

The Louisiana Musician

"The Official Journal of the Louisiana Music Educators Association"



A LOOK BACK AT CONFERENCE 2022

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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.

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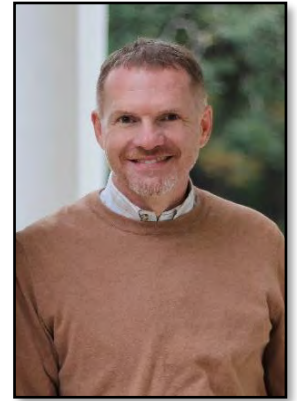
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Reports from Executive Board

From the President **Brett Babineaux**



Happy New Year everyone! I hope this year brings you and your family many blessings.

On New Year's Day, I did a quick Google search (for my own curiosity) on the origin of *New Year's Resolutions*. I found the answer to be a lot like most of the answers we find concerning origins. First, there is never just ONE answer. Two, it usually has a healthy balance of religious and secular meanings. Three, it is an exhausting rundown of theories, maybes, and guesses.

Personally, I have never been one to make a new year's resolution. Part of me just says, "I don't want to." Another part of me says, "I won't stick it out." The largest part of me says, "I'll just do the very best with what I have and strive every day to make those things better." I've had to work really hard to accomplish certain goals. Not many things came naturally to me. So, hard work was something that essentially became my resolution. I don't like to fail. I like to accomplish goals no matter how long it takes. There is a certain selfish pride I have in a completed job or task. As I grow older, I learn that having accountability partner(s) along the way helps me accomplish these goals, and helps keep me energized, and focused.

Consider some of the tasks we have before us:

- 2025 Professional Development Conference in New Orleans
- The addition of Middle School All-State groups
- The addition of Elementary All-State groups
- Post-Covid Assessments
- LMEA Hill Day 2023 Celebration at our state Capitol.
- Growing and strengthening our non-traditional music pathways
- Equal access to music across our state

It overwhelms me at times to consider the work that it will take so many people to realize all of this. How will all of this be accomplished? Two words...HARD WORK, right? Riding alongside these words would be perseverance, dedication, determination, communication, vision, planning, and relentless pursuit. I am so proud of our board which constantly displays these very characteristics. #bettertogether

How many times have we said to our students...*many hands make the workload light*?

I thank all of those who have already gotten their hands dirty with the work mentioned above. If you'd like to be involved in some of these wonderful and worthwhile projects, we'd love for you to be with us. Let us know how you'd like to be involved.

These are truly exciting times for music and music education in our state. The work is in front of us. I resolve to not stop until it gets done.

One person can make a difference, and EVERYONE should try.

JFK

Reports from Executive Board

From the President-Elect *Lee Hicks*

Hello Colleagues!



Happy New Year!!! Off we go in 2023, where we hope to continue our path towards “getting back to normal” or whatever that means these days. We have certainly endured a lot over the last few years, but through it all, we have learned so much about ourselves and our profession. In my opinion, we have truly learned how much our students mean to us and how much our programs mean to our students. Our profession took a hard hit during the pandemic because so many decisions were made without including music teachers in the discussion. We had to reach out to the decision makers to plead to them to include us in those conversations. Knowing that, as we move forward, we are now in a position where we must *all* advocate for the future of our profession and our programs. We must work together to ensure that music in our schools, school systems, and throughout Louisiana continues to benefit our students by giving our profession a voice at all times.

LMEA is here to help advocate **WITH** you. As professional music educators, our advocacy **must** include stakeholders in all concentrations of our profession working together for the common goal of making MUSIC a vital part of education in Louisiana. We need to establish a voice for music education that will be able to reach the highest level of educational decision makers in Louisiana. To do this, we will only be successful if we work **TOGETHER**.

We are aware that in the recent past LMEA has primarily been known for handling assessments, honor groups, and a professional development conference. As we move forward, we are committed to not only continuing those events but expanding them and expanding our outreach to involve more programs throughout our state while becoming more involved with promoting music education for the benefit of all of our constituents and students. With all of that in mind, we must all realize that the ultimate goal for LMEA is to bring music education to as many students in Louisiana as possible by supporting the people who see them every day, their music teachers.

Help Us, Help YOU! Please get involved in your LMEA district events by working together with your colleagues to run the various honor groups and assessments, collaborate with other teachers in your district about ways to improve our programs to best meet the needs of our students, and always be an advocate for music education. If you regularly attend your district meetings, invite a colleague who hasn't been to a meeting in a while to attend. Encourage others to be involved in the discussions of ways to improve what we do for our students and programs.

As music educators, we live busy lives and have a lot on our plate, but if we all pitch in a little to help our profession, maybe we can begin to build some bridges that will go over the walls that have kept us from having a voice at the highest levels for so long. We will only be successful in doing so by working together and continuing to grow OUR professional organization, LMEA.

Let's Grow!!!

**GOOD FRIENDS ARE LIKE STARS.
YOU DON'T ALWAYS SEE THEM, BUT YOU KNOW
THEY ARE ALWAYS THERE.
... OLD SAYING**

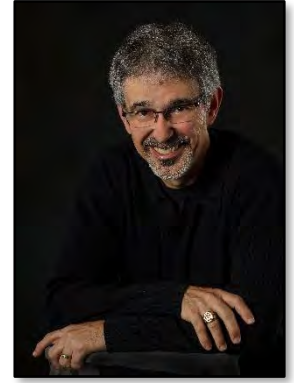
Reports from Executive Board

From the Past President *Scotty Walker*

It was a pleasure, as always, to visit with everyone at our fall conference. As Immediate Past-President I can say with enthusiasm that serving as conference registration chair has been a rewarding experience in every aspect. Special thanks to Michele DesLattes and Sharon McNamara Horne for making registration run so efficiently!

From this past fall conference we received the following candidate names for the offices of District Director:

District I	Robert Freeman
District II	Aleisa Hudlow
District III	Billy Hochkeppel
District IV	Jessica Fain
District V	Jordy Stanley
	Aaron Theall
District VI	Telly Higgins
District VII	Jim Trant
District VIII	Michele DesLattes
District IX	Stephanie Robertson



A link to online voting for District V will be sent via email by March 1, 2023.

Conferences held in even-numbered years (fall conference of 2022 etc.) are open to accept candidates for district director positions. Conferences held in odd-numbered years (fall conference of 2023etc.) are open to accept candidates for the President-Elect position on the executive board, and each of the eight Division Chairs – Band, Vocal, Orchestra, Jazz, University, Elementary, Collegiate, and Public Relations. Candidates and current chairmen in uncontested offices are finalized for the ballot pending board approval at the January board meeting.

Let us hear from you if you have ideas or comments that will be helpful to LMEA and music education in Louisiana. May you have a successful and rewarding spring semester!

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Congratulations! **Tony McCardle**

2022-23

Louisiana NFHS
Outstanding Music Educator



Tony McCardle has been selected by the National Federation of High Schools Music Committee to receive the Louisiana **NFHS Outstanding Music Award**. The National Federation of State High School Associations annually recognizes outstanding high school music directors, educators, supervisors, and adjudicators. The Citation is one of the highest awards presented by the NFHS in the fine arts. Nominees must exemplify the highest standards of ethical conduct and carry the endorsement of their respective state high school associations. Mr. McCardle has demonstrated and continues to demonstrate those virtues and is a credit to all those he serves.



Finding Your People: Learning and Teaching in Popular Music

By Steve Holley

The musical and educational benefits of using popular music in the modern music classroom are both far-reaching and multi-layered. By deepening the connections to the musical world beyond the often-siloed ways we approach school music, we stand to offer students a transformative musical experience that has the potential to be culturally relevant, musically valuable, and learner-focused.

I experienced this firsthand when I accepted my first teaching position at a school in Colorado. Although the program initially included only two jazz bands, by embracing popular music gradually yet authentically, interest in the program exploded! This surge allowed us to add multiple bands and courses focusing on the creative, recording, and performing aspects of popular music and the music industry. More deeply, this learner-focused approach translated into countless opportunities for musical growth, including numerous performances, tours, recording sessions, and clinics with Grammy Award-winning artists.



Quincy Ave – Steve Holley jpeg

As the students improved in their ability to organize the minutiae of the music rehearsal and performance process, I found I had more time to focus on the program's overall arc, my professional development, and my personal well-being. Moreover, this shift in our roles enabled the students to develop a greater sense of agency and self-confidence as they continued to take ownership of *their* band, *their* rehearsals, *their* performances, and *their* learning process.

Initially, I thought I was one of only a handful of teachers using this approach to music education; an approach somewhat removed from what I had experienced as a young

student-musician in band class...taught by my mother. Yes, my mother (a graduate of Ruston High School and Louisiana Tech University) was my first band director. I often look back on what I learned from her, *and* I also wanted to learn from and work with others who, perhaps, had experience incorporating popular music into the classroom. Then, the Association for Popular Music Education (APME) brought their conference to Denver.

The mission of [APME](#) is to promote and advance popular music at all levels of education, both in the classroom and beyond. APME was created to advocate for popular music education and its advancement as a discipline. The organization provides educational opportunities for teachers and students, honors the rich history of popular music, and critiques and explores innovative ways to create, perform, and teach popular music. APME also brings together those involved in creating, recording, performing, and teaching popular music at all levels, including higher education, elementary and secondary school music programs, music industry professionals, professional musicians, and other music education organizations. In short, I *found my people*.

