November 2023 LMEA Professional Development Conference.



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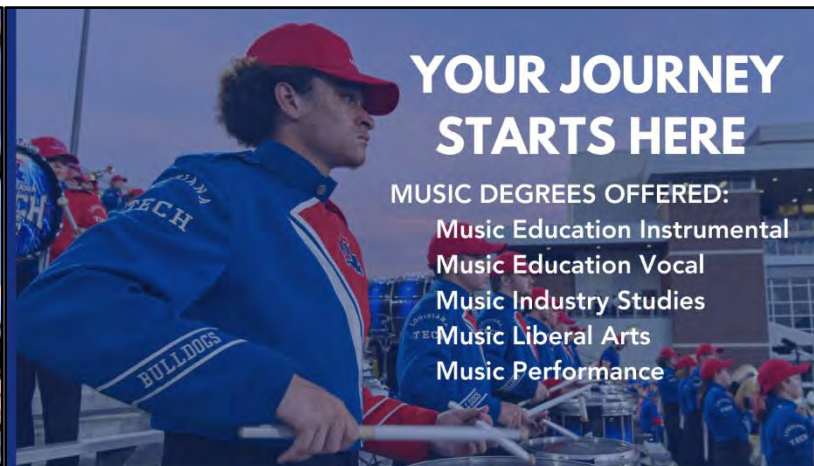
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2023 LMEA Professional Development Conference

November 16-20, 2023

Crowne Plaza Executive Center

4728 Constitution Ave., Baton Rouge

2023 CONFERENCE REGISTRATION:

Directors **with All-State members** MUST register for the 2023 Conference by November 1, 2023.

**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
1st Year Mentees**	Free
Non-LMEA members	\$95
College/University Students	\$20
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, 2023 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.

2023 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 are held at the Embassy Suites, 4914 Constitution Ave, Baton Rouge and the Holiday Inn Baton Rouge, 4848 Constitution Ave, Baton Rouge.

Learning Swing Feel or *How to Sculpt an Elephant*

by Antonio J. García

© 2000, 2005, 2023 Antonio J. García

Teaching someone how to swing eighth-note lines in jazz is comparable to dictating how much seasoning to include in fine food or what degree of color to mix in a painting. It's easier to describe what has gone *wrong*: too much spice, too faint a red. Swing eighth notes are the Holy Grail of jazz: the priceless essence of the developing jazz musician's quest. The following information applies to voice or any external instrument.

Defining Swing Eighths: Two Ways to Sculpt an Elephant

Swing eighths are the vernacular in the swing and bebop vocabulary. But in improvisational music, a musician might *choose* to avoid expressive possibilities that present technical challenges—including swing eighths.

There is no substitute for listening to the jazz masters—and even more importantly, for *imitating* them. I require my students not only to listen to but also to *scat-sing along in unison with* recorded swinging solos of the jazz masters that *they* pick (approved to be within technical reach). By doing so, they digest what's most important about jazz phrasing, thematic construction, pacing, dynamics—all the elements so difficult to learn out of a book.

Some visual artists may possess a great eye and skill for sculpting an image of, say, an elephant. But if others are good enough at knocking everything away that *isn't* an elephant, they'll also attain a fine result. It is said that Michelangelo approached sculpting "David" not as newly forming an image but as releasing the image already "captive" within the stone.

Similarly, I find that the most effective path for most students (along with listening) is to recognize and avoid what is *not* good swing style. By chipping away at the "stone"—the less-mature styles that definitely *aren't* suited to their goal—they are quickly left with a far stronger swing style.

"Anti-Swing" & Swing

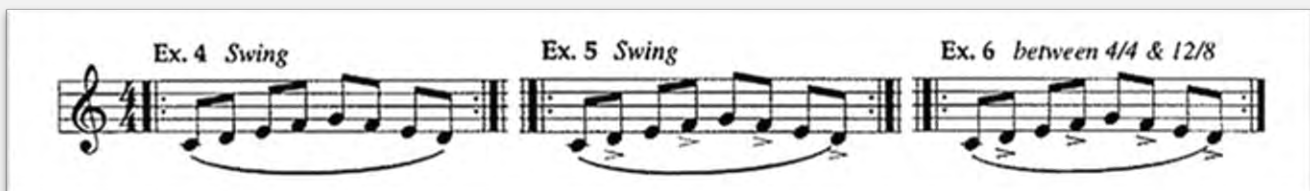
Students hearing a concert of their peers can usually identify when *others* aren't swinging. The three most common detractors hindering swing style in eighth-note lines are as follows:

- The eighths in the line are phrased awkwardly, typically in "short-long, short-long" groupings (Ex. 1).
- The downbeats within the eighth line are accented (Ex. 2).
- The eighths are either phrased evenly or (more often) as extreme triplets, quasi-12/8-feel (Ex. 3).



We can turn these three negatives into three *positive* instructions for the developing jazz musician:

- Play all eighths *long* unless marked otherwise, even if followed by a rest (Ex. 4). "Long" means that *no* decay or decrescendo in the sound is present. (For wind-players, this means that the line should be performed via one unbroken air-stream rather than by a series of puffs of air, whereas for a pianist, this means each note must be held down by a finger until the next note is struck.)
- Accent *upbeats* rather than downbeats (Ex. 5), unless otherwise prompted by leaps.
- Place the degree of swing-eighth feel somewhere *between* 12/8 and an even 4/4 or 8/8 (Ex. 6).

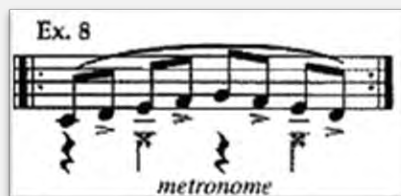


I require my students to demonstrate command of these three factors on a variety of scales and arpeggios. There's no need to banish the three "anti-swing" factors from one's vocabulary; they will likely be expressive tools at one moment or another. But it is critical to add these new skills. Since it's often difficult for anyone to be really sure they are effectively changing styles in the practice room, I encourage students to alternate playing one or two measures of "anti-swing" with one or two of the more mature swing styles (Ex. 7). By making "A/B samples," aural comparisons usually steer students in the positive direction.

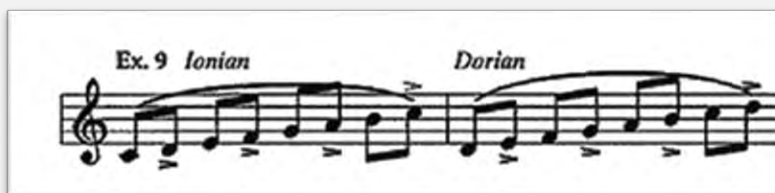


Scale Choices Within the Groove

An essential corollary to the above three instructions is that players be able to perform good swing style over a metronome sounding on beats two and four—the ground beat of 4/4 swing at a medium tempo. A metronome set to half note = 60 but initiated on the second quarter note of the measure, for example, imitates a drummer's high-hat on beats two and four (Ex. 8). This proves to be disorienting for many students—which is precisely why they're uncomfortable with a swing ground beat from a drummer and bassist emphasizing two and four.



Students can achieve some immediate goals by addressing only the first and second degrees of a major scale: Ionian and Dorian modes (Ex. 9). By doing so, students have to accent first *one* set of upbeat pitches (via Ionian), then the *opposite* set of upbeat pitches (via Dorian).



Repeated Notes

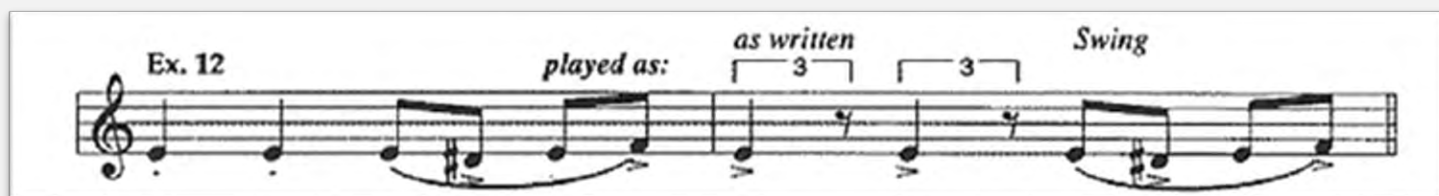
For many students, one of the biggest challenges is swinging repeated *single pitches* à la "Sweets Edison," "Lockjaw" Davis, Bennie Green, Count Basie, and other jazz masters. Students' attempts often phrase some note-groupings as unsustained, downbeat-accented, and/or in a 12/8 or even 4/4 feel (Ex. 10).



While eighth lines of same pitch are an idiomatic challenge to string and percussion instruments (piano, bass, guitar, vibes, and even drums), they often defy initial efforts by wind players as well. A useful approach is to swing a pitch alternating with surrounding pitches in eighths, then return to a measure of the single pitch in eighths (Ex. 11), thus modeling the latter after a style already attained.



Repeated short quarter notes are generally played short but *fat*. This stems from the father of all contemporary jazz phrasing, Louis Armstrong, who played his repeated quarters roughly two-thirds of a beat long, thus implying via the silence the missing, swinging eighth between the downbeat quarters (Ex. 12). This made his quarter notes swing more than his predecessors' short quarters of half-length or less.



Finally, rests are an essential element of jazz phrasing. By making the *rests* swing, an aspiring jazz musician can make the *notes* swing far better! This parallels visual art: persons drawing a single vine strewn around a light-colored pole will have far greater success when they recognize not only the shape of the leaves but draw the shapes created *between* the leaves, where the pole is visible. Such “negative space” defines the boundary of each leaf—just as rests define the shape and feel of the notes they surround in a swing line. To emphasize that negative space, place a tongue-stop at the end of all short notes: for example, in a series of four short, downbeat quarter notes, place a tongue-stop on each of the four following upbeats.

A Clearer Path

In summary, there remains no substitute for listening to great jazz musicians; but *imitating* them (vocally and instrumentally) is essential to effective growth. And while it's impossible to define swing eighths, it's far easier to define what *aren't* swing eighths and then seek the alternative. Be sure students can swing over a metronome on two and four at a moderate tempo, also addressing repeated eighth and quarter-note pitches, while shaping the rests to imply swing. If you require that students devote the same attention to developing swing feel as to learning tunes or chord progressions, you will be impressed by how much progress they can achieve in even a single semester of study.

This article is copyright 2000, 2006, 2023 by Antonio J. García and originally was published in Selmer **Bach Brass Notes**, 2000 and then the International Trombone Association **Journal**, Vol. 34, No. 2, April 2006. Read the full version online at www.garciamusic.com/educator/articles/swing.feel.html for additional text plus links to audio demos, additional musical examples, a translation in Chinese, and an hour-long “before/after” video demo with a student pursuing swing style. Find additional articles at www.garciamusic.com/educator/articles/articles.html.



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Mick or Sam?

by Deborah Confredo

Here we are again and how wonderful it is that we get to say that! HERE...WE...ARE...AGAIN! Although the temperatures outside remind us that it's not January, just like New Year's Day we begin again, greeting new students as they come through our doors and being joyful in seeing students who have become delightful fixtures in our programs. At the onset of a new school year, I have a question for you: who are you hearing...Mick or Sam?

