The Louisiana Musician

Journal of the Louisiana Music Educators Association

What's Inside:

- Splendid Soloists Create Extraordinary Ensembles Deb Confredo
- A Conversation With Mathilda G. Martin Lafayette Legend!
- District Director Election Information
- Data Committee Results















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2024-2025

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$\overline{EDITOR'S}$ \overline{NOTE} - Carolyn Herrington

LMEA's New Orleans Professional Development Conference will be remembered for a long time, mostly because of the herculean effort that was necessary to make it happen. Sharon McNamara-Horne and I will remember how our LMEA family brought our family's together to celebrate a lifetime of teaching music and working for the organization we love dearly. We thank you.



















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Reports from Executive Board

From the President Lee Hicks

Dear LMEA Family,

WOW! What an incredible way to kick off 2025! The LMEA Conference in New Orleans was a HUGE SUCCESS, and I couldn't be happier! It was absolutely wonderful to see all our amazing teachers from every division gathered together under one roof for the first time in many years.

The atmosphere was electric, filled with the vibrant energy of students, teachers, and families all coming together to celebrate music education. After so many years of hard work and dedication, I am incredibly PROUD of our conference planning team. Their tireless efforts gave our members and All-State students an unforgettable experience.

Our journey began back in March of 2021 when we first met with the Hilton and toured their fantastic facility. From there, it was a leap of faith filled with hopefulness and optimism as we dreamed big for LMEA. Our goal was to create something truly special that would unite us all and fuel growth for music education in Louisiana.

The path wasn't easy—filled with sleepless nights and countless challenges—but this small group of risk-takers persevered with one shared purpose: to breathe new life into LMEA for the benefit of our organization and membership.

There are SO MANY people to thank that it's impossible to list everyone here. However, I must highlight several individuals and organizations whose special contributions brought even more vibrancy to the conference.

We had the pleasure of starting with over 1,500 all-state students and teachers joining us for an unforgettable keynote by none other than Dr. Tim Lautzenheiser. As one of America's foremost speakers on music education, advocacy, and student leadership, his insights were a true treat for us all. Dr. Tim's inspiring words set the perfect tone and kicked off our conference with an absolute bang! Many thanks to Conn-Selmer and Hal Leonard Publishing for making it possible for Dr. Tim to be with us that day.

A HUGE **THANK YOU** to Dr. William Hochkeppel and the University of Louisiana Lafayette Jazz Ensemble for bringing such an energizing and unforgettable performance to our attendees. Kicking off the evening concerts in New Orleans with a brass band entering the room was absolutely the right way to set the tone for an amazing weekend ahead.

We were all thrilled to witness one of America's top vocal jazz groups, The New York Voices, gracing our stage with their professionalism and musicianship. It truly elevated our conference experience, offering music educators, All-State students, parents, and family members a night to remember.

The concert was nothing short of spectacular, leaving us all buzzing with excitement—and who could forget that conga line? It was certainly one for the ages!

ENORMOUS THANKS to Dr. Damon Talley, Dr. Alyssa Rowe, and the talented members of the LSU Wind Ensemble and A Cappella Choir for the absolutely breathtaking collage concert program on Friday evening. The diversity and brilliance of the performance were truly beyond words.

Having award-winning soprano soloist Hila Plitmann gracing the stage alongside the incomparable Frank Ticheli and New Orleans Legend, The Queen of New Orleans, Doreen Ketchens, was nothing short of magical. Frank Ticheli's "Playing with Fire" felt like it was composed just for this moment—it perfectly captured the spirit of our first conference in New Orleans.

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Reports from Executive Board

To say they brought the house down would be an understatement; they set it ablaze with passion and artistry! An entire audience of nearly 2,000 sat utterly captivated by the display of musicianship. When the final note faded, everyone leapt to their feet in a thunderous standing ovation that echoed throughout the Grand Ballroom at Hilton New Orleans Riverside.

And just when we thought it couldn't get any better, Doreen Ketchens led us into a joyful frenzy with "When the Saints Go Marching In," transforming an already electrified audience into one that will never forget that incredible night.

Thank you once again for creating such a memorable experience—it will stay in our hearts forever!

On Saturday evening, we came together for a truly historic event that will be remembered for years to come. It was an absolute privilege to witness the Southern University Wind Ensemble make history as the first HBCU wind ensemble to perform at an LMEA Conference.

Under the inspiring leadership of Dr. Kedrick Taylor, the ensemble delivered a performance that was nothing short of breathtaking. With every note played, they broke down walls and moved barriers, bringing music from the heart with great intensity. The World-Famous Human Jukebox is what Southern is known for, but this ensemble took their musicianship in a thrilling new direction, captivating us all with their blistering woodwinds and powerful brass.

This concert was not just a performance; it was a celebration of unity and talent in the world of music education. It's moments like these that remind us why we strive to bring ALL music educators together—because when we do, magic happens! I will cherish this experience forever as we continue to uplift and inspire one another through the gift of music.

To cap it all off were the numerous outstanding performances by our Louisiana Music Educators Association's 2025 All-State Honor Ensembles! The Middle School Choir concert was particularly exhilarating; I was completely blown away by the talent on display! It warmed my heart to see so many families there cheering on their favorite all-state members—what a beautiful reminder of the community's support for our future musicians!

Now that we have wrapped up this incredible conference, it's hard not to feel a sense of joy and inspiration bubbling within us! Throughout the event, our energized music educators attended many outstanding professional development workshops where they gathered invaluable information and innovative techniques that many said they can't wait to bring back to their students, programs, and schools. This collective effort is sure to enhance music education throughout Louisiana!

As we look towards what lies ahead, we are excited about moving LMEA in new directions that will serve all music educators in our state. Together, we will help even more students experience the joy and gift of music. And as I reflect on this vibrant journey, I'm reminded of one of my all-time favorite quotes from Will Rogers: "You may be on the right track, but you'll get run over if you just sit there." Let's keep moving forward together!

Thank you Premier Conference Exhibitors!















Reports from Executive Board

From the President-Elect Jessica Fain-Blanchard

Louisiana Music Educators,

The 2025 LMEA Conference in New Orleans was nothing short of extraordinary! It was truly inspiring to have all disciplines come together, sharing knowledge, passion, and the incredible music, that filled every corner of the event. The performances showcased throughout the conference were a testament to the dedication and artistry of our students and educators, reminding us of the powerful impact music has on our lives.



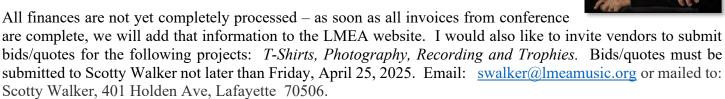
A special thank you to everyone who helped make this event possible by providing and assisting with equipment. Without the generosity of Central Lafourche, Central (Baton Rouge), Dutchtown, Southside, Mandeville, Kenner Discovery, St. Mary's Dominican, Fontainebleau, Northshore, Destrehan, Haynes Academy, St. Clement of Rome, Meisler Middle, The Willow School, Archbishop Shaw, Archbishop Rummel, and Brother Martin, this conference would not have been possible. Your willingness to contribute made all the difference.

An extra shoutout to the directors of **District VI** and the amazing Tri-M students from **St. Mary's Dominican** for helping stage equipment before the conference even began. I am also incredibly grateful to the many directors who stepped up during the event—moving equipment, setting up stages, and ensuring a smooth cleanup. It truly takes a village, and we were so fortunate to have a community willing to step in wherever needed. A huge thank you to **Ryan Lemoine** from Music & Arts for transporting all of the equipment in District VI—your support was invaluable. I also want to acknowledge my right-hand man, Will Weber, student teacher at Fontainebleau High School, who was a lifesaver throughout this event. He was always willing to help, stepped in wherever I couldn't be, and played a crucial role in organizing the many equipment moves that took place during the conference. His dedication and problem-solving made a world of difference, and I couldn't have done it without him!

