

# The Louisiana Musician

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

Volume 85 Number 3 February 2020



***Also Included:***  
***Election Information***  
***State Solo Assessment Information***  
***New LMEA Award Information***  
***Hall of Fame Information***  
***Outstanding Administrator Information***  
***Outstanding Young Music Educator Information***  
***Call for 2020 Conference Clinics***



## DON'T IMITATE. INNOVATE. THE NEW YVN.

When it comes to violin making, it was pencils down for centuries. Until Yamaha started asking big questions. Like, "how can we build a more high-quality student violin, with better sound and greater durability, in a more eco-friendly, sustainable way?" Discover how the new Yamaha YVN Model 3 nails all the right notes at [www.yamaha.com/us/yvn/](http://www.yamaha.com/us/yvn/).





# 2020 DeBose Arts

## DeBose Fine Arts Festival Series

Elementary ~ Middle ~ High School  
Exhibition & Showcase

**Visual Arts** – EBRPL Main Library: Assembly Room  
**February 6** - Adjudicated Artwork – Awards, 6 PM  
**February 6** - thru - March 6, 2020 - Exhibition

**Performing Arts** - Baton Rouge Community College  
Performing Arts Theatre – Thursdays: 9:30 A.M.  
**February 13** - Elementary Schools  
**February 20** - Middle Schools  
**February 27** - High Schools



## Cabaret ~ Louisiana Legacy ~ Jazz ~ Blues

**Baton Rouge Marriott - March 29, 2020 - 3 PM**

**Bourgee` Fashions & Leroy Pero Band**

**5500 Hilton Avenue, Baton Rouge, LA - \$60/Person**

**[www/debosefineartsseries-competition.com](http://www/debosefineartsseries-competition.com)**



## DeBose Performance Series & Competition

**Saturday - April 18 - Performance Venues:  
Southern University & Scotlandville Magnet Auditorium**

**8 AM – 5 PM - SOLO & DUET COMPETITION:** Open to all student pianists currently registered with a piano teacher or studio. Available to international students enrolled in, and/or sponsored by a studio with established Residence in the United States. Pre-College Division: First Grade-Age 5/6 through Twelfth Grade; Standard ~ “Late-Starter” ~ Accelerated

**10:30 AM - OPEN ~ COMMUNITY ARTS TALENT SHOW (Competing):** Area Schools, Private Studios, and After-School Programs. – sponsored by Parents, Churches, Cultural, and Civic organizations.

**1:00 PM – OPEN – VOCAL & PIANO STUDIO RECITAL (Non-Competing):** Designed to present the creative talents of novice students with limited or no performance/competition experience; available to classroom and private vocal and piano students. Teacher Selection.

**3:30 – 5:00 PM ~ TEACHERS STUDIO HONORS SOLO/DUET RECITAL: Contestants.** Designed to present the pianistic levels of experienced piano students who have maintained high performance skills from local and visiting studios.

**7:30 PM ~ AWARDS RECITAL CEREMONY: 2019 WINNERS:** Categories represent standard, “late-starter”, and accelerated. Contestants receive certificates, trophies, and scholarship awards in recognition of artistic excellence. The program provides inspiration enhanced by the collaboration of professionals, conceived to educate and improve general cultural awareness.

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## From the President *Carol Lupton*

Conference 2019 is in the books. My thanks go out to James Hearne, for his excellent work in organizing and scheduling this annual event. I cannot even imagine the total amount of time and effort needed on his part to coordinate and organize everything. It is always amazing to me how he gets this five-day event to run so smoothly.

Thank you also to the LMEA Division Chairs for the dedication to our students and music educators within your respective divisions. The scope of your “behind the scene” work is immense. I am not sure anyone can truly understand all that each you do, unless they have previously served in your position.

Band Directors, I want to encourage you to consider nominating an ensemble for the Robert L. Wilhite Award of Excellence. Entry Forms and recordings for this award will be accepted beginning the March 1<sup>st</sup>. This award recognizes quality instrumental high school and middle school instrumental music programs serving historically disadvantaged student populations. Procedures and Rules for this Award can be found on the LMEA Website.