As Vice President of [APME](#), I invite you to *find your people* at our conference in New Orleans, May 31–June 3, at our partner host institution, Loyola University. As part of our outreach to the local community, we are offering a FREE conference registration to Louisiana-based K–12 teachers. During the conference, you can join hundreds of K–12 music educators, professional musicians, college professors, music industry professionals, and students

in the Big Easy as we discover new ways of learning and teaching using popular music with the hopes of curating a transformative music education.

In addition, this year's conference will also feature the 3rd Annual APME LIVE Student Festival. This non-competitive festival features an encouraging educational atmosphere, offering K–12 and collegiate bands, songwriters, and music producers the opportunity to perform and receive feedback from an outstanding panel of professional musicians and experienced educators.

The conference will be offered as a hybrid event, and all presentations will be streamed live. If you're interested in attending only one or all four days of the conference, live or in-person, please reach out to Steve@PopularMusicEducation.org if you have any questions and to receive your conference registration discount code. Additionally, more information can be found on the conference page of the [APME](https://www.PopularMusicEducation.org) website, www.PopularMusicEducation.org.

On behalf of the APME team, I look forward to seeing you in New Orleans! Come on down and #findyourpeopleAPME



ABOUT THE AUTHOR:

GRAMMY® nominated music educator Steve Holley served as the Producer for the Commercial Music Program at the Kent Denver School outside Denver, CO, for nineteen years. During his tenure the R&B, soul, salsa, and jazz bands of the CMP were recognized by DownBeat magazine's Student Music Awards 15 times.

Steve holds a BM in Jazz/Classical performance a MM in Jazz/Classical performance from the University of Memphis and is currently a Ph.D. candidate in Music Learning and Teaching at Arizona State. His research focuses on how the experiences of the professional musician impact and influence their teaching practice in popular music learning spaces and placing a critical lens on ways of learning and teaching in popular music. You can learn more about Steve by visiting SteveHolleyMusic.com



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Every Expert Was Once a Beginner

by Deborah Confredo

Even after 42 years of teaching, I still have moments of feeling like a new teacher, with doubts and a bit of anxiety, particularly when I am teaching something new or something that I haven't taught in some time. If you're paying attention along the way, age grants us courage and wisdom. In moments of self-doubt, I end up settling into the assurance that I am a seasoned teacher and can figure things out. Assurance brings calm and helps reinforce the confidence that comes with having been around the block a time or two.

Doubt, anxiety, and uncertainty have naturally waned over the years, but on those occasions when they happen, I am reminded of how I used to feel *a lot* as a young music teacher. New and novice teachers often experience both sides of the confidence coin. On one hand, youthful naivete sometimes offers comfortable certitude - we don't know what we don't know. On the other hand, as awareness of expectations that seem out of reach grows, confidence can disintegrate. This is played out among our students, too. A beginner saxophone player might cheerfully honk along in sublime innocence, filled with the happiness that a shiny new instrument brings. After the first month or two of lessons, the ears magically turn on. That same kid now hears himself differently - the blissful sounds he has been making for the past few months are not quite as exquisite as he once thought. His little bit of experience has taught him discrimination - what is a good sound and what is not. It will take time, practice, and a thoughtful guiding hand for him to hone his musical skills. So it is with beginning and novice teachers who can benefit considerably from a mentorship program.

Mentor/mentee partnerships can go a long way in helping new and novice music educators to gain professional skills and to solidify the commitment to music teaching. Being a mentor or mentee can be extremely rewarding; it is a great way to nurture and be nurtured. Mentees can more easily adapt to a school climate and navigate curriculum, learn about a new community environment, successfully transition from student to professional, and strengthen the cache of teaching and rehearsal strategies. Mentors benefit from collaborative interactions with youthful and energetic new teachers, being reminded of best practices, learning new ideas, and feeling good about helping a colleague. In deciding whether to become a mentor or mentee, it's helpful to think about the process. Here are a few things to consider.

Being a Good Mentee

- **Reach Out:** Be courageous and ask for help, even when it's hard. Someone willing to partner with you is out there but unless you speak up, you might miss the opportunity.
- **Commit:** Once connected with a mentor, committing to the relationship is important. A mentor-mentee relationship that builds over time is likely to have positive effects.
- **Actively Engage:** The relationship is a two-way venture. Rather than being passive, mentees should expect to work *together* with mentors.
- **Be Yourself:** This is the best way to help a mentor. Let the mentor get to know you for who you are as a person and a professional. This will aid in the ways the mentor approaches the relationship.
- **What Do You Need:** Take stock of yourself, and when you do, be honest. What is working, what isn't? What worries you the most? What are you having trouble understanding or accomplishing? What do you think you can improve upon? Present these ideas to your mentor as you get to know each other.
- **Ask Questions:** You probably have many questions about how to become the best music educator possible. Don't hold back. Let your mentor know what's on your mind. Each question is "official"; when asked, you will get an honest answer. Be open to the official answer, even when it's hard to hear. This will help you to take responsibility for continued learning.
- **Get Comfortable with Observation:** At first, it might be hard to have a mentor watch you teach. It gets easier over time, especially when you remember that their mission is to help. They want you to succeed.

Through observation, they can be specific in what they observe and their suggestions for improvement. Your mentor is on your side.

- **Be Willing to Try New Things:** Your mentor might suggest some ideas that you may have not thought about. Give them a whirl and know that this experience is helping you to grow your teaching chops. And it's okay to disagree. Talk it out with your mentor and share why you might be hesitant. It's all about communication.

Being a Good Mentor

- **Respect and Trust:** Like all people, mentees deserve respect. Trust must be earned, of course. Trust and respect should be mutual in this partnership and maintaining confidentiality is an important part of the process.
- **Skilled Communication:** Successful mentors are often open, friendly, and encouraging. Sometimes mentors need to share feedback that a mentee might not be happy to hear. Politely deliver honest remarks, coupling criticisms with specific, manageable methods for improvement.
- **Learn by Asking and Listening:** Avoid sermonizing – this is a partnership! Asking and discussing can provide meaning and improve clarity. Use mentee answers and feedback to inform your interactions. Listening is as important as asking. Listen intently, actively and genuinely, and avoid interrupting. Take notes so you can recall important points in the discussion.
- **Empathy:** That you've been a beginner before will you help gain and demonstrate understanding. Remember that mentees' emotions are real and shouldn't be dismissed as trivial. Be proactive and initiate conversation, especially when emotions are running high.
- **Reflect – Together and Separately:** It's important to keep communications open as you discuss feelings, questions, successes, failures, approaches, modifications, and next steps. It can also be helpful to keep written notes or even do some journaling. Notes can function as building blocks for the next meeting.
- **Value:** One of the most often cited reasons for teachers leaving the profession is not feeling valued. Helping young teachers to grow their expertise can boost their sense of professional value and increase the likelihood that they remain in the profession. Mentees feel valued when mentors are there and available for them, regardless of whether it is in person or through another form of communication. Remember that mentors are *givers* of time, understanding, ideas, and wisdom.
- **Be a Good Partner:** A mentor-mentee partnership should be a two-way collaborative relationship. The mentee is a colleague.
- **Pop the Cork:** Don't forget to find the good stuff! Celebrate success together with your mentee, no matter how small it might seem. All successes can be used as continued points of reference as the mentee gains increasing confidence and expertise.

LMEA Mentoring Program

We are very fortunate that LMEA has an established mentoring program to connect experts with new and novice music educators. If you are a seasoned professional, consider becoming part of this enterprise and share your wisdom with the next generation. If you are a novice music teacher, consider reaching out to take advantage of guidance from some of our state's best and brightest. Yes, every expert was once a beginner. These beginners-turned-experts have much to share as mentors for beginning and novice teachers. Let's partner together to become better music educators.

To learn more about LMEA's Mentoring Program, visit: <https://www.lmeamusic.org/educate/lmea-mentoring-program/>



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.



*“Finding old music you used to love
is like getting in touch with an old friend.”*

UNKNOWN

Posture and Good Breathing Habits are the Cornerstone for Good Tone

By Quincy C. Hilliard, Ph.D.

In recent years, I have noticed that a majority of young bands (beginning and up to 3 years) have not grasped the two most important elements in producing a good tone: Correct Posture and Good Breathing Habits.

The correct **playing** posture is to have the students sit on the edge of their chair with both feet flat on the floor. They should not slump but sit tall. The key point in teaching posture is that it should be used when playing. I call it PPP – Proper Playing Position. Young students think that the correct posture should be done whenever they are in band whether they are playing or not. They must be taught that the PPP is ONLY used when playing.

Correct Breathing habits are a necessity in producing a good tone. Students should be breath deeply and use WARM AIR when playing. Try this experiment to show the difference between warm air and cold air. Have the students blow on the back of their hand. Next, have the students breathe deeply like they were trying to fog a mirror and blow on the back of their hand. Asked them which one was warmer. They will all agree it was the second one. This is the type of air (warm air) that must be used to play an instrument.

I cannot over emphasize the importance of teaching the students to breathe correctly. It is important to constantly REVIEW breathing drills WITHOUT the instrument throughout the first three years of student development. Start the drills without the instrument, then on the mouthpiece, and finally with the instrument.

Listed below are breathing drills that you can use with your students.