As we prepare for upcoming assessments and end-of-the-year performances, this is truly one of my favorite times of the year. It's an opportunity to build upon the foundation we've worked so hard to establish and to showcase our musicianship in a meaningful way. These moments are special—cherish them, celebrate the growth, and most importantly, take the time to praise your students for their dedication and hard work. Wishing you all a fantastic and rewarding spring semester!

From the Executive Director Scotty Walker

I have no words to describe how excited I was with the outcome of the New Orleans Conference. The LMEA board went above and beyond their job descriptions to make this dream come to life! Now we have the challenge of moving forward, making adjustments and refining our experience so that we can grow! Thank you for your trust and for your feedback as we are already working on New Orleans 2026!



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District Director Election Information

As of 12/31/2024, the Past-President reported receiving these nominations for the 2025 District Director Elections. District VII has more than one candidate. Therefore, there will be an election held in March for this district.

In all other districts, there was only one candidate. The unopposed candidates will be accepted into their positions for the 2025-27 term by the LMEA Board of Directors during the May Board meeting.

The new slate of officers will begin serving their terms during the May 2025 Board of Directors meeting.

•	District I	Robert Freeman

• District II Aleisa Hudlow

District Directors 2025-2027

• District III Bailey Lanier

• District IV Ryan Benoit

• District V Aaron Theall

• District VI Telly Higgins

• District VII Jim Trant

Ginny Medina-Hamilton

• District VIII Michele DesLattes

• District IX Stephanie Robertson

LMEA Officers to be elected in 2026 include:

- President-Elect must have been a member of the Board of Directors for at least one term (two years) at any time prior to nomination
- All Division Chairs
- Public Relations

See <u>Job Description Manual</u> for details about each position.

Nominations are open November 1 – December 31, 2025.

Election 2025



Ginny Medina-Hamilton

Nominees for District Director in District VII

Ballots will be emailed to all current full members in District VII. Voting opens March 1, 2025



Jim Trant

LINK TO BIOS

District II Aleisa Hudlow

Greetings from District II!

Happy New Year! We have already been off to an exciting start to 2025 with our amazing inaugural New Orleans conference and honor ensembles. There's a lot left to do this semester, and it promises to be a great one!

Large Ensemble Assessments

- Multi-District Orchestra March 18 at Summer Grove Baptist Church, Shreveport
- Band March 26-27 at Tioga High School
- Choir March 28 at Tioga High School

Solo & Ensemble Assessments

Choral - February 21 at Alexandria Senior High School Instrumental - April 5 at Tioga Jr. High School

Information about Large Ensemble has been sent out by either myself (Band and Orchestra) or Kelsey Nogic (Choir). If you have any questions or concerns, please contact us. My email is below, and Kelsey can be reached at kelsey.nogic@rpsb.us

Choral Solo & Ensemble information has already been sent out by Naomi Baker (naomi.baker@rpsb.us). Be sure to reach out to her should you have any questions.

I can't wait to see how these assessments go this semester! We have some outstanding directors in our district who are able to do amazing things with their students. I look forward to hearing these ensembles!

Have an amazing semester! Please reach out for any questions or concerns. I am happy to help!

District III Bailey Lanier

Greetings from District 3!

It's safe to say that the only word that can sum up the LMEA All-State Conference this year is "WOW!" We were fortunate enough to witness world-class teaching and performances from the All-State ensembles, high-caliber clinics that rejuvenated our passion for teaching music, and some absolutely unforgettable concerts by our fantastic



Louisiana collegiate ensembles and their outstanding guest artists. I'm already counting down the days until conference 2026!

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

Vocal Assessment - March 17-18, 2025 Instrumental Assessment - March 24-28, 2025

All of the information concerning classifications, music requirements, fees, ratings, and more can be found on lmeamusic.org. I have also sent out an email with details on vocal and instrumental assessment as well. If you have not received any correspondence from me yet this year, please send me an email so that I can get you on the District 3 email lists.

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

District IV Ryan Benoit

Wow!..What a year to serve you as your District Director! So many things and the year is not even complete. As my interim year is nearing its end, I'm looking forward to serving you for two more years for a full term. Thank you for showing your trust in me.

Thank you to everyone who participated in any way with the State Conference and All-State Honor Ensembles (except maybe the hotel check in desk). The work you do matters and makes a difference in the lives of your students and their families. You and your students are simply amazing. I think I'm still recovering from it all.



Looking ahead, I wish you all success in Large Ensemble Assessments. May your travel be safe and your kids proud of their performances. Special thanks to Zachary HS for hosting both the vocal and band assessments (6 days!) and for Baton Rouge Magnet HS for hosting the Multi-District Orchestra Assessments.

Remember to bookmark lmeamusic.org and lmeadistrictiv.org for information and instructions for all things LMEA and District IV.

One last thing, if you'd like to host a LMEA Solo & Ensemble Festival, reach out and let me help you get that going.

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District ∨ **Aaron Theall**

Greetings District V!

We are coming off of an eventful time for our musicians and we continue to forage into what is typically a very busy spring semester. I hope you were able to join us in New Orleans for the LMEA conference as it was great. Congratulations to a number of our students who participated in the 2025 LMEA conference in Middle School Choir, Middle School Orchestra, Middle School Jazz Band, Middle School Band, Guitar, Handbells,



High School Choirs, High School Orchestra, High School Jazz, and High School Bands. The student and guest concerts, clinics, and fellowship with other directors was fantastic and I hope you had as great a time as I did. I encourage you to fill out the post-conference survey to help us plan a great 2026 conference! Our honor band season was successful with honor band concerts on February 1st, honor choir concerts on February 7th and 8th, and the honor jazz band concerts on February 8th. As you prepare for the remainder of the school year and usher out your graduating students and welcome new beginners, I hope that you utilize the summer to relax and recharge to start back in August!

Upcoming deadlines/events:

Vocal:

February 22 - Vocal Solo and Ensemble, Sulphur High School

February 27 - Vocal Large Ensemble Assessment Registration Deadline

March 27-28 - Vocal Large Ensemble Assessment, McNeese State University

April 4 - State Solo and Ensemble Registration Deadline (upload recording by April 6)

April 11 - State Large Ensemble Registration Deadline (upload by April 14)

Instrumental:

February 24 - Instrumental Large Ensemble Assessment Registration Deadline

March 8 - Bob Sweeney / Orville A. Kelley Scholarship Audition Entry Deadline

March 24-26 - Instrumental Large Ensemble Assessment, McNeese State University

April 4 - State Solo and Ensemble Registration Deadline (upload recording by April 6)

April 8 - Bob Sweeney / Orville A. Kelley Scholarship Auditions

April 11 - State Large Ensemble Registration Deadline (upload by April 14)

Assessment forms

All Forms: District Large Ensemble Assessment

District Solo and Ensemble Forms

LMEA Virtual State Solo and Small Ensemble Assessment

State Virtual Large Ensemble Assessment

District VIII Michele DesLattes

What an amazing start to 2025! When I began serving as District Director, there were expectations in my mind of what LMEA should be for music teachers in the state, expectations of what music teachers should be for their students, and what I should be for the teachers in my district. This year begins my third term as your District Director and I am honored to still be considered for this position and hope that I can continue to work alongside the LMEA Board and District VIII teachers to give our students the BEST music education possible. TEACHERS! YOU NEVER CEASE TO AMAZE ME!



Conference 2025 in New Orleans was more than I could have imagined and as I walked through the hallways of the Hilton Riverside and heard the music, saw the faces, and witnessed the camaraderie, I was struck with the thought that we are a unique group of people. Our sole goal is to take what we cherish within our souls and share it with others. It is draining at times and we feel alone often, but the payoff is tremendous. We made the right decision to move to New Orleans, in my opinion, and it will only improve from here.