The Vocal Division is currently in the development of an award to recognize deserving Vocal Ensembles. If you have thoughts you would like to share about this type of award, feel free to email me, I would love to hear from you.

If I can assist you or your students in any way, please to do hesitate to contact me. My best wishes to all of you as we begin this new year and decade.



## From the Past President *Fran Hebert*

It was a pleasure, as always, to visit with band, choir, orchestra, jazz, elementary, university, and collegiate members and exhibit personnel at our fall conference. Thank you for a smooth and efficient pre-registration process. As Immediate Past-President I can say with enthusiasm that serving as conference registration chair for this two-year term has been a rewarding experience in every aspect.

Conferences held on even-numbered years (fall conference of 2020 etc.) are open to accept candidates for district director positions. Conferences held on odd-numbered years (fall conference of 2019 etc.) 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. Check the website – [lmeamusic.org](http://lmeamusic.org) – for information about the ballot in March.

From this past fall conference we received the following candidate names for the offices of president-elect, vocal chairman, and band chairman:

**President-Elect** – Brett Babineaux (current board member, District 3 Director).

**Vocal Chairman** – Greg Oden (current board member, District 1 Director).

**Band Chairman** – Ty Lege (Band Director, Tioga High School, District 2); Ronnie Gleason (Band Director, Kaplan High School, District 3); and Tim McMillen (Band Director, Sulphur High School, District 5).

The remaining chairs received no candidate names. Current chairmen plan to return to office.

**Orchestra** – Katrice LaCour, Chairman

**Jazz** – Lee Hicks, Chairman

**University** – Victor Drescher, Chairman

**Elementary** – Michele White, Chairman

**Collegiate** – Ed McClellan, Chairman

**Public Relations** – Carolyn Herrington, Chairman

Thank you for the opportunity to serve on the LMEA board for the past 29 years. LMEA has provided positive experiences in music education for me, for my career, and for my students since 1973. I have worked with the finest educators, colleagues, and friends a person could ever hope to know.



## From the Editor's Desk

**Pat Deaville**

is Former Director of Curriculum and Instruction  
Calcasieu Parish Schools



*Trial* by Pat Deaville January 9, 2020

*Just when you think, you've made it. There comes, another trial.  
When everything's, going your way. Just wait, a little while.*

*For challenges, are brewing. And will arrive, in time.  
And when they do, they'll measure you. Your character, defined.*

*The trial, is not the definition. Of who, you really are.  
It's the manner, in which you engage. And how, you fight your war.*

*We can't fulfill, potential. Without facing, these tests.  
The fire, from these encounters. Needed, to be our best.*

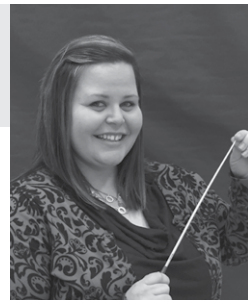
*We may not like, the pressure. Or wish, to fight the fight.  
But our trials, are a requirement. The darkness, before light.*

*We seek pleasure and comfort. Sailing, on calmer seas.  
But it's the wind, rain, and huge waves. That strengthens, you and me.*

*Do not complain, or grumble. Tough times, will come and go.  
And blessings, will be your reward. Good times, again will flow.*

*Ups and downs, are natural. With tension and release.  
Like night and day, our lives rotate. Between, struggle and peace.*

## 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!

I would encourage directors who are not active members of LBA to consider joining us. Membership has continued to increase over the past few years as members have recognized that LBA's summer All-Star Bands 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 joining our organization, please visit our website – [www.labandmasters.org](http://www.labandmasters.org) for an application.

All band directors who are current LMEA members should have already received the 2020 All-Star nomination forms for Junior High All-Star, High School Jazz, and Blast Bands. If you have not received those forms please contact me at the email listed below. The completed nominations need to be emailed to the address indicated on the form no later than January 31, 2020. You can find nomination forms, audition materials, and board member contact information on our website.