1. Have the students sit on the edge of the chair with the Proper Playing Posture and place their hands on their hips. Breathe deeply as if to fog a mirror then release the air by hissing. Repeat this drill many times. This drill can also be used at the start of rehearsal with older students to reinforce good breathing habits.
2. Have all students lie on the floor on their backs. Make sure their feet are straight out in front of them and their arms are at their sides. Now have them inhale through their nose for four counts. You will notice that when inhaling, their abdomen raises instead of their chest. This ensures good proper expansion of the diaphragm. Then have them exhale through their mouth for the same four counts.
3. Pretend to inhale a long string of spaghetti for eight counts and then exhale by hissing for eight counts. Repeat this exercise at least three times. Next, inhale for four counts and out for four counts. Repeat this exercise at least three times.
4. Have the students put their hands behind their head locking their hands together. Pull the elbows back. Next, try to take air into your lungs. It cannot be done. Now, try breathing deeply and release by hissing for four counts.

Hopefully, these breathing exercises can help you get started on the right track. Remember, PROPER POSTURE and WARM AIR are the cornerstones for developing good tone quality.



Quincy C. Hilliard's compositions for wind band are published by a variety of well-known publishers. In 2014, Hilliard received the prestigious Mississippi Institute of Arts and Letters Award in the Classical Music Division. He was also recognized with a second Global Music Award for his work as a composer. In 2012, one of his pieces, *Coty* (clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world.



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MOUTHPIECE SET-UP FOR SUCCESS

By Dr. Aubrey Shirts

The perennial problem with playing and teaching clarinet is “Why is it squeaking!?”

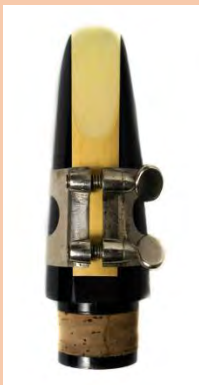
The list could include:

- Pads aren’t sealing
- Upper and lower sections not aligned
- Crack in instrument
- Fingers not covering tone holes
- Biting
- Loose embouchure
- Insufficient air support/direction
- Reeds
 - Too hard
 - Too soft
 - Chipped
 - Warped
 - Not soaked thoroughly
 - Not vibrating evenly
 - Not on mouthpiece correctly
 - The weather
 - Haven’t sacrificed to the reed gods lately

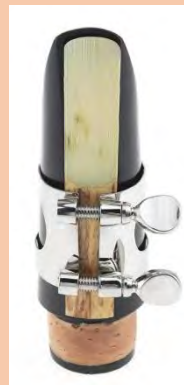
Probably a better question to ask when sounding a good tone is “What stars have aligned so that the clarinet isn’t squeaking?” Diagnosing and correcting clarinet tone as a non-player while running rehearsal can seem to be impossible. Here are some things you can teach your clarinetists that will set them up for successful sound production in the long run.

Set-up

Centering the reed on the mouthpiece and having the ligature (equipment that holds the reed to the mouthpiece) in the correct orientation and position are deceptively simple errors that make significant changes to clarinet tone. The reed should be centered on the mouthpiece, with a sliver of the mouthpiece showing above the reed, and a sliver of reed showing above the mouthpiece when looking at it from the opposite side. Here are some images of incorrect reed placement.

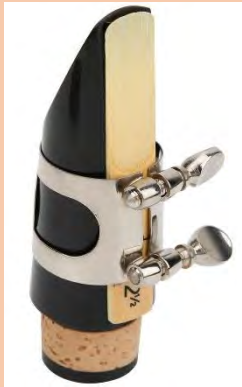


REED TOO HIGH



REED TOO LOW

Ligature position works in tandem with the reed. Because nothing can be simple, there are two variations of ligatures, screws on the reed and screws opposite the reed. However, the screws are ALWAYS on the right-hand side of the mouthpiece when the reed is facing the player. Sometimes students will turn the ligature around to “look fancy”, but doing so only decreases tone quality. There are high and low-quality ligatures of both variations of ligatures.



CORRECT SCREWS
FRONT LIGATURE



CORRECT SCREWS
BACK LIGATURE

Notice in both images that the ligatures are positioned so that the screws are either directly opposite or over the reed. The ligatures are also equidistant between the bottom of the mouthpiece and the bottom of the beak.



Many mouthpieces have indented lines to help players center the ligature correctly.

This picture shows what a too high ligature looks like:



Implementation

Armed with this information, how to get the students to use it? Initial instruction requires at least 10 minutes, adjusting for section size and experience levels. This could be accomplished during a sectional or masterclass. One aspect to reinforce is to never touch the tip of the reed! It is very fragile. If the reed needs to be moved down, use a wiggling, back-and-forth motion on the center sides of the reed. Reinforcement could be overseen as a quick “reed check” bell quiz by the section leader or other responsible student before rehearsal.

Ensuring the reed and ligature are correctly placed is time-consuming at first and requires focus. Through practice and repetition, accurate mouthpiece, reed and ligature assembly will help clarinets (bass clarinets and saxophones too!) achieve consistent sound production.



Dr. Aubrey Shirts teaches at the University of Louisiana at Lafayette, overseeing the clarinet studio and applied saxophone. Her professional engagements include the Grand Circle New Music Ensemble, the Utah Shakespeare Festival, Tuacahn Center for the Arts, the Neil Simon Festival and performing at ClarinetFest 2022 in Reno, Nevada

University of Louisiana at Lafayette
School of Music & Performing Arts – College of the Arts
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Students desiring to be considered for admission or scholarships may audition on one of our regular audition dates.

Spring Audition Dates

- February 13th
- February 20th, String Auditions and String Day
- March 3rd

Registration at 8:30am in the Angelle Hall auditorium lobby

Auditions begin at 9am.

To schedule your audition, please contact the Music Office at 337-482-6016 or email music@louisiana.edu



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CHAPTER SPOTLIGHT

Mount Carmel Academy
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“Tri-M Music Honor Society students from Mount Carmel Academy in New Orleans, under the leadership of sponsor *Luciano Correa*, can be seen enjoying a day of caroling. Mount Carmel Tri-M students with instrumental talents frequently serve the school by providing music at school events and assemblies. Members also participate in music-oriented service”



Lynn Burton
Tri-M State Representative



District Director Election Information

As of 12/31/2022, the Past-President reported receiving these nominations for the 2023 District Director Elections. District V has more than one candidate. Therefore, there will be an election held in March 2023 for this district.

In all other districts, there was only one candidate. The unopposed candidates were accepted into their positions for the 2023-25 term by the LMEA Board of Directors during the January 2023 Board meeting.

The new slate of officers will begin serving their terms during the May 2023 Board of Directors meeting.

District Directors 2023-2025

- District I Robert Freeman
- District II Aleisa Hudlow
- District III Billy Hochkeppel
- District IV Jessica Fain
- District V Jordy Stanley
 Aaron Theall
- District VI Telly Higgins
- District VII Jim Trant
- District VIII Michele DesLattes
- District IX Stephanie Robertson

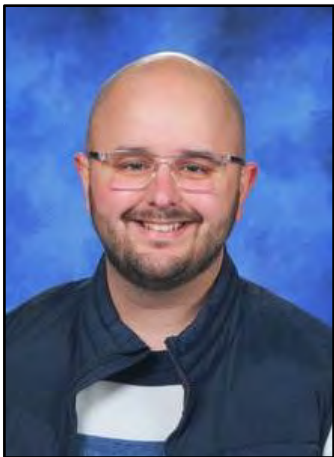
LMEA Officers to be elected in 2024 include:

- President (Nominee must have previously held an elected board position)
- All Division Chairs
- Public Relations

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

Nominations are open November 1 – December 31, 2023.

District V



Jordy M. Stanley

Candidate for District V Director

Mr. Jordy Stanley is the choral director at W. W. Lewis Middle School in Sulphur, LA. Entering his eighth year of teaching, Mr. Stanley has experience teaching both elementary and secondary music levels. In 2015, he graduated with honors from McNeese State University in Lake Charles, LA with a Bachelor of Music Education in Voice, Grades K-12. With one more summer semester of studying abroad in London, Mr. Stanley will graduate this year with a Master's of Choral Music Education from the Florida State University. Mr. Stanley currently directs three experience-leveled treble choirs, one tenor-bass choir, and a show choir at W. W. Lewis Middle school. His choirs perform in school programs/concerts, for community events, and out of state competitions. Mr. Stanley's choirs have received sweepstakes ratings every year at regional assessment. Students from his choirs have been accepted into the ACDA National and Southern Region Honor Choirs, LA-ACDA All-State choirs, and the District V Honor Choirs. Mr. Stanley believes that music education is not simply just singing notes and rhythms on a page but changing lives through music for a better tomorrow!

Currently, Mr. Stanley is the Chancel Choir Director at the Episcopal Church of the Good Shepherd. Mr. Stanley serves as a board member for the Louisiana Choral Foundation and is the Middle School Honor Choir Chairperson for District V. He was named the Vocal Music Educator for District V in 2020. Mr. Stanley's professional affiliations include Louisiana Music Educators Association, American Choral Director's Association, District V Vocal Music Teacher's Organization, Phi Mu Alpha - Sinfonia Music Fraternity, and Pi Kappa Phi Fraternity.