At the beginning of a new school year, with the familiar sequence of back-to-school activities as we ease into our schedules with the comfort of putting on a favored old shoe, what tune is your earworm? Did you close the door on last year with a decided and satisfying click and a wiping of the hands ("There! That's done!")? Did you turn the lights out with relief to quickly pivot towards the refuge of summertime, leaving the last school year in a cloud of dust? Now that the new academic year is here, are you climbing into the 2023-2024 school bus and turning the key on an engine that has been idle and collecting cobwebs since May hearing Mick Jagger in your head singing *Start Me Up*?

Maybe, instead, you waved goodbye to your students but left the door ajar just a little bit. Maybe you left one or two lights burning. Perhaps you turned towards the summer to savor its powers of rejuvenation while still leaving some space to revisit your work from the last school year thinking about what will inevitably change in the year to come, what might remain constant, and how you can improve yourself and your program for children. Now that the new academic year is here, maybe you are touching the warm hood of the 2023-2024 school bus where the engine has been intermittently on and off all summer long with Sam Cooke in your head singing *Keep Movin' On*.

Although both tunes have their virtues, I would be willing to bet that most of us are singing along with Sam as we keep movin' on. Teaching music is so incredibly rewarding for all of us that it is hard to imagine any one of us completely turning off when summertime hits. Those wonderful and, at times, beautifully vexing young people are probably never too far from our thoughts after the school year ends. Over the summer, I hope that you took time to reflect on all of the good that you gave in the service of your student musicians last year. I hope that you applauded yourself and celebrated your contributions. I hope that you took the time to realize how much you meant and continue to mean to each and every child. I hope that you had the chance to relish your moments of success and take into account those times when you might have done things differently. I hope that these reflections helped you to prepare for today, when we must be our best for the new kids and those who are music room lifers. Our work as music teachers doesn't start and stop, depending on the calendar date. When we signed on to this life, we made a deep commitment to making the world a better place through music. That mission knows no end. On the first day of professional life, we sang *Start Me Up* and it's been *Keep Movin' On* ever since. Love ya, Mick, but Sam's got this one!

Have a great new year, y'all! You are rock stars, neighborhood heroes, and music leaders. You make a difference EVERY SINGLE DAY. Your students need you. Their lives are better because of you. Louisiana is better because of you. The world is better because of you. Our work as music educators is so vitally important.

Let's Keep Movin' On!



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.

Before the Downbeat

PREPARING TO TEACH BEGINNING BAND

By Rob Rabalais

We have all heard the Marine Band breeze through classics of wind band literature and new compositions that stretch the abilities of musicians and boundaries of music. All of the musicians in this ensemble were, at one time, beginners on their chosen instrument. It is likely they were taught by educators who used a wide variety of techniques to bring their students to a high level of proficiency. All of these teachers were obviously successful with whatever technique they chose to use and their success begs the question: Where to start?

Beginning band programs vary so widely throughout our country that no one method or technique is considered the right way of teaching. *Teaching, after all, is an art, not a science.*

That being said, there are techniques and procedures inherent to all quality instruction and these methods, although common sense and easy to overlook, should be the foundation of your beginning band program.

POLICIES, PROCEDURES AND PRACTICES

Successful and meaningful instruction begins long before you ever step on the podium. Students need instruction on classroom procedures, expectations, behavior in the rehearsal, the evaluation process, performance responsibilities, and concert etiquette. Your new students will not know what to do in this “foreign” world of band music and band etiquette. It has been my experience that children prefer routines in the classroom. Establishing routines will make beginners feel more comfortable since you will tell them exactly what to do and when to do it. Routines such as:

- How will the students come from their regular classrooms to your classroom/band room?
- How do you want the students to enter the band room?
- What will the students do once they are in the band room?
- Where will the students store instrument cases during rehearsal?
- What length of time will you allow for students to assemble instruments and prepare for instruction?
- Will students be allowed to play on their instruments prior to the beginning of instruction?
- How will students be allowed to ask questions during the lesson?
- Will students be allowed to leave their seat without permission?
- What lesson closure procedure will be followed?
- What procedure will be followed for students to return their instruments to their cases?

It is your responsibility as the teacher to put careful thought into the development and presentation of these topics. Carefully evaluate your individual situation and establish routines to use daily. A well-structured atmosphere will afford students more opportunities to become successful as well as helping you to become more effective. Take time long before you have students actually looking at you to develop comprehensive rules and procedures to make everyone’s life easier.

RECRUITING

STUDENTS

The most valuable element of a band program is the student. Unfortunately, not all students will be interested in studying music by joining a school band program. It is the teacher’s responsibility to attract as many students to the band program as possible.

Many prospective students are concerned about joining band because music is such a different subject than anything they have studied in the past.

Involving prospective students in band events will make them more accustomed to seeing and hearing the different components of the band. The seating arrangement of the ensemble, the actual instruments themselves, the sounds, the motions of the conductor and the “foreign” language used by the members all combine for some students to be an overwhelming experience. Having the prospective student see and hear these components on a regular basis might alleviate the concern and spark interest in joining the band.

Take time and visit places where the prospective students gather. For example, being present on their recess playground, in the cafeteria or at assemblies will increase your visibility and allow you to have opportunities to interact with them in a positive manner. You can begin to form a familiarity with these prospective students and they can learn about you.

The band department must be viewed as an integral part of the school community. If your school has older students in higher grades, concerts by these ensembles can surely provide positive experiences for the school community. Even though a concert of older performers is a welcomed experience, when performing for the perspective students, having ensemble members who are just a year older than the prospective students will resonate stronger with the target audience. When your beginning band students can perform recognizable songs, bring them to the younger students at the school and have them perform. This doesn't have to be a formal type concert. Bring a few students to the classrooms so they can perform "up close and personal," should permission be secured.

Full-scale concerts during the school day are wonderful and can become events that all students and their teachers look forward to attending. Arrange for the prospective student grade level to have preferential seating next to the ensemble so that they can see and hear everything. Have students in your ensemble perform on the instruments in a solo manner so that the perspective students can begin to form opinions on what instrument they would like to try to play. Publicize your band as much as you can at your school. Place posters in the hallways near the prospective students' classrooms announcing when the testing for band will begin. Posters of band instruments will remind the students of the choice they must eventually make. Announcements over the intercom system will cause the students to become aware of the upcoming testing and promote the band.

PARENTS

There are many ways to publicize and promote beginning band at your school. The parents of these students are an extremely important piece of the recruitment puzzle. Parental views of the band program will give fuel or extinguish the recruiting fire. The easiest way to influence parental opinion is to be visible to the parents. The positive aspects of a band experience is readily on display whenever parents attend any of your ensemble performances. Never miss an opportunity to show parents and students the value and significance of belonging to a quality band program.

Have a prospective beginning band parent meeting where the parents can ask questions and get answers to topics about the band. Technology of today allows such meetings to happen remotely and can be broadcast on a choice of several platforms. The teacher also can prepare a video lecture to post which will review information about the beginning band process and answer some standard questions you feel the parents may have. While videos or online meetings might be more convenient, I feel nothing replaces an actual, in-person meeting. Whatever type of meeting is decided upon, make sure to invite your administrators to the meeting. Attendance of an administrator confirms the image of the school endorsing the band and the band being part of the school community. Prospective parents will need to be aware of the band testing that is part of the recruitment process. Make arrangements with the classroom teachers to include a band newsletter to the parents in their weekly test folders or another means of conveyance that is sent home. These test folders are usually sent home to the parent on a specific day of the week, so parents will be expecting them. The newsletter should introduce you as the Director of bands and any other pertinent information about the selection process for band and the dates for testing. Never underestimate how vital it is to establish communication with potential band parents.

TESTING

SCOUTING

When I think of professional or college level sporting organizations, one of the many things they have in common is scouting. Seeking recommendations from the prospective students' current classroom teachers are helpful to the selection of the potential beginning band student. These teachers have been with the students for almost a full academic year and can provide information about the students' work ethic, attitude towards learning, behavior, and academic aptitude. This information will help you to gain insights about the students whom you've never met. Of course, the teacher recommendation should not be the sole determining factor in a student joining the beginning band. This information will help to give a preview of a student's willingness to approach new skills such as reading music and learning an instrument.

Prospective students should also be given a diagnostic pre-test before being enrolled into the beginning band class. Ideally, this pre-test should be administered at the end of the previous school term. There are several of these aptitude pre-tests available from a variety of sources. Do some research, choose the best components of these tests and make your own using the best parts for your pre-test. The pre-test needs to consist of an aural section of pitch as well as rhythm discrimination. The test need not be multiple pages of these items. Possibly ten of each discriminatory element will suffice. This will give you the teacher enough information to determine if the prospective student possesses these desired unique skills that will certainly aid them in beginning band class.

Next, these prospective students need to try and create sounds on the instrument mouthpieces. There should be a brief, instructional moment, where you demonstrate and give instruction on how to produce a sound on the mouthpiece, followed by the student actually attempting to produce a characteristic sound on the instrument mouthpieces. This is done in an effort to determine if there is a natural ability for a particular instrument or family of instruments. Once completed, the information gathered from these evaluations can be used to make an instrument recommendation for a student. Of course, this should not solely determine what instrument the student must play.

EVALUATIONS

When the beginning band has been formed and classes are underway, evaluations should become an integral part of the teaching and learning process. Students should be required to take and complete both written and playing tests throughout the instructional time. Having students complete written tests will give the teacher valuable information to determine if remediation or reinforcement is necessary. Playing tests give the teacher insight into the intangible concepts such as tone, tonguing and breath support, which are vital to the success of the student on the chosen instrument.

Playing tests should be given live in real-time in the classroom as often as feasible. The more the students perform, the more confidence will be gained. This will lessen the trepidation about playing the instrument solo in front of an audience. At this level, playing tests should not be designed to challenge the student to any great extent. Tests are to check for mastery of a concept and provide an opportunity to gain conviction that the student can play a band instrument.

As you can see, becoming a teacher of beginning band students is a daunting undertaking. These points are only a few of the many facets to consider when designing a successful program. I have even seen very accomplished directors of older students feel a sense of panic and anxiety when assigned to teach beginning band students. However, with careful and thoughtful planning, this monumental task can be conquered. Teaching a student to make music is truly a fulfilling assignment. We always must remember we are teaching a lifetime skill. Once a student learns to perform on an instrument, hopefully, a love of music will be instilled into their spirit and remain with them throughout their life.



Mr. Rob Rabalais is a retired band director and school administrator who spent 33 years in the St. Mary Parish Public School System. He earned his Bachelor of Music Education degree from Nicholls State University and has a Masters degree in Music from the University of Southwestern Louisiana. Additionally, Mr. Rabalais earned a +30 in Administration and Supervision. Bands under the direction of Mr. Rabalais consistently rated as superior at various festivals in our state. He was sought out as a clinician and judge throughout our state.

The Impact of Brain Research on Teaching and Learning Music

By Dr. Edward McClellan

Research in the field of neuroscience has exploded in the past decade. Although our knowledge of the way the brain works is still in its infancy, neuroscientists have made tremendous strides in music brain research over the past few decades. While psychologists and other researchers have completed examinations into what people do to become expert performers, neuroscientists have been studying the brain to understand what happens when people learn (Walter & Walter, 2015).

Music-making is an extremely complex action that involves many different brain structures (Altenmüller and Schlaug 2015, pp. 237–238). Music processing functions are distributed throughout the brain. The conscious perception of auditory, visual and somatosensory inputs relies on primary and secondary regions in the cerebral cortex (Altenmüller and Schlaug 2015, p. 237), while most other parts of the brain are intricately involved in the automatic or unconscious facets of music-making. One needs the motor control and coordination to enable dexterity at playing an instrument; the emotional centers of the brain and the neo-cortex have to communicate well with each other to enable emotional exchange through music; one needs the capacity to be creative; and special structures for remembering music are required (Levitin 2006, p. 220).