The dates for the 2020 LBA All-Star Bands are May 31<sup>st</sup>-June 2<sup>nd</sup> at 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 2020 LBA All-Star clinicians are as follows: Wind Ensemble—Erin Cole, Conn-Selmer Clinician; Symphonic Band—LBA Bandmaster of the Year (TBD); Concert Band—Emily Young, Lawtell Elementary School; Jazz Band—Trevor Davis, Louisiana Tech University; and Blast Band—Willie Martin and Steve Wilson, Central Lafourche High School.

Please mark your calendars, visit our website, become a member and nominate your students! I can promise you that your students will have a great time and a great learning experience at our All-Star Band Camp next summer. Have a great school year!

Musically yours,

Jessica Fain  
Tioga Junior High School  
[Jessica.fain@rpsb.us](mailto:Jessica.fain@rpsb.us)



## District I

### Greg A. Oden



Once again, I would like to thank the membership from District 1 for allowing me to serve as your district director. It has always been my desire to assist your programs in achieving the highest level of musical expression possible. Let us continue to endeavor to provide the best music education to the students of District 1 and Louisiana. Please take every opportunity to enjoy the experience.

Please make sure to honor all deadlines. The deadline for events, unless otherwise noted, will be **30 days prior to the event**. We will be experimenting with online registration this year. If you miss a deadline, a late fee may be assessed. Some important dates to remember:

District 1 Vocal Assessment – March 3, 2020 at West Monroe High School

District 1 Instrumental Assessment – March 5-6, 2020 at West Ouachita High School

May your spring semester be one of new musical challenges, goals, and experiences. I wish you much success and great music.

Greg A. Oden, District 1 Director

## District II

### Jessica Fain



HAPPY NEW YEAR! There's something so refreshing and exciting about the start of a new year. The new year means that we must be diligent in remembering to put the correct date on all of our papers. It also means that we have the opportunity to continue to share our love and passion for music with some of the most outstanding young people in our schools. William Revelli said, "the conductor has a responsibility to create an attitude of love for music. You are not a conductor of bands, you're a conductor of people. It's through music that you reach them, and it's a beautiful way to reach people." I challenge you to continue reaching your students through music. Strive each and every day to create a positive environment that will cultivate a life-long love for music. Most importantly, don't forget why you chose to become a music educator. Someone ignited a love for music for each one of us, it is our responsibility to ignite a love for music in those that we come in contact within our classroom.

#### Large Ensemble Assessments for District II will be held as follows:

Band/Orchestra: March 19, 2020 at Northwestern State University

Choir: March 26, 2020 at Tioga High School

Choral entry forms are due by February 26, 2020. Allison Gill will be the chairperson for Vocal Assessment, so please get in touch with her if you have any questions ([allison.gill@rpsb.us](mailto:allison.gill@rpsb.us)). Instrumental/Orchestra entry forms are due by February 19, 2020. All forms and checks should be mailed to Jessica Fain at 1150 Tioga Rd., Pineville, LA 71360. Please ensure that you get your forms and checks submitted on time.

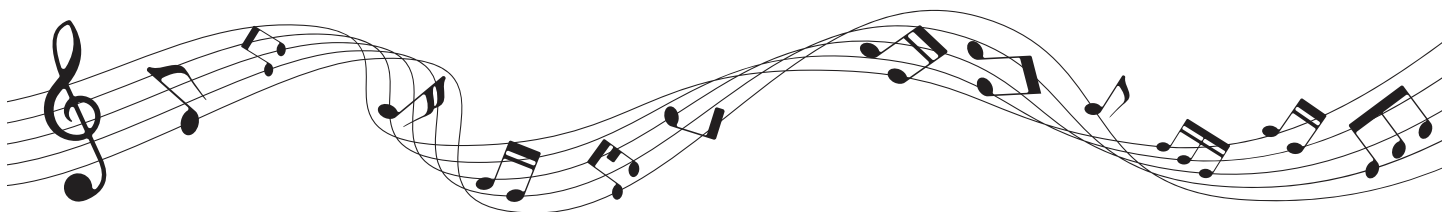
Please take the time to read the performance requirements listed on the LMEA website. One of the most common mistakes that I have discovered is directors indicating the wrong classification and/or requirements for their groups. You are responsible for reading the handbook and observing the rules. If you have a question about the classification and/or the requirements for your group, please do not hesitate to contact me at [Jessica.fain@rpsb.us](mailto:Jessica.fain@rpsb.us).