Aaron Theall

Candidate for District V Director

Aaron Theall is currently the Director of Bands at DeRidder High School. Aaron is in his 11th year of teaching, all of which he has taught both the DeRidder High School and DeRidder Junior High School bands. In his free time, Aaron enjoys playing in various musical ensembles on various instruments; Aaron plays french horn in the Lake Charles Community Band, tenor horn in the Calcasieu British Brass

Band, baritone saxophone in the Southwest Jazz Ensemble, and rings hand bells and plays french horn in the orchestra at First Baptist Church in DeRidder, Louisiana.

Candidate Bios:

Aaron is a 2012 graduate of Louisiana State University where he received a Bachelor of Music Education in instrumental music. In 2012, while attending LSU, he was named a Who's Who Among Students in American Universities and Colleges. In 2022, he was named a Top Professional in the Marquis Who's Who Publication as a Top Educator. He was also recognized in 2013 as a recipient for the Louisiana Music Educators Association's Outstanding Young Music Teacher Award. He is the recipient of the 2022-2023 District V Band and Orchestra Directors Association's Dr. Norman E Smith Band Director of the Year Award.

Aaron has served as an honor band clinician, both concert and marching band judge, and LMEA conference presenter. He served as the Vice President for the District V Band and Orchestra Directors Association from 2014-2019. In 2014, he joined the instructional staff of the Louisiana Stars Drum and Bugle Corps where he became the Assistant Corps Director for 2015-2018. He served as the Corps director from 2019-2021 and as the executive director for 2022. He is a member of District V Band and Orchestra Directors Association, Louisiana Music Educators Association, Louisiana Bandmasters Association, Louisiana Music Adjudicators Association, Phi Mu Alpha Sinfonia Fraternity, Pi Kappa Lambda music honor society, and Phi Beta Mu.

A link to online voting for District V will be sent via email by March 1, 2023.

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Reports from the LMEA Board

District I

Robbie Freeman



Happy New Year! I hope you all had a great Christmas break! Now we are all back in school, teaching with passion and purpose. If you're like me, you are reading music to decide what to play for Concert Band/Choir/ Orchestra Assessment. In addition, many of you have had or are preparing for your District Honor groups. By the time of this writing, our high school honor bands have concluded and wow what a great time! The clinicians, Steven Pederson and J.P. Wilson, were outstanding and provided our students with a wonderful musical experience. How awesome it is to be able to meet and make music together! May we never take for granted this.

Our **Band/Orchestra Assessment is March 16-17** at West Ouachita HS. Our **Choir Assessment is March 21-22**, also at West Ouachita HS.

Thank you for all you do for our students!

We will chase perfection, and we will chase it relentlessly, knowing all the while we can never attain it, because we are human and incapable of perfection. But along the way, we shall catch excellence. I have no interest in being mediocre.

Vince Lombardi

District II

Aleisa Hudlow



Greetings from District II!

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

Large Ensemble Assessments for District II

- Choral – March 28 at Tioga High School – Kelsey Nogie, Chairperson (kelsey.nogie@rpsb.us)
- Instrumental – March 29-30 at Tioga High School – Aleisa Hudlow, Chairperson (aleisa.hudlow@npsb.la)
- Entry form and payment deadline – Wednesday, March 1st to your respective Chairperson

Reports from the LMEA Board

Solo and Ensemble Assessments for District II

- Instrumental – February 18 at Tioga High School – Antonio Suarez, Chairperson (antonio.suarez@rpsb.us)
- Choral – March 3 at Bolton High School – Lisa Benner, Chairperson (lbenner@lsmsa.edu)
- There may be other Solo and Ensembles scheduled throughout the semester as needed

Other Notable Dates

- District Honor Band - January 19-21 at Pineville High School - Rachel Morgan, Chairperson (rachel.morgan@rpsb.us)
- District Honor Choir - February 3-4 at Tioga High School - Kelsey Nogie, Chairperson (kelsey.nogie@rpsb.us)
- District II Meeting - Monday, May 8 via Zoom - Aleisa Hudlow, Chairperson (aleisa.hudlow@npsb.la)

What we do and provide for our students is invaluable. However, it can also be stressful and difficult; most worthwhile things are. Reach out to each other for advice or a sympathetic ear. Build each other up and support each program. We are all bound together by our love of music and education.

Also, please feel free to reach out to me, whether for information or a friendly chat. I'm here to help!

District III

Billy Hochkeppel

I recently attended a professional development clinic with presenter Britney Wagner, the successful and now famous academic counselor known from the Netflix Documentary *Last Chance University*. It was a great presentation focused on topics such as resilience, patience, and understanding students in this day and age. There was one particular quote that has been stuck in my head for the past few weeks now.

***“If you aren’t getting the reaction (or result) you want,
assume that you have to teach it.”***

This seems pretty straightforward at first. We are teachers; we teach. Duh, right? But as I thought more about this, I realized that sometimes, with my program, I lean too much on expectation rather than teaching. This is not to say that expectations and standards are not vital to the success of a program, but simply setting the standard and then expecting our students to meet it might not always end with the desired results. Teaching students to learn and appreciate the process of achieving those standards is usually more rewarding than simply meeting the expectation itself. This semester I am telling myself to slow down and enjoy the process of teaching and learning rather than constantly preaching what my expectation is. I challenge you to do the same.

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

Instrumental Assessment - March 27-30, 2023

Vocal Assessment - April 3-4, 2023

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



Reports from the LMEA Board

A huge congratulations goes out to our very own District 3 Band Director, Eric LeBlanc and the Paul Breaux Middle School Band, for being awarded the 2022 LMEA Standard of Excellence Award! Congratulations on this prestigious and well-deserved honor!

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

District IV Jessica Fain



Happy New Year District IV!

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

Large Ensemble Assessments for District IV

Choir – March 16-17, 2023 at Zachary High School – Jessica Fain, Chairperson (dlux1@lsu.edu)

Band – March 21-23, 2023 at Zachary High School – Jessica Fain, Chairperson (jessica.fain@apsb.org)

Multi District Orchestra - March 16, 2023 at Baton Rouge High – Chris Frazier, Chairperson (cfrazier@ebschools.org)

Entry Form Deadlines

Choir – February 16, 2023

Orchestra – February 16, 2023

Band – February 21, 2023

Please send your entry form & payment to:

Bluff Middle School

15464 Bluff Rd.

Prairieville, La 70769

Details are all at www.districtiv.org.

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

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



***MINDS ARE LIKE PARACHUTES –
THEY ONLY FUNCTION WHEN OPEN.***

Reports from the LMEA Board

District V

Sharon Stephenson

Hello everybody! I hope everyone had a great Christmas and a Happy New Year. Now back to school. We just thought Fall semester was busy—there are many events happening this Spring. Honor Band concerts will be held the weekend of January 28. Honor Choir concerts will be held on February 3 and 4. There is much preparation required for these events. Congratulations to the students and their teachers for all their hard work.



Vocal solo and ensemble assessment will be held February 11 at Sulphur High School. Be sure to send entry forms to Anna Lou Babin. They need to be postmarked by January 11. Vocal Large Assessment is March 21 and 22 at McNeese. Entry forms need to be postmarked by February 17, due to the Mardi Gras Holidays. Be sure to plan ahead.

Instrumental Large Assessment is March 28-30 at McNeese. Entry forms need to be mailed to Bruce Lambert and postmarked by February 28. Check with Bruce Lambert to secure solo and ensemble dates. Assessment guidelines and entry forms are on the LMEA website.

If you have any questions, or need assistance, please contact me. I look forward to hearing all the great music this spring. (skstephenson1214@gmail.com or 337-274-2769)

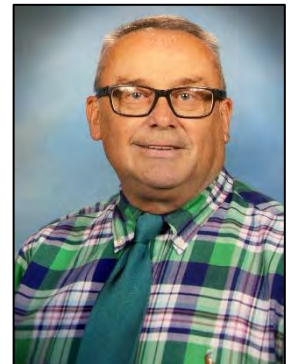
Thanks for all you do.

District VI

Randy Weaver

Greetings and Happy New Year to all from LMEA District VI.

Our first meeting of the new year for the District VI Band Directors Association was held on Tuesday, January 10 at Haynes Academy. Many thanks to John Phelan for hosting this event. The meeting was well attended both in person and via Zoom and there was a lot of good discussion including specifics about our honor band weekend, large ensemble assessment, solo & ensemble and the Sr. Mary Hilary Simpson Band Festival. The district vocal directors also met recently and are planning their honor choir weekend, large ensemble assessment and solo and ensemble events as well.



The District VI BDA honor band weekend will be held January 20-22 and is hosted by Tulane University. Many thanks to Barry Spangler, Tulane University Director of Bands, and his staff for hosting this wonderful event. We will have three honor groups performing-Elementary, Junior High and Senior High. Our distinguished conductors are Trae Cummings, Elementary Honor Band, Ronald Totoro, Junior High Honor Band and James Square, High School Honor Band. Thanks to everyone for all of the hard work being put into this weekend!

District VI Honor Choir will be held on January 27-28 at Divine Mercy Church in Kenner, LA. Performances will be by the Youth Choir and the Senior High Choir. Clinicians are Ken Berg, Birmingham Boy Choir, Youth Choir and Terry Walker, Long Beach H.S., Senior High Choir. Thanks to Kathryn Matherne, vocal director at The Willow School, for putting this all together.