Brain-based learning (BBL) is a comprehensive approach to instruction using current research from neuroscience (McClellan, 2023). It draws upon the structure and functioning of the brain, scientific research about how the brain learns, and takes into consideration the rules of the brain for meaningful learning (Housain, 2011). The purpose of this article is to share research on the brain, ways that these findings influence music teaching and learning, and how brain-based learning can enable music teachers to effectively teach their students in the music classroom.

Learning Changes the Brain

There are growing indications that those who study music, particularly beginning at an early age, show neurological differences compared to those who have not had such training. The brain changes and adapts as a result of activities performed, such as practicing an instrument or singing, as well as environmental demands made on a person (Altenmüller and Schlaug 2015, 238). Musical practice changes not only the structure of cortical areas but also the strength of the white matter pathways that connect them. The microstructural organization of the brain's white matter (i.e., the connections between brain areas) differs between musicians and non-musicians, and these connections become stronger with more hours of practice in skilled musicians. These changes in brain structure are accompanied by changes in the way that musicians' brains process information (Karayanidis, et al., 2021).

Applying Brain Research to Classroom Strategies

Recent investigations have verified that we tend to remember best the information or experiences that are presented first. Information presented last is remembered second best. Recall of skills and concepts presented just past the middle of class is the weakest. These findings are known as primacy and recency in *serial position effect* (Reed, 2004; Terry, 2005).

Teaching Applications:

- Music teachers can capitalize on this information and teach the most important skills and concepts at the beginning of class when retention tends to be best.
- After the midpoint of class, make announcements, work in small groups, take a break, or change the pace.
- Plan to end class strongly with closure that is memorable and involves a review or a mini-performance of the piece rehearsed that day.

Repeat to Learn—Remember to Repeat

Repetition converts short-term learning to long-term learning. Learning is strengthened effectively through imitation that includes a twist to avoid boredom. Talking about an event immediately after it occurs enhances memory for that event (Brown, 2004; Squire, 2004).

- A short review of previous learning primes students for new learning. Reviewing scale degrees or a fingering learned previously prepares students for the next step.
- Repeat new concepts or skills using different music, different learning modalities such as visual or kinesthetic ways of teaching, or even by standing in a different place in the room.
- Repeat objectives every 10 minutes. Give mini-closure by restating the objective at the end of each activity or event in class and then again at the end of class.

Better Attention Equals Better Learning

The brain doesn't pay attention to boring things. The more attention the brain pays to a given stimulus, the more elaborately information will be encoded and retained. Information that best grabs attention:

- 1) is related to previous learning. The brain uses past experience to predict whether we should pay attention.
- 2) provides the big picture before details. The brain initially remembers overall emotional components of an experience rather than details.
- 3) is emotionally laden. When the brain detects an emotionally charged event, part of the brain (the amygdale) releases dopamine into the system which aids memory and information processing (Medina, 2008; Turk-Browne, Yi, & Chun, 2006).

Teaching Applications:

- At the beginning of class, briefly give students a verbal or visual plan to provide an overview of what will be learned so the brain can focus on learning rather than trying to multi-task to seek meaning.
- Connect new learning to previous learning. Students don't always see connections, so they need to be reminded of them to make learning relevant and to create associations between concepts.

Positive Experiences Affect Learning

Positive and successful learning activities stimulate the brain to reward itself through the release of hormones. The release of these hormones, such as serotonin and dopamine, is found to result in feelings of satisfaction (Medina, 2008; Turk-Browne, Yi, & Chun, 2006). Music activities stimulate areas on both sides of the brain and are associated with emotion, reward, and motivation (Blood & Zatorre, 2001; Brown, Martinez, & Parsons, 2004). Learning that occurs in a positive, safe, and affirming environment links new material with pleasant feelings so that recall of information brings back the positive affect.

Make Learning Relevant and Engaging

Students may not automatically understand why it is important to learn a fact or skill and may tune us out. Learning information that is personally meaningful to the learner is critical. Teachers can facilitate learning by connecting new learning challenges to students' interests and skill levels. Comprehension is enhanced through the application of relevant experiences and instruction which builds on prior knowledge (Braun & Bock, 2007; Caine, et., al., 2005).

Teaching Applications:

- Creative and successful teachers find ways to make connections of seemingly unrelated concepts to students' lives.
- Match music tasks with students' skill levels. This may mean stratifying group tasks into multiple levels of difficulty and matching students to their appropriate levels. When students are totally engaged in tasks with levels of challenge that match their levels of competence, they are likely to feel energized, satisfied, and happy. If tasks are too difficult, students feel frustrated; if tasks are too simple, they are bored.

Imitation Is a Primary Way to Learn

Good modeling of vocal sound, healthy habits when singing, playing instruments, and listening are essential in music classrooms. Studies with human subjects have led to the identification of *mirror neurons* (Doidge, 2007; Jossey-Bass, 2008; Steen, 2007). These are neurons that fire when humans see or hear someone performing an action or when we perform the action ourselves. Thus, the brain has built-in mechanisms that

help us learn by imitation.

Learning by imitation accelerates the process because the learner does not have to start from scratch. Through imitation, we can learn from experts. It is more difficult for a novice to imagine a finished product unless presented with a model.

Teaching Applications:

- Teachers should model behaviors they want students to emulate and provide high-quality examples of music performance. While this is self-evident, one should strive for a higher standard when working with novice or experienced musicians. If the only model a beginning clarinetist had was her own out-of-tune playing, she would never move toward the sound and look of an accomplished artist.
- It is not enough to model specific behaviors from time to time; rather, teachers should *constantly* model appropriate behaviors. Students are always observing teachers. It should always be a case of *do as I do* rather than *do as I say*.

Learning Encompasses the Emotions

While it is important to read and manage the emotional states of students in the music classroom, appropriate conditions of order such as honor, patience, forgiveness, and empathy must be taught as life skills to students. Whereas most students are not getting these taught at home, the teacher should offer quick, daily skill-building with blended-in-daily practice. Just as students learn well and behave better while in good emotional states, teachers must build social skills into every lesson. They should use social structures that advocate in cooperative learning, trust, and humility every day. For students who learn patience, attention, empathy, and cooperation will be better students (McClellan, 2023, pp. 90-91).

Finale

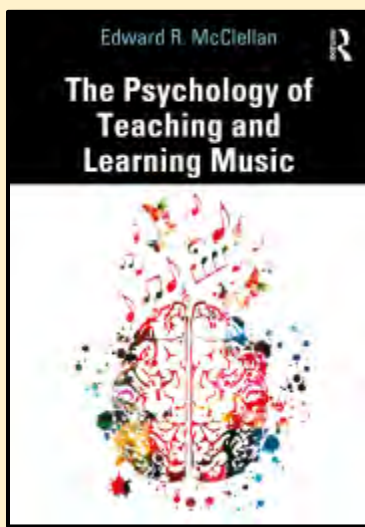
Neuroscientists have worked for over four decades to understand how the brain processes music, affects emotions, and changes brain development. Much of the research reveals a large number of benefits from music education including improvements in memory, language acquisition, executive function, and brain plasticity (McClellan, 2023). While many recent studies confirm what we intuitively sense works in teaching, research can also guide us to find new teaching strategies. These new approaches may engage students more effectively and lead to greater retention and deeper musicality.

As a profession, we are at the threshold of utilizing developing technology for studying how the brain functions and analyzing which music teaching strategies are most effective to maximize our efforts. These findings offer the beginnings of an evidence-based argument in favor of music education for every child (Collins, 2014, p. 4).

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- Dr. Edward McClellan's book *The Psychology of Teaching and Learning Music* was recently published by Routledge Taylor and Francis Group in June 2023.



**The Psychology of
Teaching and Learning
Music**
Edward R. McClellan

The *Psychology of Teaching and Learning Music* introduces readers to the key theoretical principles, concepts, and research findings about learning, and how these concepts and principles can be applied in the music classroom. Showing students how to apply the psychology theory and research in practice as music educators, this book provides a valuable resource for undergraduate and graduate music education students and faculty.



Integrating Solo/Ensemble into the Band Curriculum

By Merita Petrie

Band curricula at all levels are performance based. If students are expected to develop good tone qualities, good playing habits, good performance habits, and playing endurance, they must play their instruments regularly, and they must perform regularly. As Band Directors, we frequently focus on performances involving the full band, but the benefits of students participating in Solo/Ensemble should not be over-looked.

Importance

Solo/Ensemble can be a great tool and addition to a band program if utilized correctly. It can help develop confidence in newer players and can strengthen a program by reinforcing the value of personal responsibility and individual musicality. Students are responsible for their own scores in a solo event and are dependent upon each other in an ensemble event. There is no way to hide behind other section players. If executed correctly, a Solo/Ensemble Festival can raise the level of musicianship across an ensemble or band program.

Solo/Ensemble can be a great confidence builder for all students at all levels. It can challenge and excel those first chair and upper level students beyond what typical ensemble music will challenge them. It can be used to raise the level of weaker students by providing them music on their level with a specific end performance. It is a great way to keep those students who audition for honor band, but do not quite have the skill to make the group, motivated to continue working and practicing. Students will no longer be in competition with those top chair players whose skills may far exceed their own. They will only be in competition with themselves to play their specific music as well as they possibly can. Solo/Ensemble has no limit to the number of Superior ratings available. Students are not in competition with each other to earn recognition, they are in competition with their own musical abilities to attain a level of performance worthy of a Superior rating.

Considerations Before Hosting a Solo/Ensemble Festival

1. A good judge is essential to the success of Solo/Ensemble. When choosing someone to adjudicate, consider both the experience and reputation of the musician in question. The nearest university's Wind Ensemble director would be a very prestigious educator to judge Solo/Ensemble, but if that person's only experience is at the university level, they would not make a suitable judge for an elementary band program's Solo/Ensemble. Choose someone that is experienced and successful at the same level as the students that will be performing. This will ensure that the judge's expectation of the students' performances will be appropriate to the age and experience of the students. The overall goal when attempting an event such as this is to create a positive performance experience for students to grow as musicians.

If you are asked to judge Solo/Ensemble by a colleague, familiarize yourself with the level of experience of the students before adjudicating, so you can form appropriate expectations. A student with a year of experience on their instrument will likely not sound the same as a student with multiple years of experience, even if they are the same age. Provide helpful feedback to students to help them grow as musicians as they continue their musical journey. All students, regardless of their rating, should receive helpful feedback.

2. Students must have guidance when selecting music to perform, even older and more experienced students. Just like full ensemble music should be selected to highlight the strengths of the ensemble while still challenging their musical skills, music for Solo/Ensemble should be selected the same way. Not all students on the same instrument should have the same music because they do not all have the same strengths or need the same challenges. This is especially true for young musicians. They need guidance to select music appropriate for their experience and ability. Solo/Ensemble should be a positive experience for these students to build confidence.

Before assisting students with their music selection, the director must first make sure they have an assortment of quality music for students to choose from. Music for Solo/Ensemble should be instrument specific solos or small ensemble selections appropriate to the level of the musician. Students must be guided in this selection and not allowed to use their part from a full ensemble selection as their Solo/Ensemble selection. Students should also be guided away from popular or pop music, movie scores, and other similar options. While those are appealing and fun things to play, they are not the appropriate genre of music for Solo/Ensemble. Directors save full ensemble versions of those popular songs for Spring Concerts instead of Performance Assessment for the same reason.