If you are a new director to District II, contact me so that I can help you. We are all in this together and I want to make sure you have everything you need to be successful.

Happy music making and remember to have fun!

Good luck!

Jessica Fain  
[Jessica.fain@rpsb.us](mailto:Jessica.fain@rpsb.us)  
LMEA District II Director  
Tioga Junior High School



## District III Brett Babineaux



**"If the only tool you have is a hammer, you tend to see every problem as a nail."**

– Abraham Maslow

If you were able to attend the LMEA conference, I know that you walked away with many new tools to add to your tool belt. Great job to all of those who had a hand in making it a great success.

I hope all of you enjoyed your holiday break and are refreshed to finish off the school year with great energy.

Congratulations again to Scotty Walker for his induction into the LMEA Hall of Fame. I would like to wish him and the Lafayette High Band good luck at the Music for All National Concert Band Festival in Indianapolis in March.

Congratulations to the following for being recognized for outstanding teaching in District 3:

*Leola Woods, Director of Bands at Milton Elem/Middle and Juanita Hall, Carencro Middle Choir Director, in being named an LEF Teacher of the Year Finalists.*

*Eric LeBlanc, Band Director, Paul Breaux Elem. Teacher of the Year*

*Caryn Bodin, Billeaud Elementary, New Orleans Saints Teacher of the Week*

*Holly Grefe, Lafayette High Choir Director, Worldstrides National Teacher of the Year*

District 3 High School Honor Band clinicians this year were Joseph Missal, Jason Missal and Jude Gaspard. The clinicians for Middle School Honor Band were David Puckett, Mickey Smith, and Kylie Griffin.

District 3 Honor Choir clinician for this school year was Robert Townsend.

Please mark your calendars with the following upcoming events:

March 16-18 (District III High School Instrumental Large Ensemble Assessment @ UL-Lafayette)

March 19-20 (District III Elem/Middle School Instrumental Large Ensemble Assessment @ UL-Lafayette)

March 23 (District III High School Choral Large Ensemble Assessment @ UL-Lafayette)

March 24 (District III Elem/Middle Choral Large Ensemble Assessment @ Asbury United)

March 27-28 (Louisiana Concert Band Invitational – an affiliate of the Music For All National Festival)

\*For more information about participation and attendance, visit <https://musicforlouisiana.org/>

Reminder: District Assessment entry forms (along with a photocopy of your current NAFME membership card) and entry fees are due on FEBRUARY 14<sup>th</sup>. Entries will not be processed until all paperwork is complete and accurate.

It is very important that everyone is caught up and knowledgeable about rules and procedures regarding assessment music, sight-reading, **assessment adjudication form changes**, etc.

On behalf of the band, choir, and orchestra directors of District III, many thanks to the faculty and staff of the University of Louisiana, Asbury United Methodist Church, and Will Green and Lafayette Music Co., and First Baptist Church, Lafayette for all their assistance and hospitality in hosting the honor choirs/bands and large ensemble festivals.

Please contact me if I can be of any assistance to you.

Brett Babineaux, District III  
[bababineaux@lpssonline.com](mailto:bababineaux@lpssonline.com)





## District IV

### Katie Codina



**Large Ensemble Assessments for District IV will be held as follows:**

High School Band – March 10-11, 2020 at Zachary High School, Katie Codina chairperson ([katie.codina@apsb.org](mailto:katie.codina@apsb.org))  
 Middle School Band – March 12-13, 2020 at Zachary High School, Katie Codina chairperson ([katie.codina@apsb.org](mailto:katie.codina@apsb.org))  
 Multi District Orchestra – March 10, 2020 at Baton Rouge High, Chris Frazier chairperson ([brmhsorchestra@gmail.com](mailto:brmhsorchestra@gmail.com))  
 Choir – March 4-6, 2020 at First Baptist Church, Dana Lux chairperson ([dlux1@lsu.edu](mailto:dlux1@lsu.edu))

**Entry forms are due on January 29 for Choir and February 10 for Band and Orchestra to the respective Chairperson.**

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

Last year we began implementing three judges in sight-reading in addition to the three already on stage. This was very successful and well received by the directors. We will also be adding a sight-reading monitor for Choir and Band to help with logistics. Also, we are always looking for volunteers to help at all festivals, so please let the chairs know if you are interested!