Reports from the LMEA Board

We are happy to announce that after a two-year hiatus due to Covid, District VI will once again be able to host our Instrumental Large Ensemble Assessment! The festival will be held on March 21 & 22 at the Chalmette H.S. Performing Arts Center. Our stage judges are Thomas Burroughs, Bardie Roberts and Earl Fox. Our sight-reading judge will be Glynn Dagenhardt. We are looking forward to once again being able to offer this event to our member schools. Thanks so much to Kaleb Lambert and Jason Rusk, directors at Chalmette H.S., for hosting this event.

The District VI Vocal Large Ensemble Assessment will be held on March 24 at the University of New Orleans. Adjudicators for this assessment will be announced soon.

Jazz Honor Band Weekend will be held March 24-26. Thanks to Benjamin Bucholtz and Jeremy Williams for heading this up. More information will follow shortly.

District VI will again offer several options for participation in Solo and Ensemble for both our vocal and instrumental students. Dates and locations will be announced in the near future.

LMEA District VI DBD will also once again sponsor the Sr. Mary Hilary Band Festival for our members and any other band programs throughout the state who might be interested. This is being headed up by Brenda Castillo, band director at St. Mary's Dominican H.S. in New Orleans. More information regarding dates and locations for the festival will be forthcoming. We are very pleased to announce the return of this festival which is dedicated to Sr. Mary Hilary Simpson, O.P., former band director at St. Mary's Dominican H.S. and founder and longtime director of the Archdiocese of New Orleans Elementary Band Program. Sr. Hilary was also a longtime member of LMEA.

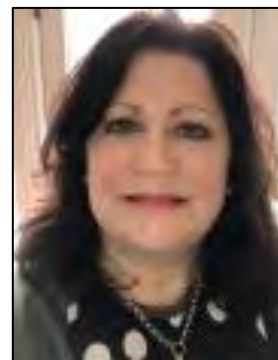
We're looking forward to a very music productive and successful second semester for District VI and wish the same for all of our colleagues throughout the great state of Louisiana! Happy Mardi Gras to all.

District VIII

Michele DesLattes

“Adventure awaits!”

Is this your attitude as a new calendar year rolls around? Are you the goal setting, resolution-making (and follow through) person? Or, are you, like me? “Hang on to your hat!” No matter your approach, time rolls on and we will be swept along, plan or no. I hope you have a plan, at least in your classroom.



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

Included at the bottom of the Large Ensemble Assessment page is a ***Director's Checklist for Festival***. On that list directors can find everything they need to do, in chronological order, so that Festival prep is easy and stress-free so they can focus on Student prep and music. (Let me know if I've missed anything!)

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

Reports from the LMEA Board

District VIII Large Ensemble (Band/Orchestra)

Tuesday, April 4 and Wednesday, April 5

Airline High School (Bossier)

Registration is due by March 3rd.*

District VIII Large Ensemble (Vocal)

Wednesday, April 5 and Thursday, April 6

TBA

Registration is due by March 3rd.*

District VIII Solo/Small Ensembles

Saturday, March 4, 2023-Airline HS-Rebecca Vacha, Chair

Registration is due by February 3*

Saturday, April 15, 2023-Benton MS-Cory Craig, Chair

Registration is due by March 15*

Saturday, April 15, 2023-Elm Grove MS-Erica Barrett Ernst, Chair

Registration is due by March 15*

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

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

Questions, Concerns, Comments or Complaints to: Michele DesLattes (318)469-8971

lmeadistrictviii@gmail.com

District IX

Stephanie Robertson

Greetings from District IX and Happy 2023!! I hope everyone had a relaxing, restful holiday break and enjoyed time with family and friends! It's amazing that we are already halfway through the school year. While the first semester brought many musical activities, I am looking forward to all the activities in store for this semester.

The District Large Ensemble Assessment will be held March 27th - 29th at Ponchatoula High School. The deadline to submit registration and fees is Friday, March 3rd. Please reference the LMEA District IX website for information regarding how to access the registration form, fees, and how to submit your registration.

Speaking of the website, as many of you know, the District IX website has had an overhaul and website domain change. The new District IX website address is: www.lmeadistrictix.org. Please use this address to find information regarding band and vocal events for our district. As always, please do not hesitate to reach out to me if you have any questions, concerns, or need assistance with anything.

I would like to thank everyone for being so welcoming and helpful to me as I stepped into the role of district director for District IX. The amount of help and assistance has been overwhelming and I am truly grateful. Thank you for all that you do for advocating for and championing music education for our students!

I wish you a wonderful rest of the school year and look forward to seeing you at Large Ensemble Assessment in March!



Reports from the LMEA Board

Elementary Division Chair
Keith James

**“If you look deep enough you will see music; the heart of nature being everywhere music.”
-Thomas Carlyle**



Well, the 2022 LMEA Conference, “Forever Music” was an amazing success! Chris Judah-Lauder packed Friday with sessions including drum and vocal improvisation, ostinato exploration, body percussion, and more. I, personally, can’t wait to try her “peas porridge hot” hand jive with my upper graders! Jane Vidrine shared the amazing success of her ukulele program and gave valuable advice about how to start your own from scratch. Participants then jammed along with her using some 1-3 chord ukulele songs that were ideal for beginners. Many elementary sessions were more packed than I have seen in years! Thank you everyone who helped to make it a success! The wheels are already turning for next year’s conference so be ready. As we welcome 2023 let’s continue to strive to make meaningful musical moments with our students!

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WITH YOUR STUDENTS!**

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Success and Excellence by Pat Deaville

- Success can be a glorious achievement or a fleeting moment.
- Success is perishable.
- Success can be genuinely earned or an accident of good fortune.
- Success can be deserved or undeserved.
- Success can be a once-in-a-lifetime moment or a lifetime of moments.
- Success can be a measure of worth or not.
- Success can be sweet or bitter, or both.
- Success does not always arrive on time, if at all.

- Excellence is a journey of deep commitment.
- Excellence is not an achievement or a victory.
- The commitment to excellence often transports us to achievement.
- The pursuit of excellence does not guarantee success.
- Excellence often elevates us beyond success to a higher state of being.
- Sometimes, excellence leads us to a destination we do not have in mind.
- Excellence is only one of many pathways in life.
- A limited number of people will select the path of excellence.

Background picture:
Hawaiian Sunrise – Pat D

From the Editor's desk
Carolyn Herrington



Why should we make music? Researchers tell us:

- Confident Learning – fun to learn with others.
- Developing Social Skills – you are part of a group with similar interests.
- Teamwork Collaboration – develop synchronization.
- Healthy Competition – healthy teamwork makes everyone in the group better.
- Big Picture Benefits – playing in a group is a lifelong skill as well as a life skill.

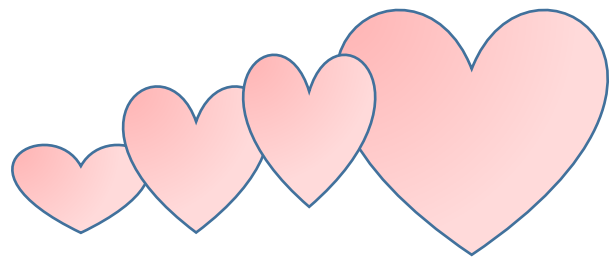
While all these reasons are true - I would like to offer one more reason.

We should make music for the love of making music; for the feeling we get when it works all our senses in tandem!



When I look at this picture, I am reminded of how I fell in love with music making. This young man is obviously playing for the joy music brings when you have had a long and busy day. This is 11-year-old Logan Grimes, a 6th grader at South Beauregard Upper Elementary School. He has played piano for 3 years and football for 2 years. If you ask him his current favorite piece to play, “God Rest Ye Merry Gentlemen”. More importantly if you ask him what he wants to be when he grows up – “An officer in the Army”. But on this day – he is just enjoying making music – excited to play before he even takes time to change out of his uniform!

LOVE THIS!!



My challenge to you:

- Remember how you felt when you had your first success on an instrument.
- Remember how you felt as a student when your ensemble made a well-deserved superior.
(I remember knowing all the parts because we went over it SO much!)
- Remember to teach EACH human – and the group will then get the “Big Picture Benefits”.

Catch your students making music just because they love it.



LMAA Executive Director Bill Brent



Happy Assessment Season! In preparations for this upcoming assessment season, we would like to invite all of our current LMAA Members to join us for our pre- and post-assessment meetings:

Pre-Assessment Season Judges Meeting - February 13, 2023 - 6:00 pm via Google Meets

Post-Assessment Season Round-Table - Monday, April 3, 2023 - 5:30 pm via Google Meets

These meetings will be our opportunity to provide a few quick refreshers in preparation for judging and then afterwards to gather feedback about what is needed to improve to better serve our membership. We will be sending out more information to our membership soon about these meetings including the google meet links.

Attention all Choir Charter Members: Tentatively, we have March 4, 2023 reserved for our online training session with Cheryl Wilson from the Texas Music Adjudicators Association. Save the date! We will send more information soon about attending this session.

Our Next Training for Choir and Band: We would like to extend a big "Thank You!" to both Robbie Freeman and Vickie Freeman who will open their choir and band spaces for us to host our next trainings. We are excited that this will be our first training open to general membership in choir.

To become a certified adjudicator, you must have earned a Sweepstakes Award at LMEA Large Ensemble Assessment in three (3) of the past five (5) years. More information and criteria can be found on our website: <https://www.lamusicadjudicators.org/membershiprequirements.html>. But remember, we invite everyone to attend the workshops even if they may not have yet meet the criteria.