There are several options and resources available to build a library of quality Solo/Ensemble selections for students to choose from. For younger musicians just starting out, there are many instrument specific solo books or multi-instrument compatible duet books available that correspond to the beginner method books used in class. These are a great resource to match the ability level of the beginning musician. For older students, the UIL solo list has a large and varied list of music for all instruments. Resources such as the SmartMusic program are also great tools to aid in the selection of appropriate music. Programs such as SmartMusic have the added benefit of built-in accompaniment tracks for students to use.

3. Students, particularly younger students, will need help to prepare their music for Solo/Ensemble. Students should be given a period of time between the selection of music and any given guidance or instruction to allow them to begin learning the music on their own. The music should not be so difficult that a student needs help to grasp the notes and rhythms. If that is the case, the music is too difficult, and easier, more suitable music should be sought out. The director should guide the young musician to extract as much musicality out of the performance opportunity as possible. Use this as an opportunity to teach dynamics, articulation, phrasing, shaping, and other musical concepts beyond notes and rhythms. Older, more experienced students should still receive guidance from the director before their adjudicated performance. They will likely need less instruction or guidance due to their experience level, but they should still receive feedback before being adjudicated. This is the same principle and logic used when having a Pre-Festival or seeking a colleague's opinion on the full ensemble's preparation prior to Performance Assessment.

At the very simplest introduction, Solo/Ensemble can be introduced in an individual band class or program. For smaller programs, multiple schools and programs can combine to share a Solo/Ensemble Festival. This can be accomplished using a centralized school as the performance location on a non-school day, such as a Saturday, to avoid missed classes or disrupting a school schedule. With all directors involved, this event can be a very helpful way to bridge the gap between high school programs and their feeders and improve student retention in band as they get older. Those top stand out students should be encouraged to participate not only in their school's Solo/Ensemble, but the State Solo/Ensemble Festival as well. This will give them an additional performance opportunity to receive feedback and improve.

As the director, be sure to promote and encourage students before the event, but also be sure to recognize students AFTER the event. Recognize students that received a Superior rating. Allow students to wear their medal on their uniform for the concert. Announce their accomplishment at the band's concert. Include an announcement the following morning for the school to hear. Elementary students in particular love that recognition, hearing their name announced. Try to get these students included at the school's end of the year awards ceremony. Promote the accomplishments and hard work of these students. As an added benefit, this will also shine a positive light on the band program as a whole and recognize the amount of work required of a class often categorized as "auxiliary" or "planning" when it is so much more. If the director makes a big deal out of the student's accomplishment, the students will make a big deal out of it as well.

To many directors, Solo/Ensemble can be seen as a daunting task to host. It is often shied away from because of the extra work required to host one that will most effectively benefit the students. If utilized and implemented correctly, the benefits to the program as a whole far outweigh the costs of the work put in to accomplish it successfully.



Merita Petrie is in her 14th year of teaching and is currently the Director of Bands at Caldwell Middle School and Gibson Elementary School. She is serving as Secretary for the District VII Band Directors Association and President for the Terrebonne Parish Band Directors Association. She received her Bachelors Degree from University of Louisiana Lafayette and a Masters Degree from University of Southern Mississippi in Instrumental Music Education. She has traveled the country as a member of the flute section of the John Philip Sousa National Community Band. She is the Assistant Conductor for the Houma-Terrebonne Community Band. She is also active as a flute soloist for church services and in community events such as Tuba Christmas and Louisiana Philharmonic Orchestra's Play Dat event.



“Music education has powerful and undeniable effects on student learning, achievement, and lifelong success.” Explore its benefits and ability to strengthen math, language, and analytical skills, enhance fine motor skills, prepare the brain for achievement, and develop persistence, attentiveness, intuition, emotions, and creativity. (*Music Matters*) As defined in ESSA, music and the arts are part of a well-rounded education.

[Arts Education Is Essential](#) – a unified statement from NAFME and 52 other national arts organizations

[Music Education and Social-Emotional Learning](#) – a brochure from NAFME and the CMA Foundation

[Music Matters](#) – a brochure jointly published by the Arts Education Partnership, CMA Foundation, and the NAMM Foundation

[How Children Benefit from Music Education in School](#) – NAMM Foundation compiled lists of benefits/facts including educational, cognitive, and social benefits and also quotes and testimonials

[Benefits of Learning and Playing Music for Adults](#) – NAMM Foundation compiled lists of benefits to adults including cognitive, social, health, education, quotes and testimonials

[Community Music Programs Enhance Brain Function in At-Risk Children](#)

[Brainvolts – Auditory Neuroscience Laboratory at Northwestern University](#) – Research on Sound and the Brain

[Music – Neural Encoding of Music](#) (Research from brainvolts) – includes an extensive list of links to research

[Music and the Mind](#) – video of presentation by Dr. Nina Kraus, Director of the Auditory Neuroscience Laboratory at Northwestern University at Sound Health 2018 (NIH – Kennedy Center)

[The Benefits of Music Education](#) – PBS

2022-23 STATE SOLO FESTIVAL

INSTRUMENTAL GOLD MEDAL WINNERS

*Lisa Doan
Breanna Miller
*Colin Acosta
Logan Doiron
Alex Spivey
Jaden Atkins
*Mikayla Bonds
*Jenzer Cordon
*Marcus Jenkins
Charlie Limas
Ryleigh Riggs
Sam Ashurst
*Cade Deroche
*Granger Evanco
*Jonas Johnson
Avery Kennedy
*Ian Meyers
Daniel Valentin
*Jenny Lee
*Kale Foreman
Dugan Hebert
Gordon Lepp
*Paul Kreamer

Barbe High
Benton High
Central Lafourche High
Central Lafourche High
Central Lafourche High
DeRidder High
DeRidder High
DeRidder High
DeRidder High
DeRidder High
Lafayette High
Lafayette High
Lafayette High
Lafayette High
Lafayette High
Lafayette High
Lafayette High
Leesville High
LRC High
LRC High
Ouachita Parish High
Vandebilt Catholic

VOCAL GOLD MEDAL WINNERS

*William Rhys
*Neely Khan

Baton Rouge Magnet HS
St. Louis Catholic HS

***Students with (*) were selected for the LMEA Virtual Recital
The recordings of their virtual concerts can be accessed from the
[LMEA Homepage](#).**

2022-2023

STATE SOLO FESTIVAL

INSTRUMENTAL MIDDLE SCHOOL

GOLD MEDAL WINNERS

Ethan Broussard	ARCA
Asian Moore	ARCA
Yasmine Weaver	ARCA
Eatin Whitney	ARCA
*Vance Collins	DeRidder Jr. High
Samuel Dairo	DeRidder Jr. High
*Carrie Haseldon	DeRidder Jr. High
Ava Haydon	DeRidder Jr. High
Gavin McNabb	DeRidder Jr. High
*Preston Naquin	DeRidder Jr. High
*Chamiel Boatman	LJ Alleman Middle
Micah Hebert	LJ Alleman Middle
Molly Margaglio	LJ Alleman Middle
Caroline McKay	LJ Alleman Middle
*Andrew Miller	LJ Alleman Middle
*Benjamin Robinson	LJ Alleman Middle
*Jack Vu	LJ Alleman Middle
*Sawyer Breaux	Lockport Middle
Fisher Adams	Lockport Middle

***Students with (*) were selected for the LMEA Virtual Recital**
The recordings of their virtual concerts can be accessed from the
[LMEA Homepage.](#)

Reports from Division Chairs

Band Division Chair

Ronnie Gleason



I hope you had a wonderful summer and that the beginning of the 2023-2024 school year has been fantastic. The annual LMEA Professional Development Conference, featuring performances by the Louisiana All-State Symphonic Band, conducted by Richard Saucedo, and the Louisiana All-State Concert Band, conducted by Sharon Laird, is scheduled for November 17-20, 2023. As part of the preparations for the All-State Band performances, the initial phase involves District level first-round auditions which begins during mid to late September.

Important All-State Band Information:

Your District Director will furnish you with crucial details regarding the first-round All-State Band audition. The process follows the same format as last year, featuring a live audition comprising 12 Major Scales, Chromatic Scale, Set 4 - Etude #1, Set 4 - Etude #2, and sight-reading. Your District Director will determine the date and venue for your auditions. The second round of auditions will be a live-monitored session, recorded and submitted for evaluation by the District Director or their designee. Sight reading will again be included in the second-round audition. The requirements for the second round are identical to the first: 12 Major Scales, Chromatic Scale, Set 4 - Etude #1, Set 4 - Etude #2, and sight reading. Please remember to visit the [lmeamusic.org](https://www.lmeamusic.org) website and access the link for the LMEA All State Set IV Cut Sheet.

<https://www.lmeamusic.org/wp-content/uploads/2023/05/Set-4-Cut-Sheet.pdf>

Rubric for All State Winds/Percussion Audition:

Wind Instruments:

- 30% Scales (2 points for each major scale, 6 points for chromatic scale)
- 50% Etudes (25 points for each etude)
- 20% Sight-Reading (20 points in total)

Percussion:

- 30% Major Scales, 4-Mallet Exercise, Rudiments:
 - Major Scales – 12 points (4 points per major scale)
 - 4-Mallet Exercise – 6 points (2 points per progression)
 - Rudiments – 12 points (3 points each)
- 54% Etudes:
 - Snare – 18 points
 - Melodic – 18 points
 - Timpani – 18 points
- 16% Sight-Reading:
 - Snare – 8 points
 - Melodic – 8 points

All-State Band Deadlines for 2023-24:

District Deadlines: District Directors will provide procedural instructions and establish the deadline for schools within their district to submit checks and student information. This deadline might be earlier than the state deadline.

Reports from Division Chairs

Saturday, September 30, 2023: Deadline for completing all 2nd round auditions and for districts to receive all student registrations and audition fees, overseen by the district director or their designee.

Monday, October 2, 2023 (by 11:59 pm): Deadline for uploading all 2nd round audition files (mp3) and student information via Google form. StINate Audition Coordinator will provide links to District Directors. By this date, District Directors must also confirm the receipt of all Release of Student Information forms.

Wednesday, October 4, 2023: Postmark deadline for District Directors to mail a check (payable to LMEA) to the State Audition Chair. Please send separate checks for each division's auditions.

Monday, October 9, 2023 (by 11:59 pm): Results for the All-State Bands and Orchestra Winds will be posted online. Please check ALL lists. Registration forms for selected ensemble students will open once rosters are posted.

Tuesday, October 10, 2023 (9:00 am): The hotel block for students and teachers will open at 9:00 am. Reservations within the Conference and All-State block cannot be made before this time. Visit the "All-State Hotel Registration" page for the most recent information, prices, and contact details.

Monday, October 23, 2023 (by 11:59 pm): All-State registration for students chosen for an ensemble must be completed by this date. Academic Award forms (if applicable) are also due.

Band Division Meeting:

Our yearly band division meeting is scheduled during the conference on Sunday, November 19, 2023. Kindly make plans to attend and consider suggesting nominations for upcoming clinicians and any other ideas you may have to enhance LMEA's service to you and your students. I am eagerly looking forward to meeting and conversing with you at the Conference.

Vocal Division Chair

Greg A. Oden



Greetings Music Educators of Louisiana:

I know that this year is going to be a rewarding one for each of you. I pray you all have had a time of relaxation and rejuvenation. Now is the time to continue rebuilding your programs and setting new and rewarding goals for yourselves and your students. Make a musical difference in your students' lives, and in so doing create lifelong music lovers, performers, and appreciators.