In the past years we have seen a drop in the number of schools participating in **District Solo and Ensemble Festival**. This has always been one of my favorite events of the year for my students as they can work on something that is uniquely their own. Please talk to me if you are interested in doing this for your students! We work to try to make the festival as convenient and easy as possible for you. You can host it at your school and I will hire judges or we can pair schools together if you would rather have your students go off campus. Whatever you would like – let us make it work! Finally, the **LMEA State Solo Festival** is coming back this year on Saturday, April 25, 2020 at Lafayette High School.

Band Directors, in March you will be receiving a ballot to vote on our new Band Division Chair. Ronnie Gleason, Ty Lege, and Tim McMillian are all running. I encourage you to find out about these candidates as they will have big shoes to fill! After many years of service, Joey Nassar is not running for re-election and as a member of our District, we all owe him a huge debt of gratitude. He has been a tremendous force behind so many of the positive changes you have seen come from the LMEA board. His dedication and leadership has been inspirational and we look forward to seeing him continue his good works at St. Amant!

Finally, as LMEA looks towards the future updating its strategic plan, there will be a lot of focus on advocacy. Please contact me if you are interested in serving on a committee to help represent our District!

If you have not been receiving e-mails from the District, please e-mail me at [katie.codina@apsb.org](mailto:katie.codina@apsb.org) so I can make sure you are on the appropriate list! Good luck in your preparations for Assessments!

## District V

### Sharon Stephenson



Greetings to all! I hope everyone had great holidays and used the break to rest and recuperate.

Wow, this year is half-way over. Now for all the fun stuff. Jazz Band, Honor Bands, Assessments, Solo and Ensemble, Spring Concerts, Spring trips, Recruitment, End of Year Auditions—and I know I am leaving many things out. It's always a very busy time, but also very rewarding. Be sure to enjoy the process.

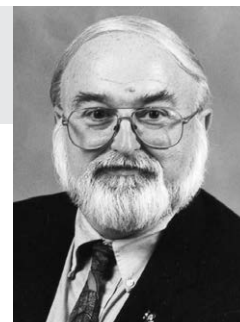
Check calendars for deadlines and dates for all assessments. Make sure checks are made out to LMEA. Remember to include recording fees if applicable. There is a fee for late entries. Send instrumental forms to Bruce Lambert, and vocal forms to Anna Lou Babin.

Please feel free to contact me if I can be of any assistance. My phone is 337-274-2769 and email is [skstephenson1214@gmail.com](mailto:skstephenson1214@gmail.com)

Thanks,  
 Sharon



## District VI Guy C. Wood



Greetings from the Big Easy! By the time you read this, some of the bands in our area are already starting to prepare for the annual Mardi Gras season in the form of rehearsing and conditioning for the five-to-seven mile parades that contribute to our major fund-raising for the year. Contact me if your band would ever be interested in the experience. The krewes are always looking for marching bands.

Our Vocal Division - not having to contend with parades - got a head start with real music education in the form of their Honor Choirs! The District VI Sr. High Honor Choir, chaired by Kathryn Matherne, was directed by Dr. Meg Frazier from Loyola University. The District VI Treble Youth Honor Choir, chaired by Melissa Brocato and Mary Lou Fuenzalida, was conducted by Brian Martinez from Lakewood Elementary School in St. Charles Parish. The Honor Concert was on January 25, 2020, in Roussel Hall on the campus of Loyola University in New Orleans.

Rounding out the vocal year are the Solo & Ensemble Assessment which will be chaired by Meredith Hotard & Trina Hille, and the Vocal Large Ensemble Assessment which will be chaired by Kathryn Matherne & Kevin Caparotta. Thanks again go to District VI Vocal Division President Kathryn Matherne for all of her hard work.