Choir and Band Adjudicator Training

Saturday, Jun 3, 2023

West Monroe High School

Cost:

\$20 fee to attend the workshop

\$75 fee to attend the workshop & apply for membership (includes 5 year membership fee)

Free to attend for all current members



Article submitted by LMAA President, Katie Codina



LOUISIANA
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MUSIC EDUCATORS
ASSOCIATION

Ginny Medina-Hamilton

As we continue to expand our reach as advocates for quality music education, we must step outside of our comfort zone. Our LMEA Conference brought together an incredible group of interested advocates willing to put forth their expertise and time to help us all do just that. We are hoping to have our first Hill Day in Baton Rouge this year. Sounds like a scary undertaking, right? It is! But, with the help of Jazzmone at NAFME and our LMEA colleagues we are looking at making this first attempt something that is manageable and a stepping stone for future experiences. We need all the help we can get. If you are interested in learning more or offering some assistance, please email me at gmedinahamilton@vchatteriers.org. Looking forward to working with you and helping us all move LMEA into a position of effective advocacy for our students and profession.

LBA President *Jessica Fain*

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



Members of the LBA Board are looking forward to the **2023 All-Star Band** event that will be taking place this June. I would encourage directors who are not active members of LBA to consider joining us. This event provides a unique venue for students to be engaged at the end of the school year, and an opportunity for directors to come together to learn and grow. If you are interested in becoming a member of the Louisiana Bandmasters Association, please visit our **NEW WEBSITE**– <https://www.labandmasters.com/> for an application. On our website, you will find our digital membership form and have the opportunity to pay for your membership through Venmo @lbabandmasters and/or through Paypal at LBAbandmasters@gmail.com.

All band directors who are current LMEA members have received the 2023 All-Star nomination forms for Junior High All-Star, High School Jazz, and Blast Bands. If you have not received those forms please contact the appropriate chairperson at their email listed below. The completed nominations need to be emailed to the address indicated on the form no later than the date that is listed on the form as well. You can find nomination forms, audition materials, and board member contact information on our website.

Ex-Officio Reports

Middle School Coordinator

Geddy Bienvenue
gbienvenu@mylpsd.net

High School Coordinator

Michael Swiber
mswiber@stmaryk12.net

Jazz Chair

Aaron Theall
atheall@beau.k12.la.us

The dates for the **2023 LBA All-Star Bands** are **June 4th-6th** at the **University of Louisiana-Lafayette**. The organization has secured several outstanding clinicians who will ensure that your students not only have a great time but will have a positive musical experience. The 2023 LBA All-Star clinicians are as follows: **Wind Ensemble**—Randall Standridge, Composer; **Symphonic Band**—LBA Bandmaster of the Year **Concert Band**—Kylie Griffin, Dozier Elementary; **Jazz Band**— Dr. Jacquelyn Lankford, McNeese State University; and **Blast Band**— Dr. Jason Missal (Winds) & Dr. Brett Landry (Percussion), University of Louisiana-Lafayette.

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



LAJE President

Michael Brothers

Happy New Year! I hope you all had a restful and enjoyable holiday season.

I'd like to take a moment and introduce myself. I am the president of LAJE (Louisiana Association for Jazz Education) and the Director of Jazz and Percussion Studies at Southeastern.

In addition to our mission of continuing the growth of jazz and jazz education within the state of Louisiana, we also support the mission of the LMEA Jazz Division including the All-State Jazz Ensemble (with tutorials for students on the all-state audition material and other support), LAJE reading and jam sessions, and selection of an outstanding Louisiana jazz educator for inclusion in the LAJE Hall of Fame presented during the LMEA conference.

This year we will also begin recognizing outstanding jazz educators in each district across the state. I will be in contact with district directors soon with more information.

I would like to remind everyone about the jazz festivals across the state including the Fortier-Gerbrecht Jazz Invitational on February 28, the Loyola Jazz Festival on March 3-4 and the ULM Jazz Clinic on April 21-22. The LAJE State Jazz Festival, held in conjunction with the Bill Evans Jazz Festival at Southeastern, is



Ex-Officio & Associate Organization Reports

March 30-April 1. Information and registration for the LAJE State Jazz Festival is available at www.southeastern.edu/billevans.

Our state is the birthplace of a great art form and our gift to the world. We have an outstanding board of directors, officers and representatives to serve all levels of jazz education in the state and are here to help you in any way possible with your needs for jazz education.



LMEA is proud to present a recital featuring 10 of the finest instrumentalists and 10 of the finest vocalists in Louisiana. Soloists will be selected from entries submitted for the Virtual State Solo Festival. The virtual recital will be featured during the 12 for 12 LMEA Professional Development Session in May 2023.

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

NEW ADDITIONS THIS YEAR TO THE MIDDLE SCHOOL INSTRUMENTAL STATE SOLO LIST

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

“A Starting Point: Rudiments to Work on This Spring with your Percussionists”

By Dr. Brett Landry

With the new year having just begun, your band is likely well into preparation for concert ensemble performances. For percussionists, this usually means learning parts that may feature fewer technical demands than many other instruments in your ensemble. This presents a great opportunity to dive into improving overall technique through the use of rudiment instruction. Rudiments are a percussionist’s rhythmic “vocabulary”, and their study helps to develop greater control and consistency when performing even the simplest rhythmic passage. And while navigating all 40 rudiments in a short time would be a challenge even for the seasoned percussionist, using a shorter list can prove equally as effective (and time-appropriate) for your students.

The rudiments I’ve chosen are some of the ones I play the most often in orchestral and concert repertoire. They also access some of the most fundamental techniques in a percussionist’s repertoire. You can choose to focus on the entire list, or work on just a couple that your students enjoy. And while there are many ways to study rudiments, I rely on three methods that work well for maximum retention and successful performance. They are:

1. **Slow and Steady** – choose a slow tempo where your student can play the rudiment with 100% accuracy and stay there!
2. **Broken Down** – this involves deconstructing the rudiment into its component parts to isolate issues and improve performance
3. **Open-Closed-Open** – sometimes referred to as fast-slow-fast. Start at a slow tempo, build up to your fastest playable tempo, and then return to the starting slow tempo. This entire process should only last about 30 seconds.

Roll Rudiments

Not every roll is made the same. Length, tempo, and even dynamic can affect the technique required to perform the musical indication. The following rudiments are a great place to begin, or even to revisit, with your middle and high school percussionists:

1. **Single Stroke Roll** – the control and manipulation of hand-to-hand sticking is a core technique for all percussionists. I start my own warmup with this rudiment every day at multiple tempos and dynamic levels. Students can focus on grip, stroke technique, and sound production all in one rudiment. Start with slow tempos (quarter = 60 or less), and consider playing either 8th notes or 16th notes to get the technique in place.



2. **Single Stroke Seven** – most musicians would recognize this as a “sextuplet.” Where this rudiment is useful is in its metered structure – instead of an un-metered rhythm, students are forced to perform this rudiment within the confines of the beat. This teaches spacing while reinforcing consistent sounds throughout the rhythm.



3. **Multiple Bounce Roll/Double Stroke Open Roll** – I teach these two rudiments at the same time. Very simply, a good Multiple Bounce Roll relies on the player’s ability to control the stroke rebound in each hand, and the Double Stroke Roll is an example of that very technique!



Try beginning with the Double Stroke Roll, starting slowly to get a consistent stroke and sound. Then gradually speed up the hands to the point that the consistency goes away. Finding this “breaking point” is important, as it gives both the teacher and the student a marker for their technique “ceiling”. Avoid going past making a consistent sound – if you lose that, return to your breaking point, and then begin the process of slowing the hands down back to the starting slow tempo.

For the Multiple Bounce Roll, try starting with the exercise below at a slow tempo (quarter note = 60-70 or less). Remember that the student should not “press” the stick into the head. The stick should be allowed to bounce for the full duration of the note, and the student should attempt to get as many good bounces as they can before switching to the next hand. For the quarter notes, the student should try to “connect” the buzzes to the point where the second hand starts before the first hand ends. Remember - if the bounces are consistent, there’s a good chance the roll will be consistent as well!



4. **Five Stroke Roll/Nine Stroke Roll, open AND closed** – these two rudiments can also be taught together, building on roll technique and placing the rudiment in musical context while also helping to reinforce good rhythm and timing (much like the Single Stroke Seven). The terms “open” and “closed” refer to the technique of playing the roll – *open* uses a double stroke roll technique, while *closed* uses a multiple bounce roll technique.



I use an exercise like this to start the process of building a well-timed, full roll:



Notice that the rolls begin with the rhythm the hands are moving in – we call this a “check pattern.” The check pattern helps to establish the position of the hands, and the student then applies the necessary control to gain either a double stroke or a multiple bounce stroke depending on the rudiment you’re working on. Note: slower tempos make achieving an even multiple bounce sound more difficult!

Diddle, Flam, and Drag Rudiments

1. **Single Paradiddle** – I’d argue it’s the most well-known rudiment amongst all musicians. For your students, the focus on alternating between hand-to-hand and “diddle” (two strokes in rapid succession on the same hand) stickings can be a challenge. As with any of the rudiments, starting slowly can be a good opening into this technique. You can also use the exercise below to separate the two types of stickings, allowing your students to ease into the required technique.