As we look forward to this year's All State Choir auditions and performances, let us keep our eyes on the prize that is ahead:

Students that learn to prepare a musical piece with nuance and precision.

Students that learn to gain confidence in themselves and are prepared to make a quality recording.

Students that understand that no matter what the judges say, they can take pride in their performance and themselves.

Directors, you all can make this happen---Preparation, Performance, and Professionalism can make all the difference.

Reports from Division Chairs

Dr. Andrew Minear, from Orlando Sings, will be our clinician for the Mixed Choir in November of this year. Dr. Minear was the Director of Choral Activities for The University of Alabama and has more biographical info on his website at <https://andrewminear.com/>.

Dr. Cameron Weatherford, from Lee University, will be our clinician for the newly named Treble Chorus. Dr. Weatherford is one of our own, and has received numerous accolades in the choral world. He is excited about returning to Louisiana and conducting this wonderful ensemble.

The 2023 All State Choir Audition piece for 2023 is “**O Vos Omnes**” by Pablo Casals, SSAATTBB, Tetra Music, TC128 (Sing Latin). **There will only be ONE selection for auditions this year.** The audition piece will not be performed on the concert. Each choir will learn six new pieces for the concert. **Also, each district will sightread in their respective Round 1 auditions.** This was voted on by the LMEA Board this summer.

INFORMATION ABOUT STATE LEVEL (2nd ROUND) AUDITIONS

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.
- All students will be required to sing major scales as part of the 2nd round audition.
- All students auditioning will sight-read a short exercise, which will be sent to the District Director by the Vocal Division Chair. It is the District Director’s responsibility to send this date to the Vocal Division Chair as soon as it is available.

Please refer to the LMEA website for a comprehensive breakdown of audition requirements.

DEADLINES for 2023:

- District Deadlines – District Directors will provide procedural information and set the deadline for receiving checks and student information from schools in their district. This deadline may be *before* the state deadline.
- Saturday, September 30, 2023 – All 2nd Round auditions must be completed by this date. All student registrations and audition fees must be received by the district.
- Monday, October 2, 2023 (by 11:59 pm) – Deadline for the District Director or his/her designee to submit all 2nd Round audition files (mp3) and student information via Google form. All links will be sent to District Directors by the State Audition Chair. District Directors must also confirm that they have received all audition fees and Release of Student Information forms by this date.
- Wednesday, October 4, 2023 – Postmark deadline for District Directors to send a check (payable to LMEA) to the State Audition Chair. Send a separate check for each division’s auditions.
- Monday, October 9, 2023 (by 11:59 pm) – Results for the All-State Choirs will be posted on this website. Check BOTH lists. Registration forms for students selected to an ensemble will be opened once rosters are posted.

Reports from Division Chairs

- Tuesday, October 10, 2023 (9:00 am) – Hotel block will open for students and teachers at 9:00 am. No reservations in the Conference and All-State block can be accepted prior to this time. Check the [“All-State Hotel Registration”](#) page for the latest information, prices, and contact information.
- Monday, October 23, 2023 (by 11:59pm) – All-State registration for students selected to an ensemble must be completed. Academic Award forms (if eligible) are also due.

The audition/rehearsal tracks (Thanks Jude Wilson and Sharon McNamara-Horne) are posted online on the LMEA website. **Sightreading will be provided to each district for use in their auditions.** Sightreading will be the tie breaker in the event of two singers receiving the same score.

The sight-reading material will follow the following criteria:

- There will only be skips within the Tonic (I) chord. All other movements will be step-wise.
- It will be in common time (4/4).
- The range will be no greater than the Sol (V) below the tonic (I) chord to the La (VI) above the tonic chord.
- The rhythmic difficulty will consist of whole, half, quarter, dotted quarter followed by an eighth note. There will only be quarter note rests.
- The example will be eight measures long.
- It will begin on Do (I) and end on Do (I)
- There will not be a pickup measure to begin with and will include no accidentals.

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)

Monday, October 9, 2023 (by 11:59 pm) – Results for the All-State Choirs will be posted on this website. Check BOTH lists. Registration forms for students selected to an ensemble will be opened once rosters are posted. **Tuesday, October 10, 2023** (9:00 am) – Hotel block will open for students and teachers at 9:00 am. No reservations in the Conference and All-State block can be accepted prior to this time. Check the [“All-State Hotel Registration”](#) page for the latest information, prices, and contact information.

The packets will be mailed to the schools 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. **Rehearsal Tracks will be provided as a courtesy for both ensembles. They will be available on the LMEA website after the choirs are selected.**

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.

Reports from Division Chairs

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 great year.

"Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything." – Plato

Jazz Division Chair Doug Stone

I hope your school year is off to a fantastic start! At the beginning of the school year, and many times throughout the entire school year, music educators are sometimes so overwhelmed with paperwork, organizational responsibilities, and emails that it can feel like teaching music is third, fourth, or fifth on the daily to-do list! As a word of encouragement, I want to share an observation I have made. In almost every interview I read or listen to with a legendary jazz musician, from Miles Davis to Maynard Ferguson, a reference is made to music teachers being one of the first, if not the *very* first, inspiration for these world-renowned musicians. YOU are those inspiring teachers. YOU make a difference in the lives of all of your students every day. Keep doing what you are doing and enjoy the fruits of your labor. Thank you for all you are doing for young musicians in Louisiana.



The 2023-2024 jazz audition materials (Set IV) 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 23, 2023. In most cases, district directors will have deadlines that allow time for final submission to LMEA by September 23, 2023. 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 with LMEA jazz, do not hesitate to email me at jazzdivision@lmeamusic.org.

Reports from Division Chairs

Drummer, composer, bandleader, and educator Tina Raymond, director of Jazz Studies at California State University Northridge, will direct the 2023-2024 LMEA All-State Jazz Ensemble. Tina recently served as a clinician at the Loyola Jazz Festival in New Orleans and it will be great for our most elite Louisiana jazz students to work with her in the intensive environment of the All-State Jazz Ensemble.

A little bit about Jazz All-State clinician Tina Raymond...Tina Raymond is an accomplished drummer, composer, bandleader, and educator based in Los Angeles, CA. A unique voice in the contemporary improvised music scene, Raymond blends traditional jazz vocabulary with African polyrhythm and classical percussion technique. Brian Zimmerman of DownBeat Magazine writes, "Raymond displays ferocious chops and a remarkable sense of balance." She has toured the US, Europe and Asia as a leader and sideman. Raymond is also a co-leader of Esthesis Quartet with Dawn Clement, Elsa Nilsson, and Emma Dayhuff.

Recent recordings include the acclaimed Esthesis Quartet debut album (Orenda 2022), Boom Sessions Volume III with Dan Rosenboom, Gary Fukushima, and Eric Revis (Orenda 2022), Trio Subliminal "Cinema Infernale" (Orenda 2022), Kuba Stankiewicz' "Music of Roman Statkowski" (Warner Music Poland 2021), Bobby Bradford's "Stealin' Home" (NoBusiness Records 2021), and Tina Raymond "Left Right Left" (Orenda 2017). Upcoming releases include Esthesis Quartet "Time Zones" (Ears and Eyes 2023) and Rachel Eckroth's Live at Sam First (Sam First Records 2023).

Raymond is the director of Jazz Studies at California State University Northridge, she received a DownBeat Educator Achievement Award (2020) and is president-elect of California Alliance for Jazz. Raymond has presented globally, and her teaching credits include Los Angeles City College, The Herbie Hancock Institute, University of Michigan, Bard College, and Idyllwild Arts. She received an M.F.A in Jazz (drum set) from CalArts in 2010, and a B.M. in double performance, classical percussion and jazz studies, from University of Cincinnati's CCM in 2008. She is an endorsed educator with Remo, Regaltp, and Sabian.

Orchestra Division Chair

Katrice LaCour

Welcome back everyone!

I hope everyone had a wonderful summer and is ready to start a new school year. LMEA is constantly evolving to satisfy the need of music educators across the state. I am very pleased with the efforts being made to encourage all genres and grade levels to participate at State Conference. The All-State Orchestra dates are Friday, Saturday, and Sunday November 17 – 19, 2023 with the concert performed on Sunday November 19, 2023.

With technology constantly advancing all auditions will be submitted in a digital file format (MP3) through the L.M.E.A website. Make sure you check the LMEA website under the orchestra tab for 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 Bob Gillespie from Ohio State University. Bob Gillespie is Ohio State University Emeritus of string education/string pedagogy.

All-State Auditions

This year the All-State Orchestra audition recording deadline is midnight September 23, 2023, 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



Reports from Division Chairs

currently using SET IV for this year's audition. Results will be posted Monday October 9, 2023, by 11:59p.m. on the L.M.E.A. website.

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.

NAfME Collegiate Division Chair Edward McClellan, PhD

Welcome to the 2023-2024 academic year! 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. The Collegiate Division has planned a variety of events and activities for the coming year!



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.



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. **CURRENTLY, PLANS ARE UNDERWAY TO HOLD THIS YEAR'S SMTE SYMPOSIUM ON MUSIC TEACHER EDUCATION ON THURSDAY, OCTOBER 12TH TO SATURDAY, OCTOBER 14TH, 2023 AT THE UNIVERSITY OF UTAH.**

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

2023-2024 LDOE Mentor Waiver Application to Mentor Resident Teachers

At the April BESE meeting, the Board approved a waiver for the Mentor policy for the 2023-2024 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 2023-2024 Mentor Waiver Application (<https://louisianabelieves.smapply.io/acc/l/?next=/prog/>) **opened on July 10, 2023.** 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:



The NafME Collegiate Summit Saturday, November 18 – Monday, November 20

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 2023 NafME Collegiate Summit provides a variety of professional development sessions for college students, and beginning and veteran music teachers.

Special General Session for All Collegiate Members Sunday, November 19th 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

Reports from Division Chairs

this informational and networking session. Share Best Practices of Leadership, Communication, & Networking among your peers and colleagues in the music education field.

Collegiate 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 \$20; Pre-registration forms are available on the LMEA website

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

Graduate Student Research Showcase Saturday, November 18th

The **Graduate Student Research Showcase on Saturday, November 18th** 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 15, 2023.

Early Career Professionals Sessions Monday, November 20th 9:00 am – 12:00 pm

On Monday morning (Nov 20), there will be specific sessions for Early Career Professions–Preservice Teachers, 1st Year Teachers, Teachers in their 1st 5 years. These sessions will include an Introduction to the LMEA Mentorship Program and sessions on the Journey from Resident Teacher to 1st Year Teacher, and First Years as a New Music Teacher.

Annual Music Teacher Education Breakfast Sunday, November 19th 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 19th 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 19, 2023. 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

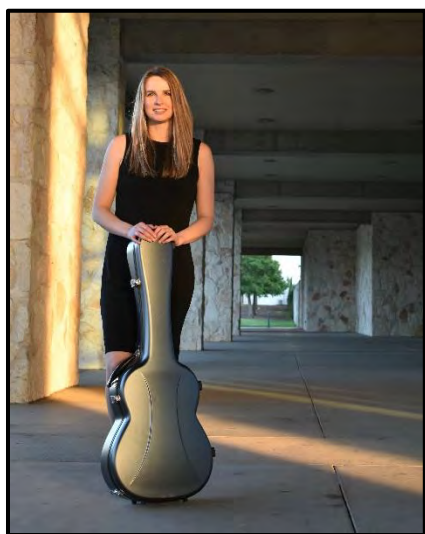
Reports from Division Chairs

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*



The guitar division is excited to have Dr. Janet Grohovac as our 2023 All-state Guitar clinician.