The instrumental groups also performed this month. The Elementary Honor Band was chaired by Kendall Griffin and directed by John Phelan from Riverdale Middle School. The Junior High/Middle School Honor Band was chaired by Kate Davis and directed by Dr. Nick Compagno from Archbishop Chapelle High School. The Senior High Honor Band was chaired by Duncan Pray and directed by Dr. Serena Weren from Loyola University. All of the groups performed on January 26 at Tulane University. Thanks also go to Tulane Band Director Barry Spanier for all his help.

Finally, the Instrumental Solo & Ensemble Assessment is being chaired through LMEA by Guy Wood, and the Large Ensemble Assessment is being chaired by Randy Weaver and being held at Chalmette High School.

This is the last column of the year for District Directors. Looking ahead to the end of the year, I hope that all of your remaining goals for the year will be met in the next few months.

It has been - and still is - a very busy year! Have a great summer!

GUY C. WOOD, DISTRICT DIRECTOR



## District VIII Michele DesLattes



*New year-a new chapter, new verse, or just the same old story?*

*Ultimately we write it. The choice is ours.*

*--Alex Morritt*

Or, as a musician would say---Same song, second verse? I am not a New Year's resolution type of girl, but this quote made me think about the new decade as well as the new semester we are facing. We communicate this attitude to our students regularly.

**The choice is yours!** Do you really want to keep working on sightreading or are you going to pay attention? Do you like going over this same section a kabillion times or are you going home tonight to practice? Is it okay with y'all to get straight 2's at Festival or would you like to bring home a trophy? **The choice is yours!** I say often to my adult sons, "You want to keep living like you're living, keep doing what you're doing." As you face a new decade, **the choice is yours!** Mistakes can be corrected, bad habits can be reversed, weight can be lost (preaching to the choir!) and we can do better. Change is inevitable and can go either way. I believe that with the right attitude, we can move forward in our classrooms, district, and in our state.

Remember to check the District VIII website: <http://lmeadistrictviii.org/>

Information about all Spring events has been posted and is updated regularly.

Also, to receive quick reminders or notifications when the website is updated, please join our District VIII Remind group : <https://www.remind.com/join/lmeadis>

ALSO, remember that ALL REGISTRATION FORMS and FEES are due 1 month prior to the event.

If you have any comments, concerns or complaints, please email me at [mldeslattes@gmail.com](mailto:mldeslattes@gmail.com).

Happy 2020!

Michele



## District IX Joshua Stearman



The Holidays are always a great time to reflect on our teaching practices and techniques and turn our attention to our goals for the Spring. Too often, I find myself pointing to my ear or telling students to "Listen" but often forget that some students may not know what they are listening for. This is one of the things I'm hoping to get better at this year. What about you?

Allow me to briefly introduce myself. I am the Assistant Director of Bands at Mandeville High School. I'd like to thank Jessica Lizana for her work with the District and helping me transition into this role, and I wish her the best luck with her new and growing family! I look forward to working with you all, not just with Assessments and All-State, but with leveraging the full strength of the LMEA and NAFME as partners in advocating for improvements in our district. I've already begun working as a liaison with the Arts Supervisor in St. Tammany, and I look forward to communicating with more administrations on improvements that can be made in District IX.

As always, keep up with dates on our website: [www.lmeadistrict9.org](http://www.lmeadistrict9.org)

Please mark down these important dates:

Large Ensemble Assessment Registration Deadline: Thursday February 20th

- Please let me know ASAP of any schedule requirements
- Late fees will be assessed after 2/20

Instrumental Large Ensemble Assessment: March 25-26 at Fontainebleau High

Vocal Large Ensemble Assessment: March 27th at Fontainebleau High

Spring Choir Directors Meeting: April 6th at 6:30 at Fontainebleau Jr. High

Spring Band Directors Meeting: May 11th at 6:00 at Fontainebleau High

Don't hesitate to contact me if you have any questions, comments, or concerns: [joshua.stearman@stpsb.org](mailto:joshua.stearman@stpsb.org)