2. **Flam** – it seems simple on paper, but it is tough to perfect. The placement of the grace note is crucial in getting a consistent flam sound, and that placement can be improved by the height of each stick at the moment before impact. For the flam, the grace note should be just above the surface of the drumhead (3” max!) while the dominant note should be at least 6-9” (a good full stroke).



Practice this placement by playing the following exercise VERY SLOWLY: leave the sticks just above the head after playing the first flam, and use the rest to “lift” the dominant hand stick up to its full height before playing the next flam. For the lift, it is important to move very strictly in time to help establish proper performance positioning and consistency in each hand prior to playing the flam.



3. **Flam Accent/Flam Tap** – These two rudiments represent two important approaches to the flam in rhythm:



triple and duple timings. I suggest practicing these rudiments without the flams to begin (like a check pattern), then alternating between check pattern and full rudiment to introduce the flam without disrupting the rhythm or the sticking. And remember the stick heights we discussed in our study of the flam – make sure your students don't lose that consistency as the frequency of notes increases!

4. **Drag (open AND closed)** – much like the flam, the key here is placement of the grace notes. Unlike the



flam, however, there are now two notes that require precision in placement to achieve consistency. Open drags sound more like a rhythm (two 16th notes preceding the dominant note), while closed drags arrive much closer to the dominant note (similar to the timing and placement of the flam grace note). You can use the slow flam exercise above as a good starting point for drag consistency in both styles.

5. **Lesson 25/Single Ratamacue** – placing the drag in a more musical context, these two rudiments work



together to establish technique in “triple” and duple feel, just as the flam accent and flam tap did for the flam. You can remove the drags in the beginning to allow your students to familiarize themselves with the rhythms and stickings, and then alternate check pattern and full rudiment as they become more confident with the technique.



Dr. Brett Landry is Assistant Director of Bands and Percussion at the University of Louisiana at Lafayette, where he serves as instructor/arranger for the Pride of Acadiana drumline. Prior to 2017, he taught for 3 years at the University of South Carolina, where he served as instructor/arranger for the Carolina Band Drumline. He also served as adjunct instructor of percussion, co-conductor of the USC Percussion Ensembles, and instructor/arranger for the USC Palmetto Pans Steel Band.

In 2016 Brett completed his Doctorate in Percussion Performance at the University of South Carolina under the tutelage of Dr. Scott Herring, where he performed as principal percussionist with the award-winning USC Wind Ensemble and USC Percussion Ensemble. He received his Master's degree at Indiana University of Pennsylvania, and his Bachelor's Degree in Music Education and Music Performance from Louisiana State University. He has studied with Dr. Michael Kingan, Dr. Brett Dietz, and Dr. Jack Stamp.

Active as an educator, clinician, and performer throughout the southeast, Brett served as Director of Bands at New Iberia Senior High School from 2005–2010. He has also served as a percussion consultant and clinician at numerous schools in Louisiana, Pennsylvania, and South Carolina. As a performer, his commission/recording project for marimba and electronic effect (the “Electric” Marimba) continues to add engaging works to the marimba repertoire. He is also the principal of the Acadiana Symphony Orchestra, and has performed as timpanist/percussionist with the Baton Rouge Symphony Orchestra, the Johnstown

Symphony Orchestra, Symphony Orchestra Augusta, the Acadian Wind Symphony, the Keystone Winds, and other orchestras and performing ensembles throughout the Northeast and Southeast.

Ex-Officio & Associate Organization Reports

Diversity, Equity and Inclusion

James Square



Greetings, Colleagues!

Check in time...How are you all? New year, new you? Resolutions still intact? How's "getting back to normal" going for you? Just a few thoughts that you can also apply to your personal health and wellness, teaching practice, professional growth, and OUR association. And I hope that we all agree that the direction we want for all considerations is to MOVE FORWARD!

Taking a glimpse over our shoulders, look at what we have been through. What experiences stand out for you? The success of the Virtual conference? The February 2022 Conference? The resurrection of Assessment activities? The expansion of clinic topics at conference? **The "12 for 12" seminar series?** Wow, we have done a lot together, haven't we?

Now consider where we are. Back with our students, right? They have been through quite a different experience than most of us did at their age. And the ever-shifting landscape of societal norms is a challenge for our students, as well as the various generations of experienced and "old guard" teachers. Through it all...and this is my opinion... the best "social emotional learning" happens in our classes as we connect through music, not from the store-bought curriculum that appears on most "smartboards" right after morning announcements.

Looking ahead, where do we go as an organization? The DEI structural elements serve can continue as a directional guide 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.

In closing, it's already time to flip (or scroll left) to a new calendar page. Are you participating in musical activities for Black History Month? What are your Mardi Gras plans? What's happening in your Elementary Music programs before "testing season and 40 days of Focus?" In your assessment ensemble, have you considered the diversity, or lack thereof, in your chosen repertoire? And March is right around the corner! What are your plans for **MIOSM** (Music In Our Schools Month)?

Lots to consider, embrace, grow, and enjoy, my friends. Now GHAP!

As always,

MUSIC IS EDUCATION!

Feeling Overwhelmed?

By Eric LeBlanc

It *will* happen. Maybe it will be a fleeting moment, if you are lucky, but it will happen. We have all been there. What are you talking about, you ask? I'm alluding to the horrible feeling of being overwhelmed at times. If a colleague has ever told you that they have never felt overwhelmed in their position as a band director, I would respectfully argue that they aren't being honest with you or themselves. Most of us experience that moment about 2 weeks before a major competition, assessment, event, or performance where we wake up at 3AM and have a feeling that we aren't prepared for the aforementioned. I tell myself that it's because I care, but it's more likely that I feel overwhelmed and am stressed about the aforementioned. People that don't effectively deal with that emotion often burn out or check out, and the student ultimately suffers.

At the risk of sounding cliché, I made a ton of mistakes as a new band director which led to my feeling of being overwhelmed or "in over my head." I will add that as a more seasoned band director, I still make a ton of mistakes (that could be a whole different article, very entertaining, but not very informative) and still feel overwhelmed from time to time. The only difference is that I try my best to learn from those mistakes. Today's "How To" Lesson.... How To Not Get Overwhelmed, or at least have some strategies that can mitigate that unnerving feeling.

1. **Don't Overprogram.** I probably won't be able to play *The Pines Of Rome* anytime soon with my middle school students, but it shouldn't mean that I should settle. Realistic goals of what my students can and can't execute are crucial to the long-term success of any program. Those goals can also change. Those goals *should* change as you change as an educator and learn your students. A mistake that I made is that if I had 1 or 2 star players in a section, I would think that I could pull off a challenging piece featuring that section. I failed to realize that you need depth in a section, in an ensemble- that takes time and dedication to develop. If my students can sight read a piece from beginning to end, it might be too easy, and you will encounter behavior problems in rehearsal. That being said, if you are programming pieces that are too challenging, then students will give up, and then you don't stand a chance at getting them to try their best. By having variety in what you program both in difficulty and style is essential to the growth of your students. I would recommend having 1 piece that makes students stretch for some concept, having 1 piece that appeals to a different concept, and having another piece that reinforces a concept that students can handle. Having the last song in the folder is good when you need students to feel successful. It doesn't mean that you shouldn't challenge them, but be realistic about what they can handle, and what concepts you can effectively teach. If you don't enjoy working on the pieces that you program, then why should you expect your students to enjoy working on those pieces?
2. **Don't Rehearse for the Sake of Rehearsing.** If our programming should be varied, then so should our rehearsals! If you always rehearse the same way (going from measure one to the end while hunting for wrong notes/rhythms), then you cannot expect your students to grow. Obviously, do what works for you in your particular situation, but have purpose to what you are trying to teach and fix. Circling problematic sections in the score so you know where to begin analyzing once rehearsal is done and where to possibly begin after the warmup the next day, recording passages with intonation issues to play back for your students, and trying to regularly address sight-reading are just a few tactics that you can consider in coming up with varied rehearsal plans and strategies for fixing problems in the music.
3. **Don't Abandon Your System of Organization.** This is an important caveat for those that are not the most organized to begin with (like myself). An early fumble of mine was to think that I didn't need to have a system of organization (we didn't learn about that in school so why should I need it??). This caused me to be unnecessarily stressed out at crucial times during a rehearsal, performance, or planning times. Things can and will get chaotic (think the perfect storm of when grades are due, honor band preparations come to a head, the month of Bandtober culminates, and a few pep rallies are thrown in for good measure). Try to have a basic system for your approach to handling financial documents, sheet music, handouts, sight-reading, and getting

paperwork returned to you that you can always go back to, even if your desk, office, nook, band library, or copy room look like a paper factory exploded. Make lists- lots and lots of lists! Extra points will be awarded to those that own label makers, color coded folders, and take a dedicated amount of time to reorganize themselves at the end of a crazy day or week!