Dr. Grohovac is a member of the Ibison Guitar Duo and Austin Guitar Quartet. She has performed concerts in the United States, Mexico, Canada, and Switzerland. As a soloist, she has won or placed in multiple guitar competitions. Janet is also a passionate guitar educator. She currently directs the guitar program at Concordia College. She is frequently invited to universities and guitar festivals to give masterclasses and adjudicate competitions.

As we reach our third year of guitar all-state, excitement and growth are building. With clinicians of this caliber, we are sure to continue our growth. We look forward to seeing participants and concert attendees to share what a guitar ensemble is.

Elementary Division Chair *Keith James*

Hello elementary teachers! I hope your summer was restful and rejuvenating! As the school year gets started, we are finalizing the details of our November conference. The elementary participation has grown over the years and I hope to see this continue. To that end, I am excited to say that our keynote presenter this year is no other than Patrick Ware! Dr. Ware is a universally recognized national leader in music education and the current AOSA president-elect. I have had the pleasure of being in several of his classes and I can attest to the joy and creativity he brings to the classroom. He will be presenting sessions featuring body percussion, literature, jazz, and movement. Other elementary presenters will focus on technology integration, core arts standards, and literacy. We are truly finishing our last year in Baton Rouge “with a bang!” I can’t wait to see you there!



Reports from Division Chairs

Public Relations Chair

Joshua Stearman



Another new school year, and another year with Public Relations and Exhibits for LMEA. Every year as a teacher, I set goals for myself and my program, and it helps guide me as I start in August. This year with LMEA, I'm hoping to expand on some of the successes of our social media channels and continue to grow our reach. Last year during *Music in our Schools Month*, with the help of Slidell Jr. High choir director Emily Maurer, our public facing Facebook page reached hundreds of thousands of people, and some of the infographics were shared by people like the NAFME President, as well as well-known band composer Julie Giroux, along with being shared by bands, orchestras, choirs, and colleges across the United States!

From the Public Relations side:

- 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. I try to share as much news as I come across, but naturally because of my job and location, that can be very band-centric and St. Tammany focused—so please send me your choir, orchestra, and general music achievements!
- 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 in to a school board meeting. Within your district's policies, pictures of your students putting on a show choir performance or participating in an honor orchestra should be shared from school district social media. Shout from the hilltops everything your program does! In this day and age, 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!
- Finally, last year I began notifying Superintendents and School Board Presidents of teachers recognized by LMEA at our annual conference. These Hall of Famers, Standard of Excellence recipients, Robert Wilhite Award winners, and Barbara Butler award winners are often further recognized by their communities and districts, and even make the news! I'll continue to do this to further recognize the amazing teaching that happens in Louisiana!

From the Exhibits side, this is our last year in Baton Rouge before making the move to New Orleans, and I am constantly trying to respond to feedback and make a better exhibit space for teachers and exhibitors alike. I heard a lot of feedback from elementary and general music teachers last year about wanting more options in the exhibit space, especially for books and items like boomwhackers, Orff instruments, bells, and other items. I've reached out to new vendors, but I've also solicited current vendors to expand their offerings. We're also hoping to make a push towards students and parents to peek in the exhibit hall. 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!

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!

Elementary Music:

1. Naomi Kilpatrick – **Central Elementary**
2. Celli Bryan – **Pinecrest/Woodlawn Elementary**
3. Jamie Gill – **Sterlington Elementary**
4. Alex Heikkila – **Lakeshore/Jack Hayes Elementary**

Vocal Music:

1. Jamie Gill – **Sterlington Middle School**
2. Amber Klein – **Richwood Middle/High Schools**
3. Naomi Kilpatrick – **Calhoun Middle School**

Strings:

1. Kevin Berry – **East Ouachita Middle/Ouachita Jr./Ouachita High Schools**
2. John Pirkey – **West Ridge Middle/Good Hope Middle/West Monroe High Schools**

Band:

1. Coby Coco – **Ouachita High School**
2. Delaney Shuff – **Ouachita High School**
3. Dakota Sanson – **Franklin Parish High School**
4. Jackson Lair – **Franklin Parish High School**

“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 never have to deal with the pain of disappointment.” – Nick Saban

We wish them great success as they begin this year.

I read a great quote a few days ago that resonated with me.

When it comes to life, music, or anything... I love the process; it's the most enjoyable part of it for me.

Discipline isn't exclusive to behavioral elements of life but the way we do all things. This quote isn't directly associated with the idea of “winning” in its traditional setting, but rather creating a mindset and a desire to reach the goal that you've set... and while “winning” (whatever that means for anyone) is great... Winning the process and enjoying the process are the true wins. Everyone is in a different place in their process.

I love watching students be successful and achieve things they didn't think they could achieve... and we try to use that for teaching discipline to go to the next place. This is my addiction to the teaching profession and I hope that you have something like this each day.

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

Reports from the LMEA Board

District II

Aleisa Hudlow



Greetings from District II!

Welcome back to another year of making music with our students! While we always enjoy our summer breaks, the school year provides memories and experiences for us and our students that make it worth getting up and heading into work every day. Our students are why we do what we do, and I for one am excited to be back in the classroom with them!

LMEA has been hard at work this summer working on plans of how to proceed past Covid modifications and preparing for both this year's conference and the conference move to NOLA in 2025! This is a truly exciting time for music education in Louisiana, and I can't wait to see how everything comes together!

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! I am certain that your students are just as excited as mine to begin another year of making music! Every summer, I like to find a few quotes to help shape the mindset of myself and my students.

Here is what I picked for this year:

"To improve is to change; to be perfect is to change often."

"The secret to change is to focus all of your energy not on fighting the old, but on building the new."

"There are no traffic jams on the extra mile."

Reports from the LMEA Board

The first two quotes are for me. There have been many recent changes in all aspects of my life. Some, like the birth of my son Eli, have brought incredible amounts of joy and happiness. Some, like a principal change at my school, have brought anxiety and uncertainty. No matter what, change happens. It is important to always try to look at change as the potential for growth. LMEA has gone through and is continuing to go through lots of changes. Shaping our mindset to find the positives and focus on building the new will help make these changes easier and more successful.

The second quote is for my students. This is one of our mottos for the year in hopes to continue to raise the bar, exceed expectations, and engrain this characteristic into each student in our program. A true life lesson!

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 everyday.

Please be on the lookout for emails concerning upcoming meetings, events, and other information. And as always, reach out if you ever need anything.

District IV Jessica Fain

Welcome back!

I hope that you had a restful summer break and that you are ready to kick off another great year! As we begin another school year, take a moment to reflect on your “why.” When things get stressful and you get overwhelmed, remind yourself about your “why”. It is important to keep that as your focus throughout the school year!



I want you to know that members of the LMEA Board, along with several LMEA members, have been working throughout the summer on updating the criteria for district assessment, planning the 2025 conference, and updating the prescribed music list. It has been wonderful to see music educators from all across the state collaborating. I am very proud of the work that we have put in and look forward to sharing all of that with you soon.

At this time, the District IV [website](#) 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 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 concerning your particular division. Please use them as a resource!

- Orchestra Chair - [Chris Frazier](#)
- Vocal Division Chair - [Emily DeFoe](#)
 - *Don't forget they have their own [website](#)*
- Jazz/Guitar Chair - [Patrick Bordelon](#)

Reports from the LMEA Board

- District Honor Band Association President - [Eddie Hirst](#)

I would like to welcome all of the new music educators to District IV! Aside from the leaders listed above, we are blessed with an abundance of outstanding music educators. I would encourage you to join the [mentorship program through LMEA](#) or 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!

District V Aaron Theall

Welcome back!

As we begin this school year, I always like to take a moment to remember my teaching mantra: “I don’t just teach music; I teach THROUGH music.” Remember that many of our music students learn life skills in our classes and utilize them in everyday life such as discipline, hard work, teamwork, punctuality, posture, resilience, and many others. It is my pleasure to serve District V as the newly elected District Director. I aim to work closely with the Vocal Music Teachers Organization and Band and Orchestra Directors Association to increase active involvement in LMEA discussions by providing up to date information from the board. I hope to continue the District V tradition of being heavily involved and successful in Solo and Ensemble. I encourage more directors to participate in the State Solo and Ensemble event as it is a wonderful opportunity for our students to be heard at the state level.



District V has historically had some fantastic directors in multiple divisions who serve as great leaders across our state. I am proud to call District V as home to both Bruce Lambert, long time executive secretary to the LMEA board, and Pat Deaville, long time editor for the Louisiana Musician. These two gentlemen were recipients of the Distinguished Legacy Award, designed to recognize individuals for lifetime achievement of distinguished service to the profession, supporting the mission and goals of the Louisiana Music Educators Association. Each of them have played a significant role in my development as a music educator as I know they have done for countless others.

Being new to the LMEA board, I have witnessed some incredible collaborative work being done across our state. We are working hard to get ready for the many changes coming down the road in regard to the conference in New Orleans. I am extremely excited about some new endeavors and opportunities for our students in all divisions.

I look forward to seeing everyone in November at the LMEA conference. This will be our last conference in Baton Rouge, so we hope you can join us for some great clinics, ensembles, and vendors. It is also a great place to talk with fellow directors from across the state. District V Directors can find all of our event dates on the LMEA website (www.lmeamusic.org). If you have any questions, please feel free to contact me at the email listed below.

“I don’t just teach music;
I teach THROUGH music.”

Reports from the LMEA Board

District VI

Telly S. Higgins

Greetings From District VI

I hope things are well with you all. As we approach a very busy fall season, I would like for you to familiarize yourself with a few new faces in LMEA District VI region.



District VI Band

President - Kendall Griffin, Chalmette Elementary
Vice President - Kim Kessler, St. Clement of Rome
All State - Dominick Caronna, Brother Martin
High School Marching Fest- Randy Weaver (Ret), Brenda Castillo, Dominican High School
Senior High Honor Band - John Phelan, Haynes Academy and Nic Broussard Chapelle
Junior High Honor Band - Ronald Totoro and Nicole Lawnicki, Kenner Discovery
Elementary Honor Band - Samuel Tyree, John Adams Middle School
Jazz Senior High Band - Benjamin Bucholtz, Riverdale High School
Jazz Junior High Band - Jeremy Williams, Marrero Middle School
Large Ensemble Fest - Randy Weaver (Ret)
Sr. Hillary Festival - Brenda Castillo, Dominican High School
District VI Director - Telly S. Higgins, Archbishop Rummel High School

District VI Vocal

Kathryn Matherne, The Willow School New Orleans

District VI Strings

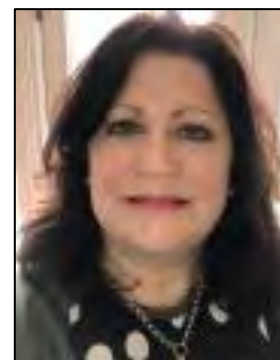
Carl Lacoste, Ben Franklin High School

As we gear up for the 2023-2024 academic school year, if you have any questions or concerns please feel free to email me thiggins@rummelraiders.com.