"Ya'll have something really special here!" -Honor Choir Clinician

Your work has not gone unnoticed. Honor Ensembles were a huge success and I am convinced that the impact they made on the students will last them a lifetime. Thank you to District VIII Band Directors Association and Choral Directors Association and your officers for making these events excellent!

Large Ensemble Assessment registration is in full swing. All registrations are through a Google Form link that is emailed to all directors and can be found on the district website. There you will also find Director's Checklist for District VIII Festivals, assessment schedules and a link to the performance recordings. If you have a group attending one of our Assessments, be looking for a Google Folder with your school's name in your "shared with me" drive that will contain the judges comments. All correspondence will come from limeadistrictviii@gmail.com.

District VIII Large Ensemble (Band)

Wednesday, March 5th and Thursday, March 6th Airline High School (Bossier City) Registration is due by February 4th*.

Regional (DI, DII, DVIII) Strings Large Ensemble (Orchestra)

Tuesday, March 18th Summer Grove Baptist Church (Shreveport) Registration is due by February 14th*.

District VIII Large Ensemble (Vocal) Thursday, March 20th and Friday, March 21st Summer Grove Baptist Church (Shreveport)

Registration is due by February 20th*.

District VIII Solo/Small Ensembles

Tuesday, March 18, 2025-North Desoto HS (Stonewall)-Carlos Garcia, Chair Saturday, March 29, 2025-Benton Int. School (Benton)-Lea Jones, Chair Friday, April 4, 2025-Southwood HS (Shreveport)-Catherine Conrad, Chair Saturday, April 12, 2025-Benton MS (Benton)-CJ Pernici, Chair Wednesday, April 23, 2025-Rusheon MS (Bossier City)-Rhea Bumpass, Chair

TBA, Caddo Magnet HS (Shreveport)-Jennifer Jackson, Chair TBA, Elm Grove MS (Bossier City)-Erica Ernst, Chair Registration deadline is one month prior to the event.

The <u>Google Registration Form</u> will ask for an upload of the <u>paper Registration Form</u> found <u>on this page.</u>

Contact chairpersons for details about their assessment.

*All registrations and checks must <u>postmarked by deadline date</u> and *mailed to LMEA District VIII, 8105 Colquitt Rd, Keithville, LA 71047*

Questions, Concerns, Comments or Complaints to: lmeadistrictviii@qmail.com

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District IX Stephanie Robertson

Greetings from District IX!

I hope everyone's spring semester has gotten off to an amazing start!

I would like to say a huge "Thank You" to our Honor Band and Choir chairs for your hard work in ensuring successful events for our students. I would also like to thank all of our amazing directors for your work in preparing your students for auditions and participation in the events. Lastly, I would like to thank Landon Blocker, Instrumental Chair, and Cassie Garrett, Vocal Chair, for all they do for our District.



District IX Large Ensemble Assessment will be held April 1-3, 2025 at Northshore High in Slidell. Please take some time to read over and familiarize yourself with the guidance on the LMEA website before attending this event. Registration and payment information can be found on the Large Ensemble Assessment page of our District IX website. You can contact Stephanie Robertson (Vocal Assessment) or Landon Blocker (Instrumental Assessment) if you need assistance or have questions.

Save the date! We will be having a joint End of Year Director's Meeting on May 12th at 6pm. The location will be sent out once confirmed.

I wish you the best for the remainder of this school year!

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Assessments

LMEA MENTORING PROGRAM LINK



Splendid Soloists Create Extraordinary Ensembles

Deborah Confredo
President, National Association for Music Education (2024 – 2026)
Member, Louisiana Music Educators Association

This month of March brings lots of happiness and promise, coming in like a lion and going out like a lamb. It also brings a bunch of special days that are ripe for celebration. Here are just a few:

- March 1: Share a Smile Day
- March 3: World Hearing Day
- March 4: National Dance the Waltz Day AND Mardi Gras (which we in Louisiana have been celebrating for days and days)
- March 9: National Get Over it Day (one of my favorites!) and Ash Wednesday
- March 14: National Pi Day
- March 19: National Let's Laugh Day
- March 20: National Ravioli Day (of course someone whose last name is Confredo would love this day!), and the Feast of St. Joseph (you can bring some ravioli to the St. Joseph table)
- March 21: National Teenager Day (yay, kids!!)
- March 24: National Cocktail Day (I'm in)
- March 27: Quirky Country Music Song Titles Day (when we might say to someone, "May the Bird of Paradise Fly Up Your Nose")
- March 31: National Tater Day

Yep, we have a lot to celebrate in March. For music teachers all over the country and right here in Louisiana, we put a spotlight on the entire month because it's *Music in Our Schools Month*® (*MIOSM*®) and this year we are celebrating the ruby anniversary of *MIOSM*®. That's 40 years of waving our flag and letting the world know that music in our schools is awesome and important.

The 2025 **MIOSM**® theme is **United Through Music**. This simple and eloquent sentiment reminds us that, although each person – baby, child, youth, and adult – is a beautiful musical human, when we come **together** our song soars higher, louder, and stronger. Bringing our collective voices together when we advocate for music education is a chorus that simply cannot be ignored.

Music unites us, brings us together, and reminds us that we do have things in common even when it might be hard to see those commonalities. That should be, all at once, encouraging and comforting. There may be other things in life that bring us together, but few are as powerful and effective as musical experiences. Identifying common ground and seeing the good in our neighbors may feel elusive at times. Enter music. It might seem like magic, the influence of this mysterious force of notes and rhythms. Perhaps there is a bit of magic at work, but there is much more going on. Music speaks to the very heart of what it means to be a caring human. It reaches our souls, it transforms us, it moves us. This is the undeniable might of our profession. Yes, music teaching is filled with days of drilling fundamental skills, uncovering children's abilities in music making that begins with step-by-step foundational learning. It can sometimes feel routine and tedious. But it's also filled with laughter, joy, spontaneous expression, aha moments, and excitement - all things that come about because of making music together.

We know, intuitively, that making music is a good thing; uniting and coming together to make music is even better. Fortuitously, what we know intuitively is supported through science and research (e.g., Chanda & Levitin, 2013; Greenberg, et al., 2021; Williamson & Bonshor, 2019). On the topic of unification, Greenberg and associates shared, "...the social brain networks implicated in music production...overlap with the networks in the brain implicated in the social processes of human cognition—mentalization, empathy, and synchrony—all of

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which are components of herding; ...these components have evolved for social affiliation and connectedness" (Greenberg, et al., 2021, p. 1172). Put another way, music is simply good for individuals and when musical individuals come together to create music together, things just get better. Our "feel good hormones" tend to increase while stress hormones tend to decrease. Our mood tends to elevate, and we quite naturally feel an affinity to our fellow musicians. We unite. What can be better?

This March, as we celebrate *Music in Our Schools Month*®, remember our clear and poignant theme: *United Through Music*. No matter how you choose to recognize *MIOSM*® 2025, in ways grand or subtle, being united through music is a good and noble goal. You, dear music teacher, hold the keys to bringing us together. Your splendid soloist students come together in joyful song as they create extraordinary ensembles! You have the power, through virtue of our profession, to make a difference in this world, one note at a time. Happy *Music in Our Schools Month*®!

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NAfME 2024-2026 National President: Deborah A. Confredo.

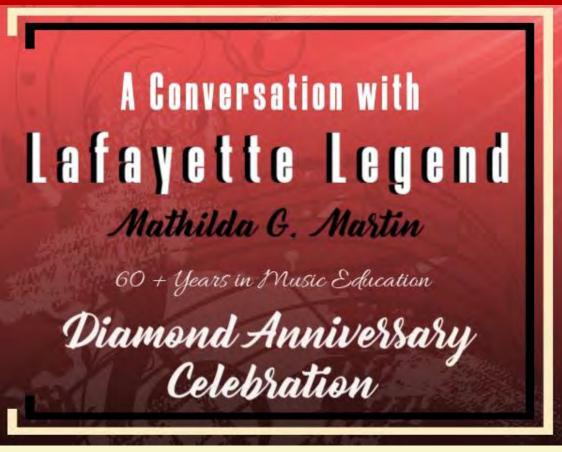
Deborah A. Confredo has taught elementary, middle, and high school instrumental music in New York and Pennsylvania, and has been a music teacher educator at Illinois State University, University of Illinois, and Temple University. She is currently Professor of Music Education and Director of Online Graduate 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.