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~~~~~  
 "Growing through Giving" ~~~~~

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 MISS

(PRINT OR TYPE NAME AND ADDRESS)

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STATE \_\_\_\_\_

ZIP \_\_\_\_\_



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## ***LMEA Audit 2018-19 School Year***

| <b>Catagories</b>      | <b>18-19 Expenses</b> | <b>18-19 Income</b>  | <b>18-19 Net</b>     | <b>19-20 Expenses</b> |
|------------------------|-----------------------|----------------------|----------------------|-----------------------|
| All State              | \$ 14,193.22          | \$ 4,099.42          | \$ (10,093.80)       | \$ 15,000.00          |
| All State Band         | \$ 15,373.64          | \$ 17,205.00         | \$ 1,831.36          | \$ 17,000.00          |
| All State Choir        | \$ 13,201.08          | \$ 20,961.00         | \$ 7,759.92          | \$ 16,000.00          |
| All State Jazz         | \$ 3,747.60           | \$ 2,405.00          | \$ (1,342.60)        | \$ 4,000.00           |
| All State Orchestra    | \$ 5,302.98           | \$ 8,275.00          | \$ 2,972.02          | \$ 6,000.00           |
| Board Meetings         | \$ 11,948.52          | \$ -                 | \$ (11,948.52)       | \$ 12,000.00          |
| Conference             | \$ 32,745.84          | \$ 39,097.90         | \$ 6,352.06          | \$ 33,000.00          |
| District Assessments   | \$ 7,332.29           | \$ 52,976.20         | \$ 45,643.91         | \$ 13,000.00          |
| Hall of Fame           | \$ 545.88             | \$ -                 | \$ (545.88)          | \$ 1,000.00           |
| Magazine               | \$ 8,436.62           | \$ 2,076.00          | \$ (6,360.62)        | \$ 9,000.00           |
| Medals                 | \$ 5,684.22           | \$ 5,258.85          | \$ (425.37)          | \$ 6,000.00           |
| Membership             | \$ -                  | \$ 16,041.00         | \$ 16,041.00         | \$ -                  |
| NAfME Conference       | \$ -                  | \$ -                 | \$ -                 | \$ 2,000.00           |
| Office                 | \$ 4,535.07           | \$ -                 | \$ (4,535.07)        | \$ 4,500.00           |
| Salary                 | \$ 28,899.29          | \$ -                 | \$ (28,899.29)       | \$ 24,500.00          |
| State Band Assessment  | \$ -                  | \$ -                 | \$ -                 | \$ -                  |
| State Choir Assessment | \$ -                  | \$ -                 | \$ -                 | \$ -                  |
| State Orch. Assessment | \$ -                  | \$ -                 | \$ -                 | \$ -                  |
| State Assessment       | \$ -                  | \$ -                 | \$ -                 | \$ -                  |
| <b>TOTAL</b>           | <b>\$ 151,946.25</b>  | <b>\$ 168,395.37</b> | <b>\$ 16,449.12</b>  | <b>\$ 163,000.00</b>  |
| <b>FOUNDATION</b>      |                       | <b>\$ 3,539.42</b>   | <b>\$ 180,539.42</b> |                       |

## ***New LMEA Awards***



Beginning at the 2020 LMEA Professional Development Conference, ensembles will be recognized with the Robert L. Wilhite Award of Excellence. This award, named in honor of LMEA Hall of Fame member Robert L. Wilhite, will be awarded to recognize quality high school and middle school instrumental music programs serving historically disadvantaged student populations. Beginning at the 2021 LMEA Professional Development Conference, ensembles will be recognized with the LMEA Standard of Excellence Award.

More information concerning these awards will be forth coming on the LMEA Website and in the LMEA Newsletter.