District VIII

Michele DesLattes

There is never a more exciting time to be a Music Educator in Louisiana than now! We have made it out of the last few years more...well, you add your "more." I would like to propose more creative, more resilient, and more persistent. I could not be more proud to work for and with some of the most dedicated educators in America. And, I could not be more proud to work for an organization that is as forward-thinking as LMEA. We are not the same as we were before; we have persevered and it has paid off.



This will be our last year to have a Fall Conference in Baton Rouge. Your Board of Directors voted unanimously to take the bold step to move our Conference to New Orleans in January 2025. With that decision comes more opportunities for music students at all levels in the State of Louisiana. Committees have been formed to think ahead to what Middle School All-State in all divisions will look like. Elementary opportunities can be seen on the horizon. New ways of making music are being discussed and you will hear more of the flavors of Louisiana

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music joining the sounds of traditional All-State Ensembles. My northwest Louisiana family has jumped on board with both feet to be a part of the move and although many of our friends down south were concerned about the distance we have to travel, we agreed that we would find a way. The time is here! Let's begin the process of finding that way!

Dates for Round 1 Band and Choir auditions and the LIVE, RECORDED auditions for Orchestra, Guitar and Jazz have been placed on the District Calendar. [See the Calendar HERE!](#) All Band and Choir students will be required to sing/play scales AND sightread for Round 1 and Round 2. This decision was based on several things. First, we need to prepare our students for Round 2 by giving them that experience in Round 1. Secondly, many of our scores are so close in Round 1 that more criteria is necessary to allow for those students who work the hardest to show their skills. Lastly, the stronger the musicians, the better the Ensemble. We can do it!

There are three ways that I will communicate information with teachers in District VIII.

1. Division Specific Google Group

- a. *Email comes from lmeadistrict@gmail.com
- b. *CHECK YOUR SPAM FOLDER, if you know I have your correct email address.
- c. *Reach out to me if you need me to check your email address.

2. Remind APP

- a. *[Click HERE to join!](#)
- b. *I will send a Remind message for quick reminders and quick info blurbs.

3. District Website

- a. *[Click HERE to go to the website!](#)
- b. *Everything you need to know about District level events can be found here.

I have worked hard on communication within our district and invite you to always check out lmeadistrictviii.org to access Registration Forms, see our District's deadlines, as well as find helpful information as you navigate throughout the year. Also, if you are new to our district, there is a form on the "HOME PAGE" in which you can introduce yourself and get your email address on our email list. Always feel free to reach out to me with questions, concerns and yes, even complaints.

Now, go and make beautiful music!

District IX

Stephanie Robertson

Greetings from District IX!

Over the summer, I had the honor of attending the 17th Annual Cecil J. Picard Educator Excellence Awards Gala. The theme for this year's event was "Beyond All Boundaries". This theme has been in my mind since the event because this is what we as music teachers have been doing over the years. We have been reaching beyond all boundaries, through storms, pandemics, and other trials. We have pushed beyond boundaries to ensure that our students receive the



Reports from the LMEA Board

best given the circumstances. I believe this year will be no different as we continue to move beyond the boundaries this school year!

Information regarding 1st Round All-State auditions can be found on our new district website - <https://www.lmeadistrictix.org>. Other important information, such as calendar of events, deadlines, and registration forms pertaining to our district can also be found on this site. Information regarding 2nd Round All-State audition process and event, state level news and events, and helpful resources can be found on the LMEA website - www.lmeamusic.org. I ask that you to please check the District IX website and the LMEA website regularly for updates throughout the school year. I along with our division chairs will also be sending out updates and information throughout the school year.

Division Chairs

Instrumental Chair – Joshua Stearman – jstearman@lmeamusic.org

Vocal Chair – Cassie Garrett – vocaldivision@lmeadistrictix.org

I appreciate your patience and support as I stepped into this new role of District Director last year. I am excited to continue to serve our district and to advocate for you. As I met with the board over the summer the common thread was, we want to hear from YOU the teachers. As we move into this school year, please do not hesitate to reach out to me with any concerns, comments, suggestions you may have so that I can be your voice. My contact information is below. We are stronger and better together!

I wish you the best this school year!

*Courage is not the lack of fear.
It is acting in spite of it.*

MENTORSHIP PROGRAM



Collaboration - In Person and Virtual
Classroom Management
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Advocacy
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REGISTER NOW

[LMEA MENTORING PROGRAM LINK](http://www.lmeamusic.org)



www.lmeamusic.org

Committee Chair Reports

Diversity, Equity and Inclusion James Square



Greetings and Welcome, Colleagues!

As we embark on another academic year, I hope that you as experienced teachers have arrived refreshed and reset as you stepped back into the arena. And to the “newbies” “rookies” “greenhorns” ... WELCOME to one of the greatest adventures of your life. Are you all ready to have fun? After all, isn't that the promise of every music teacher you've encountered? “Join _____ (insert your ensemble/music class of choice). You're going to have so much fun!” Yes, it will be fun for everyone when you make the necessary human connections FIRST before we get in a tizzy about the performance. It is NOT all about the music...at least in my opinion. Here's a theme that keeps ringing in our ears, and I hope that you don't mind me expanding it as “Maslow before Bloom (Cognitive), Simpson (Psychomotor) and Krathwohl (Affective)!”

DEIBA...what's this? Where did those new letters come from? Diversity...Equity...Inclusion you have heard of before and we have worked diligently inspect ourselves as an organization, so that we can dream, strategize, plan, implement, and truly address the issues of importance for all of us. The B and A are where the work continues: Belonging and Accessibility. I tip my hat to our executive leadership for all of the “behind the scenes and screens” work that has continued throughout the summer months. You will continue to see our organization evolve to serve as a true clearinghouse for all things “Music Education” over the next several years.

Paraphrasing from the February 2023 DEI article: “Looking ahead, where do we go as an organization? The DEI structural elements [can continue to serve as directional guides} in creating our “new normal” for the association. **Mentorship...Advocacy and Awareness...Underserved and Small Schools**. These are all crucial components for us to continue to consider and develop as we work to align the trajectory of LMEA with the strategic plan for NafME. Take a good look at this plan and see that each of the **CORNERSTONES** and bond together by the **KEYSTONE of Equity in Music Education**.” I do hope that you found some time to read over the plan and consider how this applies to your teaching practice. From many conversations I have had over the past few months, the focus has been on identifying some **root causes** of inequity in Music Education across the state. Here are some most frequently mentioned issues (problems which can have solutions!):

- **The need for aligned oversight of music programs by restoring the State Music Supervisor position, creating regional/parish supervisors, all working to support music as a core subject in our schools' curricula.**
- **The need for a legislative lobbyist to inform, influence, and advocate for school music programs.**
- **The desire for cumulative music learning opportunities at the elementary level (no child left behind...sounds cliché', but so very important); and**
- **The need for improved interaction between college/university and their surrounding elementary and secondary school music programs in many areas of the state**

Time for some research...it's always a good growth plan to look and think out of your box. Revisit the “\$100 Bill Race” in reference to social inequalities; take a look or two at this one “**See the Stripes**” [youtube.com/watch?v=KeOiykgwR60](https://www.youtube.com/watch?v=KeOiykgwR60); and take a peek at some thoughts from the **FWD Collective {For Women and Diversity}** group's DEIB “Dance Party Flowchart” and replace the party with music class, performing ensemble, and even professional organization...LMEA!

Committee Chair Reports

Again, dear friends, welcome to the 23-24 LMEA year! As the world has recently bade farewell to the incomparable Tony Bennett, I share this from one of his landmark ballads, “How Do You Keep The Music Playing”... *If we can try with every day to make it better as it goes, with any luck then I suppose, the MUSIC never ends!*

MUSIC IS EDUCATION!

LMAA Executive Director Bill Brent



*To all of our current and future LMAA Members,
WELCOME BACK to another school year!*

This summer we were fortunate to have our first in-person choir adjudication training at West Monroe High School. We'd like to welcome Jason Bowers of Louisiana State University on board as our VP of Choir. He led a very informative session with just over 20 choir directors in attendance. The choir division is off to a great start, we can't wait for you to join them!

LMAA would also like to extend a big thank you to Robbie and Vickie Freeman and Frank Saunders for hosting the choir directors along with over 30 band directors from throughout the state of Louisiana. If you haven't had a chance yet to check out one of our training sessions, they are open to all directors! You don't have to be planning to become an adjudicator to attend. Joseph Nassar (band division) and Jason Bowers (choir division) are sure to send you home with many new tools for preparing your band for district assessment.

If you have applied for membership and attended the training session in June, we are currently in the process of certifying past ratings. We look forward to welcoming almost 20 new choir and band members soon! We'd like to encourage District Directors to take a look at our Roster of Judges and add some of our new members on your adjudication panel this year! <https://www.lamusicadjudicators.org/roster.html>

For our current members, check out the LMEA Conference Schedule for our General Membership Meeting. We will have a meeting during the choir sessions and during the band sessions so both divisions have a chance to gather. We look forward to having our meeting all together when the conference moves to New Orleans in 2025. Also during this year's conference, we will be voting on a new President-Elect, Secretary, and Members-at-Large. I will be moving into Past President and Jessica Fain will be moving into the Presidency. If you would like to be involved with our board, please email Katie Codina at katiecodina@icloud.com. You can also check out the bylaws on our website for more information on the different positions.

<https://www.lamusicadjudicators.org/bylaws.html>



Best wishes for a fantastic 2023-2024 school year!

Article submitted by
Katie Codina
LMAA President

Tri-M State Representative *Lynn Burton*



The growth in last year's Louisiana Tri-M chapters is an exciting testament to the benefits of starting a chapter at your school! As a state, we saw 54% growth in the number of Louisiana chapters! The simple process of starting or renewing a chapter can provide life-long opportunities for your students in addition to great benefits for your programs (Junior Division: grades 6-8; Senior Division: grades 9-12). The NAFME Tri-M website is very informative and user-friendly. I would like to invite you to view helpful resources at www.musichonors.com/educators, or reach out to me at any time. Lynn.Burton@stpsb.org.

Last but not least, I would like to congratulate Helen Myers and Ursuline Academy of New Orleans for winning Louisiana's Chapter of the Year for the second year in a row!

I wish you all the best this new school year!



**IT'S NO
ORDINARY
SOCIETY.**

It's the only national honor
society for student musicians.



Committee Chair Reports

LALF

Ginny Medina-Hamilton



Our LMEA Louisiana Advocacy Leadership Force continues to explore opportunities to spread the word that music is essential. Last May, we sent a choral ensemble to perform for Louisiana Legislators and officials during their afternoon socials in Baton Rouge. Thank you to Beth Dupuy, Josh Martin, and the Hahnville choir for performing and handing out literature. Later in May, we hosted an exhibitors table at the Louisiana Teacher Leader Summit in New Orleans. We had the honor of speaking to many administrators and school decision makers about the importance of music education, and we raffled off a guitar and guitar learning tools! Getting to these conferences to just get our name and cause out for others to recognize is a big step in our journey.

Looking forward to continuing this momentum in the future.

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.

One person can make a difference and everyone should try. JFK

Mentorship Program Chairperson

Cory Joy Craig





"Stronger Together – the LMEA Mentorship Program"

"Hello there band, choir, orchestra, piano, guitar, elementary music and everything in-between teachers of Louisiana - I hope your school year is off to a great start as you get to see and know your students well this week.