MARCH IS MUSIC IN OUR SCHOOLS MONTH®

Learn how you can celebrate your music program this month!

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What a treasure Lafayette has in Mathilda Guidry Martin. I had the pleasure of asking her a few questions to share with you... just talking to her makes you know you are in the company of a very special lady. I asked Mathilda to tell me how she managed to teach for over 60 years. "I give all the credit and honor to God, "Only what you do for Christ will last!"

Mathilda shared with me, "I began teaching in the early 60's, in those days people were not going into the teaching profession. It was a difficult, I knew then that "Only what you do for Christ will last". Prayers were first in the classroom followed by the pledge. I would sit in my car every morning and ask for guidance and help – to be able to teach students to use their music to become better people. I prayed when I went in the door and I prayed again when I left!

Mathilda said she felt like she has always been a teacher, she taught her dad to read – she would sit on the porch and read the newspaper to him. I was brought up in church. I knew at an early age that you have to have faith in God and faith in yourself. (Hebrews 11:1) I was taught by my parents, my church and my mentor, Mrs. Earline Pitkin. My faith brought me to my first teaching position – when old enough – I taught Sunday school!

Mathilda also said, "I had a great mentor: Earline Pitkin – a music teacher (8th grade). Mrs. Pitkin was the first African American music teacher; she taught both middle school and high school choir. Mrs. Pitkin and her husband

took me in as a daughter, they took me everywhere. I am grateful that she shared her love for music with me and inspired me to do the same."

I asked Mrs. Martin about the Acadiana Ecumenical Choir. She laughed, "This started as a way to bring the different denominations of advanced choirs together – Babtist – methodist – catholic ... – so that all religions would come together and sing!

I asked Mrs. Martin, "What acts of kindness have impacted you the most?

"Acts of kindness – every day there is kindness. God has blessed me to share my music with others. My favorite activity is working with handicapped students – these students' capacity to learn is so inspiring. I taught a young lady with downs syndrome to play piano ... I also worked



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with an amazing baritone singer who I took to Atlanta to sing in a festival. Of the three baritones, he was the one to lead our choir to success. We came home with a huge trophy!"

In closing, Mrs. Mathilda G. Martin leaves us with this thought, "Music can do something that nothing else can do – music puts the period at the end of every sentence. I think the way I have been able to teach so long is because I just LOVE IT!!



Mathilda G. Martin is a native of Lafayette, Louisiana. She is the daughter of Lena Charles Guidry and Louis Dominic Guidry. She received her high school diploma from Paul Breaux High School where she was the school's first president of the student body. Mrs. Martin received her Bachelor of Music degree from the University of Southwestern Louisiana (USL), now ULL; Master of Secondary Education in Music from Southern University in Baton Rouge, Louisiana; and Educational Specialist in Administration and Supervision from ULL.

Mrs. Martin is a retired music teacher from Lafayette Parish and Vermilion Parish School Systems after teaching vocal music for over 50 years. She was also an instructor at ULL, where she taught the course: *The History of Creole and Black Music in Louisiana*. Throughout her teaching career, her choirs received sweepstakes awards in Montreal, Canada, Florida, Texas, Hawaii, Illinois, New York, California and Louisiana. In 1992, Mrs. Martin was invited to serve as Ambassador of Music in Moscow, Russia. She has served, and continues to serve, as an

adjudicator for choral festivals since 1985, locally, state-wide and nationally. She served two terms as President of LACT (Louisiana Association of Classroom Teachers) which sponsored the first Homework Hotline After School Program in Lafayette Parish. Mrs. Martin was the first African America woman in the Premiere Class of Leadership Lafayette, sponsored by Lafayette Chamber of Commerce. She was also employed as Executive Director of Big Brother/Big Sisters of Acadiana, and first African American hired as Credit Investigator at Sears-Roebuck & Co. She initiated and taught the Music Class for the First Arts Council Summer Camp. She now serves as the founder, coordinator, and teacher for the Lafayette Consolidated Government's "Cultural Enrichment Program". She is the founder and director of the Lafayette Tri-Parish Chapter of the Gospel Music Workshop of America and the Acadiana Ecumenical Choir. Annually, the choir presents Glenn Burleigh's Christmas Cantata, "Born to Die"; and Easter Cantata, "Let God Arise". At the GMWA, she presently serves as a faculty member and supervisor.

Mrs. Martin's awards and accomplishments include Who's Who Among America's Teachers; "Mathilda G. Martin Day" as declared by the Lafayette Parish Government (1998), Most Outstanding African-American Woman by the Daughters of Isis (Eastern Star); selected as a director for the Thurston Frazier Chorale (Gospel Music Workshop of America); served as the first African-American guest conductor for the Vermilion Parish Honor Choir (1999); and inducted into Phi Kappa Phi Society as one of the outstanding faculty members at ULL. She has written and published children's sacred music, which include: "V.I.P. for Jesus", "If God Sends It, It's Good", Christmas and Easter Cantata, "Let God Arrive", and "C-H-R-I-S-T in Christmas".

Mrs. Martin has served as Minister of Music in her church, Trinity Christian Methodist Episcopal Church for over 60 years on a strictly voluntary basis. She also serves as chairperson for the Southern Region the C.M.E. Church of "Empowering

Us to Help Us" (EUTHU), a social concerns self-help organization, appointed by Bishop Thomas L. Hoyt. Mrs. Martin is a member of the Trustee Board of her church. Nationally, she has served as director of the Missionary Choir for the Women's Missionary Council. She served as secretary for the "Commission of Worship and Rituals" of the C.M.E. church. She is also the founder and director of the "Ruth W. Brooks Senior Citizens Ministry" at Trinity.

Mrs. Martin is a "Golden" member of Eta Chi Omega Chapter of Alpha Kappa Alpha Sorority, Inc. where she served as Basileus (President), Grammateus (Secretary) and Assistant Graduate Advisor.

Mrs. Martin was married to the late Willie Martin and is the proud mother of three sons: Derek, Carl and Felton Joseph Martin. She has three grandsons and two granddaughters.



Principles of Music Entrepreneurship for Music Educators

Drew X. Coles and Mackenzie Miller Teachers College, Columbia University

Why use Music Entrepreneurship in your teaching career? Music Entrepreneurship in the field of Music Education has never been more important than it is today. In an ever-changing world with being a portfolio musician and educator, it is important to be able to promote and market yourself in the field of Music Education. Music Entrepreneurship can take different forms. Whether you are promoting studio lessons, creating method books, using teachers pay teachers, creating business content for flyers and business cards, or creating a website portfolio; all of these factors are included in Music Entrepreneurship. Being able to adapt and innovate as a musician and educator is key to a successful career. As a musician/educator, you should know your strengths and weaknesses, your best fit with a specific market, have knowledge on how to invest in yourself and your branding, market yourself, sell yourself and negotiate contracts, and manage relationships and partnerships over the long-term.

Understanding Music Entrepreneurship

According to Danyew, A music entrepreneur is someone who builds their own business. They solve a problem, meet a need, or bring a new way of thinking or a new way of doing something to that *thing* that others have done before. They get paid for their time and through passive income streams. The key qualities of a music entrepreneur include creativity, innovation, adaptability, and a proactive mindset (Danyew, 2023).