4. **Don't Lose Yourself.** At some point, the band room clears out. The band hall can be a dark and empty place. The boundaries between our personal life and your professional life might get a little blurry at times. You sometimes will get wrapped up in your own unique situation. However, a world does exist outside of our bandrooms! If you have 10 minutes to close your eyes and meditate, then do it- just not in traffic. If you have only a few moments to call a loved one, take advantage of it. Get some much-needed fresh air, walk the track at your school, and call that colleague that you have been meaning to contact. Having something productive to do outside of band gives you balance. Extra points will be awarded to those that make an effort to spend time with colleagues and then spend a small, dedicated amount of time and not discuss rehearsals, parades, competitions, performances, etc.
5. **Don't Feel Alone.** What we do as band directors implicitly means that we learn from one another. Another way of looking at this is that if we expect our students to take time to learn from each other in the pursuit of making music, then we should do the same. An early mistake of mine was to expect my students to listen to one another and offer critique to one another, but they never saw me actively model this concept very often. Most of us love sharing our knowledge with others, even if it takes a little prodding at times. It might feel awkward at first as a new director, but reaching out to someone who has walked the walk before you, can offer insights and concrete solutions to situations that you might not have figured out otherwise. It's easy for most of us to feel like we are on an island at our own respective schools. Try to be the person that reaches out in your town, your parish, and your district to other directors that are not necessarily the same age as you, and/or don't always teach in the same situation as you. I will challenge you that you will eventually build a community and gain at least some insight as to why this person does what they do, which will ultimately help you at some point in your professional development as an educator. Extra points will be awarded to those that invite people to listen to and work with your students.

Most of us know all of these things that I have written about to some degree. My apologies for pontificating to you all, we can agree to disagree, but maybe reading this article will reaffirm some of those beliefs and even vindicate our actions, to a point. It doesn't mean that we don't get overwhelmed, and it shouldn't mean that we let it get the best of us. Colleagues, please take care of yourselves, because if you don't, no one else will.



Eric LeBlanc is a native of Abbeville, LA, and a graduate of Abbeville High School and the University of Louisiana, Lafayette. While attending ULL, he received many scholarships including the Romaine Picard Memorial Scholarship and the Outstanding Senior Bandsmen Scholarship. He was a member of Phi Kappa Phi Honors Society, the College Honors Program, and served as a representative to the Dean of the School of Music's Advisory Board for Two Years.

After graduating, he then went on to teach band and culinary arts at Pickering Jr. / Sr. High School in Fort Polk, LA. Eric taught middle school band in Lafayette Parish teaching at Paul Breaux Middle School and Edgar Martin Middle School. He now teaches at Paul Breaux Middle School and serves as the director of the Concert, Intermediate, Cadet, Jazz, Percussion Ensemble, and Pep Bands (Tiger Band). He serves as department head at Paul Breaux Middle for electives and physical education courses.

His bands consistently perform to superior ratings at both the local and state levels. The Paul Breaux Bands also perform for numerous civic and community events throughout the Greater Lafayette area. He also helps prepare young teachers as a mentor teacher and serves as vice-president for the area band directors' association (SLBDA). He is also one of the middle school chairpersons for SLBDA's middle school honor band, and LeBlanc is the first recipient from Lafayette Parish to win the Louisiana Music Educators' Association Standard of

Excellence Award. Eric is active as a clinician and as a musician playing saxophone in the Acadiana area. He lives with his amazing wife Sarah and their beautiful daughters Isabella and Maria in Leroy, LA.

Rethinking Music Education



Music brings an abundance of joy into our lives and is often present during the good times and the bad. With the importance that music has in our daily lives, it is equally important to build lifelong musicians in the field of music education.

Making life long musicians out of the students we teach should be at the forefront of music education, and the instruction we provide should include a variety of styles, genres, instrumentation, and ensembles for students from various cultural backgrounds to explore. Louisiana has a spectacular amount of music here in our own communities. However, unfortunately, Louisiana music is often not considered when forming our ensembles or curriculum. If we begin to “rethink” music education, we open ourselves up to a world beyond our typical music ensembles, a world beyond district and state assessments, and a world beyond stands tunes, show tunes, and classical western repertoire. Although these things do indeed have a place in music education, it is important to acknowledge that it does not represent the entirety of music education.

Creating lifelong musicians means that students will continue music in some capacity throughout their lives as a musician. It is important to acknowledge that a very small percentage of our students continue playing an instrument or singing beyond our music programs. My assumption as to why this occurs is that students in most music programs are not taught to be independent and creative musicians. Traditional

music ensembles also require group effort where everyone plays their part within a very large group, taking away from individualized instruction. Lastly, students are often not allowed to deviate from what's written on the page and explore alternate creative outlets. If we educators ourselves were to be creative in our music programs by stepping outside the box of how we view music education, it is possible that we can create musical opportunities for our students to engage in creativity.

In addition to band, choir, and orchestra programs already in place, other ensembles and genres in which music educators can explore are rock bands, country, bluegrass, mariachi, Cajun and Créole, jazz, and many more! These types of ensembles can lead many students to become lifelong musicians. For instance, students who learn to sing songs, particularly folk songs, are likely to sing to their children and pass down songs from generation to generation within their household. Students may also be more inclined to participate as church musicians or attend local jam sessions.

In closing, I encourage music educators to take risks and get creative with your music programs! There is a world of music out there. Let's explore!



Kylie Veazey Griffin is a dedicated music educator and native of Erath, Louisiana. She serves as the current band director at Dozier Elementary School where she was nominated teacher of the year, and her bands have received superior ratings at both the district and state levels throughout her teaching career. During her time at Erath Middle School, she started the first student zydeco band, called the Bayou Tigre Steppers. She earned a Bachelor's degree in Music Education from UL Lafayette in 2010 and completed her master's degree at UL Lafayette in 2018 where she was named Richard G. Neiheisel Phi Beta Kappa's Outstanding Graduate. In fulfillment of her degree, Kylie wrote the first accordion method book to use written notation and was a finalist in the 3MT competition for her work. In addition to teaching, she enjoys writing Cajun, Créole, and zydeco music for her and her husband Gregg's zydeco band, Poisson Rouge. Kylie currently resides in Perry with her husband, Gregg Griffin, and four daughters, Gracie, Anna, Eleanor, and Iry.

APME

ASSOCIATION FOR POPULAR MUSIC EDUCATION

APME Invites you to *find your people* at our conference in New Orleans, May 31–June 3, at our partner host institution, Loyola University. As part of our outreach to the local community, we are offering a **FREE** conference registration to Louisiana-based K–12 teachers. During the conference, you can join hundreds of K–12 music educators, professional musicians, college professors, music industry professionals, and students in the Big Easy as we discover new ways of learning and teaching using popular music with the hopes of curating a transformative music education.

ASSESSMENT FORMS

[All Forms: District Large Ensemble Assessment](#)

[District Solo and Ensemble Forms](#)

[State Solo and Ensemble Forms](#)

[District Marching Assessment Entry Form](#)



AWARD FORMS

[25 Year Service Pin](#)

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

[Hall of Fame](#)

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

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

[Outstanding Administrator](#)

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

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

CONFERENCE FORMS

[All-State Member Forms](#)

[Conference Registration](#)

[Commercial Exhibitor Registration Form/Contract](#)

[College/University Exhibitor Registration Form](#)

[2021 Clinic Session Application](#)

[2021 Collegiate Summit Clinic Session Application](#)

[2021 Proposal for the Research Poster Session](#)

EDUCATOR FORMS

LMEA Mentoring Program

[Application To Serve As A Teacher Mentor](#)

[Application To Be A Mentee \(To Be Matched with a teacher Mentor\)](#)

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2022**

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2022–2023 Music In Our Schools Month®

More updates regarding **2022-2023 Music In Our Schools Month® (MIOSM®)** coming soon!

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More information coming soon!

What is MIOSM®?

- [What is Music In Our Schools Month \(MIOSM\)?](#)
- [History of MIOSM](#) and past MIOSM themes and logos
- [View the Music In Our Schools Month® Lesson Plans Handbook 2022-23 Handbook Available Soon](#)
- [Access the 2022-'23 MIOSM Lesson Plans, and previous lesson plans](#)
- [Access the 2022-'23 American Young Voices MIOSM Lesson Plan](#)
- [2022 MIOSM Press Release](#)

How Can I Get Involved?

- [Contact Your State's MIOSM Chairperson](#)
- [View the MIOSM Daily Prompts for social media. Download graphics](#) for Instagram and for Twitter and Facebook. *Updated graphics available soon*
- [Change your profile picture for the month of March](#)
- [Other Ideas for Celebrating MIOSM](#)

MIOSM® Resources

- [MIOSM Advocacy Celebration, March 31st](#)
 - *Updates for 2023 coming soon*
- [MIOSM and Advocacy Resources](#)
- [2023 MIOSM Proclamation Sample](#)
- [2023 MIOSM Resolutions Sample](#)
- [Local Advocacy Action Plan](#)
- [Insert for Your Concert Program](#)
 - [Portrait-Oriented Concert Program Insert](#)
 - [Landscape Oriented Concert Program Insert](#)
- [Register for a MIOSM Participation Certificate](#) *Available in March*

LOUISIANA MUSIC EDUCATORS AWARDS

Official Suppliers For ♦ LMEA Medals

Contact:

Bruce Lambert

P.O. Box 12046, Lake Charles 70612

(337) 302-4824

DISTRICT FESTIVAL MEDALS

Medals with PURPLE Ribbons (Superior in Concert)

_____ @ \$2.50 each \$ _____

Medals with WHITE Ribbons (Superior in Sight Reading)

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Medals with RED, WHITE & BLUE Ribbons (Sweepstakes)

_____ @ \$2.50 each \$ _____

Sub Total \$ _____

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

TOTAL including Shipping \$ _____

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TITLE

School Name: _____ **Phone Number** _____

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City: _____ **State:** _____ **Zip** _____

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

Bruce Lambert

Executive Secretary, LMEA

P.O. Box 12047

Lake Charles, LA 70612