I am Cory Joy Craig, the LMEA Mentorship Program Chairperson and a fellow band/jazz band/elementary music teacher who has taught guitar class, piano class, show choirs, drumlines, and jazz bands - all even at one school - in my first 4 years of teaching... I could not have survived and thrived without the relentless pursuit of mentors, becoming a "pirate" and stealing every idea, method, and activity I could find to benefit every one of my music makers.

We see it when we have our students work together - the stronger ones get stronger as they solidify the concepts and the less experienced get stronger with the one-on-one instruction. Better yet, the entire ensemble benefits and performs better together. This definitely applies to us educators as well!

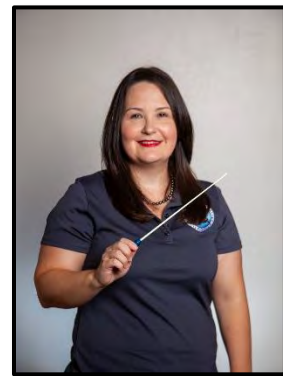
If you are an experienced choir, piano, band, orchestra, elementary music, and everything in-between teacher of 6+ years, please help mentor our new teachers (which hones in your own craft and strengthens our state as a whole!), click the link, see the requirements, and fill out or RE-fill out the *very brief* form!  We will help equip you to do so if you have not mentored before. <https://www.lmeamusic.org/educate/lmea-mentoring-program/>

If you are a fairly new choir, piano, band, orchestra, elementary music, and everything in-between teacher of 0-5 years who would like to have someone help guide and grow you (you don't have to do this alone!), please click the link, see the requirements, and fill out the *very brief* form!  <https://www.lmeamusic.org/educate/lmea-mentoring-program/>

***We hope to have music directors paired by the end of the week and cannot wait to see how this collaboration between directors will strengthen every student and every program in Louisiana. We are definitely stronger together. ***

You can always reach out to me if you have any questions, comments, ideas, or are needing help with teaching a concept, dealing with a school issue, or just need an ear to vent to. I will help out as much as I can. Good luck to you and please take 1 minute to fill out that form (I've timed it! It's that short - you won't regret it!)

LBA President Amy Kutz



Welcome back, esteemed band directors, from a well-deserved summer break. My name is Amy Kutz and I am excited to serve as the new President for Louisiana Bandmasters Association. As we gather momentum for the upcoming season, I want to extend my heartfelt gratitude to the Board Members and those who lent their support and expertise to make our recent LBA All-Star Bands a success.

<i>Ryan Benoit</i>	<i>Ryan Bourque</i>	<i>Eva Brown</i>	<i>Travis Carrell</i>	<i>Catherine Conrad</i>
<i>Colin Crawford</i>	<i>Erica Ernst</i>	<i>Caroline Francis</i>	<i>Marayna Garrett</i>	<i>Kylie Griffin</i>
<i>Victoria Lacy</i>	<i>Bailey Lanier</i>	<i>Evan McCormick</i>	<i>Trevor Moosa</i>	<i>CJ Pernici</i>
<i>Merita Pitre</i>	<i>Emma Prejean</i>	<i>Roland Smith</i>	<i>Randall Standridge</i>	<i>Tim Vasquez</i>

Your contributions, whether through meticulous planning, mentorship, or artistic performances, have left an indelible mark on our musical community. It is through your collective efforts that we continue to foster a spirit of excellence and camaraderie among our participants. Thank you for being the driving force behind the success of this event, and here's to another year of inspiring musical journeys together.

I wish to extend my sincerest appreciation to the faculty and staff at the University of Louisiana-Lafayette for their generous support in providing us access to their music facilities. Dr. Hochkeppel, Dr. Kulp, Dr. Hilliard, Dr. Landry, Mr. Breaux, and Mr. Harrelson, your willingness to open the doors of your facilities to us has been instrumental in enhancing our learning and musical experiences. Your selflessness and dedication to providing a conducive environment for our growth have not gone unnoticed.

I want to thank our esteemed clinicians, including Kylie Griffin, Randall Standridge, Dr. Jacquelyn Lankford, Dr. Jason Missal, and Dr. Brett Landry, for their exceptional dedication and expertise that have profoundly impacted our musical journey. Their exceptional guidance, patience, and remarkable teaching skills have provided our students with nurturing for their talents. I would also like to extend a special commendation to Nanci Smith, our Band Master of the Year, whose outstanding leadership and unwavering commitment have been instrumental in our organization's success and growth. Your passion for music and your ability to ignite the best in us has truly been inspiring. Thank you deeply, All-Star ensemble clinicians.

Lastly, thank you to all the dedicated band directors for entrusting us with their talented students at the LBA All-Star Band event. Your support of our organization and your commitment to nurturing these young musicians' potential is truly commendable. The impact of your support reaches far beyond the event itself, influencing the growth and development of these budding artists in profound ways. We are grateful for your partnership and the opportunity to collaborate.

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.com – for an application.

The dates for the 2024 LBA All-Star Band are June 2-4. We have secured Timothy Loest to be the director of our Wind Ensemble for our middle school camp! The site will be selected at a later date. Mark your calendars, visit

Reports from Associate Organizations

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!

LAJE President *Michael Brothers*



LMEA Members,

I hope everyone has had a smooth and successful start to their school year!

We had outstanding participation at the jazz festivals across the state this spring - The Fortier-Gerbrecht Jazz Invitational in February, the Loyola Jazz Festival in early March, the LAJE State Jazz Festival / Bill Evans Jazz Festival in late March and the ULM Jazz Clinic in April. Notable was the high participation rate of junior high and middle school jazz ensembles at the LAJE State Jazz Festival. This is an excellent omen for the growth of jazz education in our state as we look to the 2025 conference in New Orleans and the addition of a junior high / middle school all-state jazz ensemble.

I have exciting news to share about the LAJE State Jazz Festival / Bill Evans Jazz Festival. The entire festival will be moving to the Columbia Theatre in downtown Hammond in 2024, providing an opportunity for all participating schools to perform in this beautiful and historic venue. Dates for all four jazz festivals will be available at the conference in November, if not sooner.

With all-state auditions rapidly approaching, LAJE has created a set of tutorials to assist with preparation of all-state jazz etudes. These are available on the LAJE website - https://www.lajemusic.com/all_state_tutorials. Please encourage your students to audition and take advantage of these excellent reference materials.

Please remember we are here as a resource for jazz education. Feel free to contact me at any time to assist with your jazz education needs. My best wishes for the school year and I look forward to seeing everyone in November!

LA-ASTA



**Annie
Young-Bridges
President**



**David Saccardi
President-Elect**

CONSIDER ADDING STRINGS

Band directors! Before you flip (or scroll) past this section, stop and give us a moment. This column is for you! As you gear up for the new school year and welcome your students back to campus, we'd like to prompt your thinking on a matter close to our hearts: adding an orchestra class at your school.

Reports from Associate Organizations

All of us, regardless of vocation, have degrees in K-12 instrumental music; all band and orchestra teachers have completed the same degree requirements to teach in our state (give or take a credit here and there). Many of our schools offer “instrumental” music, which often translates to “band”, therefore not all the instruments are really being offered. We don’t bring that up to point fingers or levy blame on anyone! We’ve had the good fortune to meet many fine band AND orchestra directors across the state. What we’re suggesting is that if you have a thriving band program at any level, and your district or school doesn’t offer orchestra/strings, consider starting up a string program as a way to expand your instrumental music department.

When talking to band directors about this, we often hear a couple common refrains. Allow us to share some of the FAQs that come up:

- (1) *Won’t adding orchestra to the course offerings take students away from my band program?* The available data from NAFME and the American String Teachers Association (ASTA) suggests otherwise. Adding strings would be targeting a different portion of your school’s population that may not currently be involved in a music class. You may even find kids who already play stringed instruments at your school who study privately outside school or play in a local youth orchestra!
- (2) *I barely have enough funds to run a band program. How can I add orchestra? Aren’t stringed instruments wildly expensive?* It’s true, any instrumental music program costs money; however, running an orchestra program may in some cases be less expensive than running a band program. Many students can rent violins or violas from local music stores for the same prices as rental clarinets or trumpets. For the larger instruments like cellos and basses, a student model cello goes for about \$600 from local or online vendors like Shar Music or Southwest Strings, and student model basses start around \$1000. That’s less than many low wind and brass instruments, and certainly less than some percussion instruments.
- (3) *But I’m not a string player. How will I know where to start?* If you’re a trumpet-playing band director, you’ve already had to master information about an array of woodwind and percussion instruments; far more than the four bowed stringed instruments. Plus, there are numerous resources from ASTA and at conferences (*including our upcoming LMEA conference; look for us there!*) for non-string players teaching strings. Your local university will have string specialists on staff willing to help, and your district may also have a thriving string program at one or more of its schools. There are many fine orchestra programs already in Louisiana!

We hope that as you move into this new school year, you’ll give strings another thought. Building an orchestra program at your school will only enrich an already strong band program through efforts to include different students at your school and the potential musical collaborations like full symphony orchestra and Broadway musical pit orchestras. *It’s not an “instrumental” music program without strings!* The orchestra teachers of the state want to work with you to make this a reality, and we hope to partner with you in the coming years towards the betterment of all of our students. Happy new school year from your Louisiana string teachers!

See you at LMEA in November!



Hall of Fame & Award Forms



Tommy Burroughs
Hall of Fame, Chairman



Hall of Fame Exhibit LMEA 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](#)



Top Resources to Kickstart Back-to-School Season

Welcome back, music educators! Explore our highlighted back-to-school resources (previously known as the "NAfME backpack") below to support your year ahead. Whether you're a seasoned educator or embarking on your first year as a teacher, we've got you covered with helpful tools and information.

We are here to listen and help in any way we can. Contact memberservices@nafme.org with any questions or ideas.

Thank you for being a part of NAFME, we wish you a successful and fulfilling year ahead!

What's included in the back-to-school resources?

Explore the featured resources below by clicking on each section.

[Highlighted Back-to-School and First-Year Teacher Resources](#)

From innovative teaching strategies to classroom management tips, these curated articles, webinars, and blog posts from NAFME members will set you up for an exciting school year!

[Featured NAFME Membership Resources](#)

As a member of NAFME you have access to a number of exclusive resources. Make sure your membership is up to date — join or renew today!

[Professional Learning Resources](#)

Our comprehensive collection of webinars and research publications will help you earn contact hours and stay at the forefront of music education trends and methodologies.

[Upcoming Conferences and Events](#)

Browse the [NAfME event calendar](#) to find upcoming events hosted by NAFME, State Music Education Associations (MEA), and industry partners that match your interests, searchable by type and date.

[Advocacy Resources](#)

Learn how NAFME advocates for music education at the national level and find resources to be an advocate for your profession.

[Equity in Music Education](#)

Equity in music education is the keystone of [NAfME's Strategic Plan](#). Find academic articles, blogs, webinars, and more that address Diversity, Equity, Inclusion, and Access in the music education classroom.

[Publications and Research](#)

NAfME offers six publications for all members at all teaching levels and in all areas.

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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:

Scotty Walker

Executive Secretary

410 Holden Ave, Lafayette LA 70506

(337) 280-8678

The background of the slide is white with scattered multi-colored confetti. In the top right corner, there is a partial view of a Mardi Gras mask with orange, yellow, and purple feathers. At the bottom, there is a large, colorful illustration of a Mardi Gras mask with purple, blue, and yellow sections, surrounded by green palm fronds and yellow streamers.

Celebrating Music



Celebrating our Growth

*As we look forward to a
new conference space in New Orleans,
we celebrate who we are:
our past, our present, and our future.*

We're better together!