In the digital age, apps are indispensable for music educators and entrepreneurs. From music creation software to organizational apps, these tools streamline workflows, foster creativity, and open up new avenues for music production and education. They are catalysts for transformation, enabling us to navigate the complexities of music education and entrepreneurship with greater ease, creativity, and impact. Being creative is what helps you stand out and connect to your students, colleagues, and in new opportunities. Being innovative allows you to use your creativity and showcase your ability to adapt in lessons, performances, and other events. Being adaptable to an ever-changing field and having a proactive mindset is how entrepreneurship and music education go hand in hand.

Benefits of Music Entrepreneurship for Music Teachers

The Benefits of Music Entrepreneurship for Music Educators are, but not limited to, enhancing career opportunities through diversified income streams. This includes studio lessons, creating content via teachers pay teachers, creating video content, performing in gigs such as pit orchestras and venues. Music Entrepreneurship helps with the development of a personal brand to attract more students and opportunities. You represent your brand and have the opportunity to be a role model, mentor, be an educator that students want to take classes with and have during secondary, undergraduate, or postgraduate years. Lastly, a benefit includes the expansion of professional networking by collaborating with other music professionals and organizations. This includes reaching out and up to music professionals and organizations for opportunities to showcase your work and in turn be asked to participate and be a part of collaborations, concerts, research, conferences, masterclasses, and other events.

Strategies for Incorporating Entrepreneurial Principles into Music Teaching

There are many strategies when it comes to being Entrepreneurial in your career. These include Diversifying Your Income Streams, Innovative Teaching Methods, Building a Personal Brand, and Expanding Professional Networks.

Diversifying Income Stream examples include online lessons, workshops, composing, and performance gigs. Teaching in an online lesson format can help for those (teacher or student) who cannot travel the distance needed for the lesson. Host a workshop that features your strengths in the field of Music Education. Conferences and workshops are a good tool for showcasing your research, networking and getting your name out to potential future colleagues. Reaching out or being asked to compose for a school concert, marching band show, or college level premiere will get your name out in the field of Music Education.

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Innovative Teaching Methods include incorporating technology and digital tools in music education and developing unique teaching materials and courses. The integration of technology into music education signifies a profound transformation in the way music is taught and experienced. The utilization of music production software, such as GarageBand, Logic Pro X, and Ableton Live, empowers students to engage in the composition, recording, and editing of their own music. This hands-on approach demystifies the music production process and stimulates creativity, allowing students to explore and express themselves in innovative ways. Online collaboration platforms like Soundtrap and BandLab have revolutionized musical collaboration, enabling students to work together from different locations. These platforms facilitate the exchange of ideas and foster a community among students, promoting teamwork and exposing them to a diversity of musical perspectives (Waldron, 2013). Furthermore, the adoption of virtual instruments and simulations provides students with access to an array of instruments they might not otherwise experience. This technological advancement enriches students' musical skills and deepens their appreciation for various musical genres and cultures (Dammers, 2009).

Tailoring teaching materials and courses to the diverse interests and needs of students is also crucial. Designing courses focused on specific music industry aspects or genres enables educators to address students' individual career aspirations. Incorporating cultural and historical contexts into lessons enhances students' understanding and connection to the music they study (Dillon, 2023).

Project-based learning, centered around students creating music, organizing performances, or starting music-related businesses, emphasizes the practical application of skills. This method fosters creativity and entrepreneurial thinking, equipping students for the challenges of the music industry (Dillon, 2023).

The essence of entrepreneurship in music education lies in the ability to adapt, innovate, and implement teaching strategies that harness the potential of digital tools and customized content. An entrepreneurial educator is one who continuously seeks out new technologies, methodologies, and partnerships to enrich the music education experience. They are committed to lifelong learning, not just for their students, but for themselves as well, ensuring that their teaching practices remain at the forefront of educational innovation.

Building a Personal Brand is important for getting your name and passion out into the field of Music Education. It is important to have an online presence whether it is websites, social media, or digital portfolios. In a world where technology has become the leading way to communicate, updating your portfolio to an online format will reach a greater number of people in a shorter amount of time. This also will display your creativity and use of technology skills.

A strategy for effective self-promotion and networking is having your business cards on hand at all times and not being afraid to hand them out at conferences and other professional events. Make sure to add your website, social media, and/or digital portfolio on the car. Having a QR that leads to your digital portfolio will help let others learn and know more about you as an educator and musician. Lastly, it is beneficial to communicate your unique teaching philosophy and approach to the people you want to know about you.

Expanding Professional Networks is important for collaboration and community involvement. Collaboration includes research, music performance gigs, etc. Networking strategies include attending conferences, joining professional associations, and participating in online forums.

A mentor or industry leader can offer invaluable advice and insights drawn from their experiences. This guidance can help you navigate challenges, avoid common pitfalls, and make informed decisions, accelerating your career progression. Connecting with established professionals opens doors to new networking opportunities. These individuals can introduce you to others within the industry, expanding your professional network and increasing your visibility.

A mentor can help identify areas for improvement and development, offering feedback and resources to enhance your skills. This personalized growth plan can significantly impact your career trajectory. Engaging with someone who has achieved success in your field can be incredibly inspiring. Their journey can motivate you to set higher goals and persist through setbacks. Mentors and industry leaders often have access to or knowledge of opportunities that may not be widely advertised. Their endorsement can also be influential in opening doors to

these opportunities. And lastly, an association with a respected figure in the industry can enhance your credibility and reputation. Their belief in your potential can be a powerful endorsement to others. Reaching out to a mentor is not just about seeking advice; it's about building a relationship that can foster personal growth, open up new opportunities, and enhance your professional standing. It's a strategic move that can have a lasting impact on your career.

Concluding Thoughts: Carrying an Entrepreneurial Mindset Forward

Music Entrepreneurship for Music Educators is not just beneficial for fostering an entrepreneurial mindset, it's essential for navigating the evolving landscape in which you find yourselves. Remember, the journey of integrating entrepreneurship into music education is ongoing. It requires continuous learning, adaptation, and a willingness to experiment with new teaching methodologies. By embracing these principles, you can open doors for your students and yourselves, fostering a culture of innovation, resilience, and success in the music field.

Reflect on the ideas shared, consider how they can be applied in your unique contexts, and take proactive steps towards embedding entrepreneurial thinking into your pedagogy. Let's not view entrepreneurship as a separate entity from music education, but as a vital component that enhances our ability to educate, inspire, and prepare the next generation of music professionals.

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Drew X Coles is a producer, serial entrepreneur, educator, and scholar, whose work spans across multiple realms of the music industry and higher education. As a faculty member at Teachers College, Columbia University, he leads a cutting-edge hybrid graduate degree program in Music and Music Education. Dr. Coles serves on the boards of the College Music Society Fund, the Society for Arts Entrepreneurship Education, and the Network of Music Career Development Officers. He also serves the Music Educators Journal, Issues in Teacher Education, the College Music Symposium, and the Journal of Educational Thought in an editorial capacity.



Mackenzie Miller is a graduate of Teachers College, Columbia University with her Master of Arts degree in Music Education. She is currently pursuing her Master of Education from Teachers College as well. She received her undergraduate degree from The College of New Jersey with a Bachelor of Music degree in Music Education. Her teaching philosophy as a music educator is to provide a safe and welcoming environment for students to learn and grow. This includes having equity in her music classroom. As a facilitator, her goal is to have students reach their fullest potential, gain skills as independent musicians, and learn to be leaders inside and outside of the classroom. Growing up with a special needs sibling and also through developing her own skills, she has been able to modify and differentiate instruction for special learners and those with varying learning styles by giving them a positive and wonderful experience through her music teaching style. She currently serves as the Associate Director of Bands at Wayne Valley High School in Wayne, NJ.

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As Kathlene and I crossed the bridge in Baton Rouge on the way to the 2025 LMEA Conference in New Orleans, this poem came to mind. Our organization had not held the conference in New Orleans since 1976. LMEA is evolving and will continue to cross new bridges.

BRIDGES

by Pat Deaville

In life, cross many bridges. Most short. Some very long. Leading us into the future, to where we each belong.

Some bridges will bring us to people or locations. Other bridge crossings are mental, born in hard decisions.

Emotional crossings, too. The heart deals with changes. Spiritual bridges as well, spanning deep, vast ranges.

All life is constant motion, beginning to the end. Often our motion's just routine, as in small circles, spin.

We fear breaking these circles, for that means changing too. Afraid where changes might take us. Sometimes, don't have a clue.

Still, moving on to new things embedded in our core. For destiny is only found when we boldly explore.

That is harder than it sounds. We love our comfort zones. Anxiety can swell within when we begin to roam.

For each first step that's taken, some courage is required. Yet most bridges will be conquered by things that we desire.

If something you truly want is on the other side. You'll cross with greater willingness while fears slowly subside.

But what if you're still unsure? Don't want to take a stance.

Don't want to gamble what you have. Don't want to take the chance.

That is when you must decide just how your life will be. Someone who's chained to just one spot or someone who is free.

It is not my place to push or tell you what to do. But as for me, each bridge I cross, I'll also watch for you.



Quand Ta Maman et Ton Papa Doivent Partir: Carrying on Cajun & Zydeco Traditions with a Louisiana All-State Ensemble

By Gregg Griffin, Jr.

Preserving Louisiana's Musical Heritage

Cajun and Zydeco music are more than just genres; they are foundational to Louisiana's cultural identity, deeply tied to its French-speaking heritage. Yet, despite their significance, these traditions remain largely absent from formal music education (Griffin, 2023). To bridge this gap, the Louisiana Roots Music Ed Collective proposes the creation of a Louisiana Cajun and Zydeco All-State Ensemble. This initiative will provide students with opportunities to study and perform Louisiana's traditional music, fostering musicianship while preserving and celebrating the state's unique cultural heritage.

The Need for Representation in Music Education

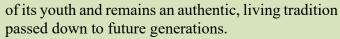
Traditional school music programs in Louisiana prioritize Western classical traditions, with marching and concert bands dominating curricula. While these programs are valuable, they often overlook Louisiana's rich musical traditions. Research has shown that culturally relevant music education enhances student engagement and strengthens their connection to heritage (Paris, 2012).

This approach is not new. States like Texas and New Mexico have successfully integrated mariachi into their all-state music programs, while Kentucky and North Carolina have incorporated bluegrass into their curricula (Lyncher, 2008). Louisiana must follow suit by institutionalizing its cultural music traditions within music education.

Preserving and Promoting Louisiana's Cultural Identity

Louisiana's impact on the global music landscape is profound. The state is widely celebrated for its "Food, Fun, and Festivals" (Andrews, 2011), but beyond the tourism-driven image lies a deeper cultural richness. Food, music, and language are woven into the fabric of Louisiana life, creating a unique and immersive cultural experience.

However, Louisiana has faced a gradual erosion of its traditions, both environmentally, through the loss of wetlands, and culturally, through the commercialization of its heritage. The vibrant expressions of Louisiana's culture are too often reduced to marketable commodities, packaged and sold back to its people. Establishing an All-State ensemble would counteract this trend by helping to ensure that Louisiana's music remains in the hands





Educational and Cultural Benefits

A Cajun and Zydeco All-State Ensemble would provide students with an enriching musical experience while reinforcing their cultural identity. Unlike traditional school ensembles that rely on sheet music and rigid rehearsal techniques, Cajun and Zydeco music emphasizes musical conversation, improvisation, ear training, and ensemble collaboration, skills that are highly transferable across musical genres (Griffin, 2023).

Additionally, this initiative aligns with efforts to revitalize Louisiana French, as many Cajun and Zydeco songs are performed in the language,

offering students an immersive linguistic and cultural experience (Ancelet, 1999). Studies show that incorporating traditional music into school programs not only enhances musicianship but also fosters a greater sense of identity and belonging among students (Bond, 2017). Lastly, participants in school-based Cajun and Zydeco programs have reported increased confidence and deeper engagement with their cultural heritage (Griffin, 2023).

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A Model for the Future

The success of this initiative depends on collaboration among Louisiana music educators, administrators, and policymakers. Schools should be encouraged to introduce Cajun and Zydeco programs, with dedicated resources for instrument acquisition, teacher training, and performance opportunities (Griffin, 2023). An All-State ensemble would be the culmination of these efforts, providing students with a prestigious platform to showcase their talents while celebrating Louisiana's unique musical identity.

In closing, imagine an out-of-state visitor, a clinician or exhibitor, attending our annual music conference for the first time. They have probably heard that Louisiana is full of music, and they expect to experience it. Witnessing young musicians perform authentic Cajun and Zydeco music firsthand is something entirely different. It's exciting, immersive, and unforgettable. This kind of experience leaves a lasting impression and strengthens Louisiana's reputation as a place where music isn't just history, it's alive, thriving, and passed down to the next generation. An All-State ensemble such as this would ensure that these traditions continue to be celebrated and shared, both within our schools and far beyond.

*The title of this writing is inspired by the song Hé Catin, written by my wife, Kylie Griffin. This heartfelt song reflects the theme of our children caring for one another in our absence, symbolizing the continuity of love, tradition, responsibility, and community across generations.

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Gregg Griffin, Jr. has been a music educator for nearly 20 years. He graduated from Northwestern State University in Natchitoches, Louisiana, with a Bachelor's degree in Music Education and earned a Master's degree in Music Education from the University of Louisiana at Lafayette. His thesis, titled *Allons Louisiane, Show Me How to Two-Step: The Cultural and Musical Impact of a School-Based Cajun & Zydeco Music Ensemble*, explores the profound effects of teaching Cajun and Zydeco music to children.

Gregg currently teaches Talented and Gifted Music in the Vermilion Parish School System and has previously taught for the Créole and Cajun culture and music program, *Lâche Pas*. His dedication to fostering exceptionally talented students' musical abilities is evident through his guidance, helping many young musicians thrive.

In addition to his role as an educator, Gregg is an active musician. He co-founded the band Poisson Rouge with his wife, Kylie, who is also a music educator. Their collaboration results in a unique and captivating sound that resonates with audiences across various venues.

Gregg and Kylie also co-founded *Petits Cajun et Creoles*, a children's music camp designed to share their passion for Cajun and Creole music with young learners and cultivate a deep appreciation for this rich cultural heritage. Gregg has been selected to present his research at major conventions, including the Louisiana Music Educators Association and the Association for Popular Music Education.

Gregg is a proud father of four daughters, Gracie, Anna, Eleanor, and Iry, and one son, the late Gregory Thomas Griffin.

Administrative Advisory Council Chairman Tony McCardle

As members of the Louisiana Music Educators Association (LMEA), we are uniquely positioned to shape the future of music education across our state. The work we do collectively as an organization is pivotal, and the influence of music in shaping young minds cannot be overstated. However, to truly amplify our impact, we need the active support and awareness of our school-level administrators. They are key stakeholders in championing our programs and ensuring their growth and success.



Engaging Administrators

Music educators, I urge you to actively involve your administrators in understanding the exceptional work that LMEA is doing for music education statewide. Share with them the professional development opportunities provided by LMEA, the high standards we uphold, and the successes of our All-State events and conferences. Many administrators may not fully grasp the breadth of LMEA's impact or the resources it provides to enhance both teaching and learning in music education. Let's bridge that gap.

Consider inviting your principal or district leader to attend an LMEA event or concert. Provide them with updates about how your program aligns with the broader goals of the association. By doing so, you create allies who are more likely to advocate for your program at the district and state levels.

Advocate and Celebrate Your Program

There's an old adage: "If you don't brag on yourself, no one else will." As music directors, it's *vital* to share your program's accomplishments, both big and small. Whether it's a superior rating at a festival, a student's musical scholarship, or a community performance, every success story is worth celebrating.

Social media, newsletters, and local news outlets are excellent tools for showcasing your program. When you share your successes, it not only builds pride within your school and community but also inspires others to share your story. Momentum grows when people see the tangible benefits and joy that music education brings to students' lives. Do not sit idle and assume that people know that your program is successful. In fact, chances are, they do not! Brag!

Building a Culture of Advocacy

Encourage your students and their families to become advocates for your program. A parent's voice can be incredibly powerful in gaining administrative and community support. Host events where families can experience the impact of music education firsthand. Engage your students in telling their own stories about how music has positively affected their lives. Go beyond the typical concert... teach your crowd what you want them to know. As educators, we also need to be active participants in advocacy efforts at the state level. Stay informed about legislative initiatives that impact music education and communicate with policymakers. LMEA provides resources and support to help you become an effective advocate—use them.

Moving Forward Together

The work we do as music educators is essential, but we cannot do it alone. By fostering stronger relationships with our administrators and taking a more active role in advocating for our programs, we can ensure a brighter future for music education in Louisiana. Remember, your voice matters. Your program matters. And when we all work together, the possibilities are limitless.

Let's make it a priority to spread the word—to our administrators, our communities, and beyond—about the incredible work being done in music education. Together, we can continue to build a culture that values and supports music in every school across our state.

Thank you for all you do to inspire and educate through music.

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Diversity, Equity and Inclusion James Square

Greetings to all of you, and welcome to 2025, ushering in the "new" LMEA year. What more can I add to the accolades and praises for an amazing 2025 LMEA conference! Kudos to Scotty Walker, Brett Babineaux, Lee Hicks, Jessica Fain-Blanchard, along with the cadre of leadership at so many levels for their persistence in tackling tough and pertinent issues of transformational retooling within the organization.



I would like to take some time and space here to invite all of us to reflect, focus, and project the direction of our association in terms of Diversity, Equity, Inclusion, along with Belongingness and Accessibility (DEIBA). Here's a revisit to some thoughts that were shared 4 years ago (Aug 2020): What began as a phone call from a longtime college friend and colleague has blossomed into the LMEA Council for Diversity, Equity, and Inclusion (that's a mouthful of buzzwords!) Here are some questions you may be pondering while you read this message. Just what is this Council? Who is involved? Is there relevance for members? My students, school community, parents? What does this have to do with music? Just take a good look at our current "not your grandparents' LMEA". Please notice the expansion of our All-State Honor Groups, the spotlights on growth, expansion, a new conference site, use of technology for better communication, the emphasis on indigenous and native Louisiana traditional music genres, the statewide marching band contest, and so much more which seemed impossible and unimaginable in the past.

Still, to this day and moving FORWARD, with webinars, Zoom meetings, phone calls, emails, in-person meetings, site visits and the like, our organizational leadership continues to investigate and learn how we can develop ideas to promote "involvement from all, so that all can be involved" ... Since the council's inception, this theme remains: Relevance and impact on all music educators? Oh yes...how do we UN-marginalize the marginalized? Do we better serve the underserved? I offer a resounding YES that we have made monumental gains, as WE (LMEA as a collective) have invited everyone to the dance, welcomed everyone into the receiving line, and got everyone on the dance floor. And we are not done yet! Here is a word of caution that needs to be heeded in continuing to move the organization forward: Policy, procedure formation, rulemaking, classification, handbook changes... MUST include input of ALL stakeholders, especially the ones who ar most affected by such decisions!

Can you reflect back to the origins of 3 Structural Elements to address, each with unique and beneficial action steps? These included **Mentoring**, **Awareness/Education**, **and Underserved Schools**. Where are we at this point and where are we headed? Do we revert bac to "normal" or do we continue to move forward? Do we follow the most recent trend of eliminating DEI as is being done at the federal governmental level? Here is a "close reading" assignment for all of us: Go to the LMEA website; find the pull down tab for DEI; read the August 2020 post; reflect on where we have been, where we are now, and where we can go as an organization. Speaking for myself, I am asking encouragement as we continue to step out of the comfort zone, in many respects, to help expand LMEA's impact on members, students, school communities, and families.

Me, myself, and I...."Mr.Square" is not the complete DEIBA Council. I am just a set of listening ears, a heart for music, and a voice for those without words, as servant-leader for our profession. We all are on that Council is some way through your ACTIVE membership and PARTICIPATION!

MUSIC IS EDUCATION!

LALF Ginny Medina-Hamilton





BE AN ADVOCATE! We need you! We continue to plan our first HILL DAY in Baton Rouge and want YOU to be part of it! There are several levels of participation to choose from:

- 1) Help plan the logistics such as:
 - a) Calling offices to make appointments
 - b) Assisting in preparing the transportation for the performing group
- 2) Research/Create the Advocacy Cheat Sheets
 - a) Help put together the script
- 3) Leading a performance ensemble
 - a) Bring your easy to travel group to sing on the steps of the capitol.
- 4) Speaking with Legislators
 - a) Actually meet with legislators or their staff to talk about LMEA and the importance of Music Education in Louisiana.

Please complete this form to indicate your level of interest!

 $\underline{https://docs.google.com/forms/u/1/d/e/1FAIpQLSee34NQixWgaktexdjnhb5O4oeD7mA9MQ3RNxvXamoo5xB}$

Elg/viewform

We have requested April 24 or May 6 for the student performance. Our HILL DAY would be whichever day is approved by the state events coordinators for the student performance. Cross your fingers!

Please reach out to me at gmail.com if you have any questions or concerns.





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

Submit an article to
The Louisiana Musician!

Tri-M State Representative Lynn Burton

Happy New Year! I hope 2025 is starting off in the right direction for your programs and your chapters. As a state, we are making huge strides in the Music Education world. The move of the LMEA conference from Baton Rouge to New Orleans this year meant we needed all hands on deck to make this huge task a success. I would like to send a huge shout out to Brenda Castillo and her Tri-M Chapter at St. Mary's Dominican High School for their herculean efforts in helping move equipment and set up for the conference.



If you are interested in starting a Tri-M chapter at your school, but are not sure how to get started, check out the <u>Quick Start Guide</u> for step by step instructions, or view the 3-step guide <u>here</u>. Everything you need including membership requirements, sample letters and forms, tips for establishing your bylaws, and ideas for planning your first service project can be found on the NAfME website.

March is Music in Our Schools Month! This is a great opportunity to use your membership to help promote the importance of Music! If you have pictures to share of your events, let's get them on the website! Email them to LBurton@lmeamusic.org.

As you work your way through the school year, some opportunities to keep in mind are listed below:

- Scholarship opportunities can be found here
- Chapter of the Year You can submit an application for Chapter of the Year every year. The forms will be published in the spring.



What does Tri-M® mean to you?

"The time I spent in Tri-M, loving music and helping the local community with my peers, were the best years of my life."

-Janelle S., Tri-M Alumnus

nafme.org/Tri-M

Data Collection Committee

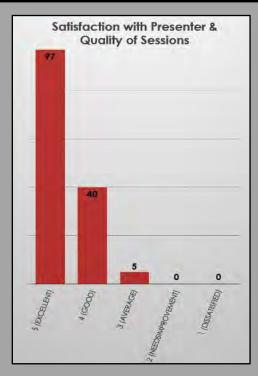
Lynn Burton & Aaron Theall - Co Chairs

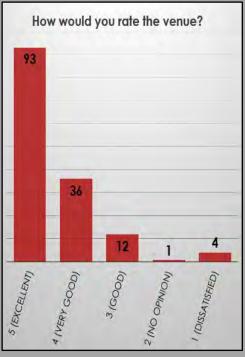
Tony McCardle, Dr. Jennifer Pulling, Dr. Tim Schneider – Advisors

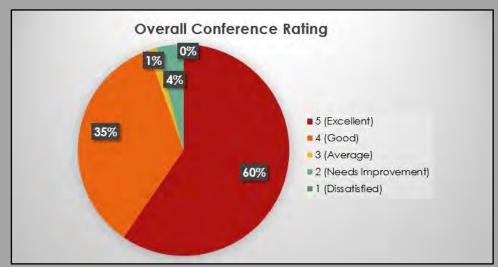
Conference Survey Data Report

LMEA Conference 2025, Hilton New Orleans Riverside

*The following selections are based on the questionnaire disseminated upon the conclusion of the January 2025 LMEA Conference. Thank you for your participation! A full analysis has been submitted to the Conference Committee for continued growth and improvement in the coming years.







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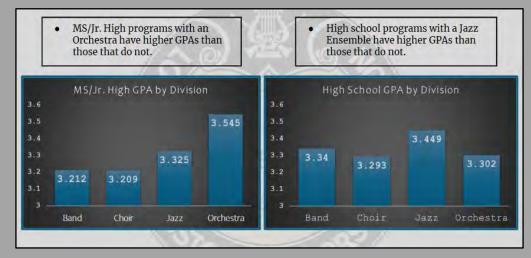
Advocacy Questionnaire Data Report

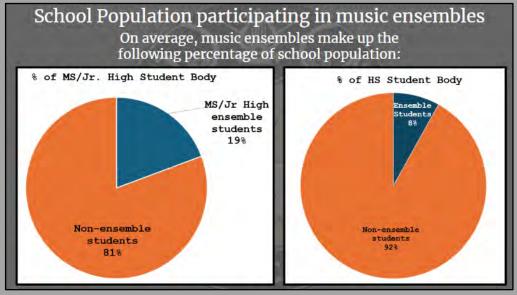
The Data Committee is pleased to present the findings from our first non-empirical study. The Advocacy Questionnaires (one for Middle/Jr. High Directors, one for High School Directors) opened August 2, 2024 and closed August 30, 2024. Both were distributed via web link which was emailed to LMEA District Directors. The focus was on Middle, Jr. High, and High School ensemble directors and their programs. Be on the lookout for the next Advocacy Questionnaire, Fall (2025).

*The following indications are based on the questionnaire results.









Louisiana Music Adjudicators Association

INSTRUMENTAL & VOCAL ADJUDICATOR TRAINING WORKSHOP

Saturday, June 7th Barbe High School 9am-3pm

REGISTER ON OUR WEBSITE BY THURSDAY, MAY 22ND

Become a Member: \$75 covers application, workshop, & membership fee

Workshop Attendee: \$30 covers workshop

Current Members: \$5 covers workshop & lunch
College Students: \$5 covers workshop & lunch

LATE REGISTRATION WILL INCURE A \$5 LATE FEE



lamusicadjudicators.org





LMEA Virtual Assessment State Solo and Small Ensemble

FOR COMPLETE STATE SOLO AND SMALL ENSEMBLE
INFORMATION – CLICK HERE



State Virtual
Solo &
Small
Ensemble
Form
deadline

LMEA is proud to present a virtual recital featuring some of the finest high school and middle school instrumentalists and vocalists in Louisiana. This event has expanded to include both solo and small ensemble performances.

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

- April 5, 2025- Postmark deadline for school checks
- April 6, 2025 (midnight) Deadline for uploading all performance videos to the assigned google folder.

Reports from Associate Organizations

LAJE President Michael Brothers

I'd like to begin with my congratulations to the LMEA board and staff for their herculean efforts in putting on the conference in New Orleans! It was clearly a tremendous upgrade and I hope everyone took advantage of the many offerings.

As always, I enjoy catching up with many of you I don't see on a regular basis and I also hope you were able to enjoy the many jazz offerings at the conference; from the clinics

to the LAJE Reading Band and Jazz Jam Session to our Middle and High School All-State Jazz Ensemble performances. I would once again like to thank both our excellent all-state jazz clinicians, Bobby Keating (middle school jazz ensemble) and Clarence Hines (high school jazz ensemble) for working with our students from across the state.

Information about the charts played by the LAJE Reading Band will be available soon on the LAJE website https://www.lajemusic.com/ - and it is my understanding JW Pepper will be offering free shipping on any chart(s) purchased that were played for the session.

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

The Fortier-Gerbrecht Jazz Invitational

March 11, 2025 Manship Theatre at the Shaw Center for the Arts Baton Rouge, LA

Loyola University Jazz Festival

Bob Reynolds, Saxophone, Guest Artist March 14 - 15, 2025 Louis J. Roussel Performance Hall New Orleans, LA LOYOLA JAZZ FEST LINK

Southeastern Louisiana University Bill Evans Jazz Festival / LAJE State Jazz Festival

Erik Jekabson, Trumpet, Guest Artist April 9 – 12, 2025 Columbia Theatre

Hammond, LA

FESTIVAL INFORMATION LINK

ULM Jazz Clinic

Tommy Dorsey Orchestra, Guest Artist April 12, 2025 University of Louisiana at Monroe Monroe, LA

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

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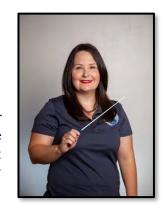


Reports from Associate Organizations

LBA President Amy Kutz

Greetings!

Hope you have had a fantastic first semester. Please make plans to join LBA this summer June 1st, 2nd & 3rd at the University of Louisiana Lafayette. We are going to have middle school and high school opportunities as well as clinic opportunities for the directors. It is going to be an incredible experience. Nominations for the groups are due February 28th.



HOPE TO SEE YOU IN JUNE!



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To our exhibitor krewe...

Thank You!

for taking this leap with us! Whether you have been with us for years, or you joined us for the new LMEA conference in 2025, we appreciate you for the trust you placed in us!

We are constantly striving for a better exhibit hall experience for our members and our vendors, and all feedback is appreciated! We will keep working to improve our exhibit offerings, as well as to improve traffic and make the exhibit hall a destination for all attendees!

Sincerely,

Joshua Stearman
Public Relations/Exhibits Chair

























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University of Southern Mississipp
Louisiana Christian University
Ouachita Baptist University
Marceaux Photography
Nicholls State University
US Marine Corps
Ensemble Innovations
LMCGPC
Lafayette Music
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Fruhauf
FEAT Travel
Sweetwater

Belhaven University
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LAJE
Acadiana Instrument Repair
Music and Arts
U.S. Army Bands
Artistically Yours
Truly Horrible Things
Musicians Abroad
Louisiana Tech University
William Carey University































































A Look Back At Conference 2025

























Hall of Fame & Award Forms



Tommy Burroughs Hall of Fame, Chairman



Hall of Fame Exhibit at January Conference

The **Hall of Fame** for Music Educators in Louisiana was instituted in 1982 and is sponsored by LMEA. It is currently housed at Northwestern State University of Louisiana in Natchitoches, LA. Purpose: To honor music educators who, by virtue of their contributions, are recognized as being the most highly regarded professional leaders in music education in Louisiana.

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

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

AWARD FORMS

25 Year Service Pin

Barbara C. Butler Award of Excellence - Choral

LMEA Standard of Excellence Award

Tom D. Wafer Outstanding Administrator Award

Outstanding Young Music Educator - Information & Form

Robert L. Wilhite Award of Excellence - Instrumental

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LOUISIANA MUSIC EDUCATORS AWARDS

Official Suppliers For ◆ LMEA Medals

Contact:
Scotty Walker
Executive Secretary
410 Holden Ave, Lafayette LA 70506
(337) 280-8678

	Phone N	
NAME		
		TITLE
Shin To-		
(\$8.00 for 1-50 Medals, \$16.00 for 51-10	0 Medals, \$24.00 for 101-150 Medals) Shi TOTAL including Sh Payment en	
Medals with RED, WHITE & BLUE	Ribbons (Sweepstakes)	@ \$2.50 each \$
Medals with WHITE Ribbons (Supe	rior in Sight Reading)	@ \$2.50 each \$
	perior in Concert)	@ \$2.50 each \$

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

Scotty Walker
Executive Secretary
410 Holden Ave, Lafayette LA 70506
(337) 280-8678