### **ROBERT L. WILHITE AWARD OF EXCELLENCE**

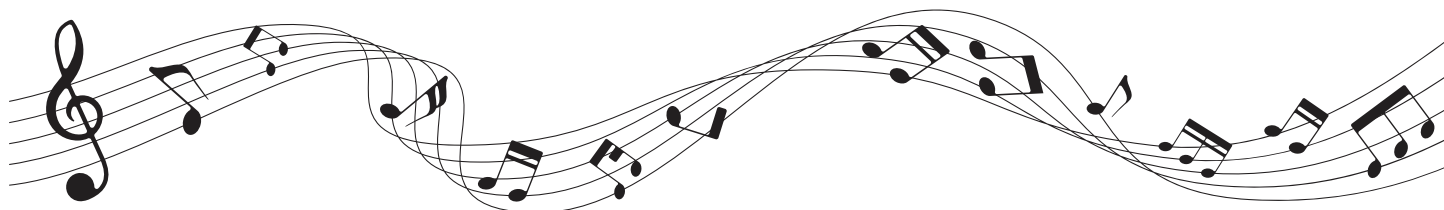
#### **Purpose**

This award will recognize quality instrumental high school and middle school **instrumental** music programs serving historically disadvantaged student populations.

### **LMEA STANDARD OF EXCELLENCE AWARD**

#### **Purpose**

This award recognizes the results of quality teaching and superior performances in Louisiana high school and middle school **instrumental** music programs.



# LOUISIANA MUSIC EDUCATORS ASSOCIATION

## STATE SOLO ASSESSMENT

### OFFICIAL ENTRY FORM 2019-2020

DIRECTORS TAKE NOTE: LMEA SUPPORTS 100% THE LAWS REGARDING THE DUPLICATION OF SCORES. ANY INFRACTION WITHOUT THE WRITTEN PERMISSION FROM THE PUBLISHER WILL RESULT IN THE DISQUALIFICATION OF THE PARTICIPANT.

#### **ENTRY DEADLINE: MARCH 20, 2020**

NO REFUND AFTER SCHEDULE HAS BEEN SET. LATE FEE OF \$50.00 IF POSTMARKED OR HAND DELIVERED AFTER DEADLINE. SCHEDULE AND GENERAL INFORMATION WILL BE PLACED ON THE LMEA WEBSITE ([lmeamusic.org](http://lmeamusic.org)). SCHEDULE WILL BE AVAILABLE ON THE WEBSITE BY APRIL 10, 2020. **MAIL TO: LMEA STATE SOLO ASSESSMENT, P.O. BOX 12046, LAKE CHARLES, LA 70612**

#### **GENERAL INFORMATION:**

DATE: SATURDAY, APRIL 25, 2020      ENTRY DEADLINE: MARCH 20, 2020  
SITES: LAFAYETTE HIGH - INSTRUMENTAL / COMEAUX HIGH - VOCAL  
COST: \$25.00 PER SOLO (checks payable to: LMEA)  
AWARDS: GOLD MEDAL – (All performing soloists will receive a State Solo Patch)

#### **STUDENT ELIGIBILITY – INSTRUMENTAL**

1. All students must be a member of the band or orchestra at their school. If there is no band or orchestra program at the school, students may be submitted by an LMEA member.
2. High school students must play a solo from the Texas Prescribed Music List (PML) level one or level two. Middle/Elementary school students must play a solo from the Texas PML level one, two or three.
3. Students are eligible for one solo on an instrument.
4. All solos with piano accompaniment must be performed with the accompaniment. (Smart music, CD, etc. is acceptable.) (CD, etc. - piano part only)
5. Memorization is NOT required.
6. High School soloists are allotted 8 minutes. Middle school soloists - 6 minutes.

#### **STUDENT ELIGIBILITY – VOCAL**

1. All students must be a member of the choir at their school. If there is no choir program at the school, students may be submitted by an LMEA member.
2. Middle School and high school students must sing a solo from the Texas Prescribed Music List (PML) – any level.
3. Students are eligible for one solo.
4. All solos with piano accompaniment must be performed with the accompaniment. (Smart music, CD, etc. is acceptable.) (CD, etc. - piano only)
5. Memorization IS REQUIRED.
6. Vocal soloists are allotted 6 minutes.

**Please note: LMEA highly recommends live accompaniments. A piano will be in each performance site. Students using Smart Music, CDs etc. must provide ALL equipment. Students must set up, perform and take down all equipment in the allotted time. Solos (requiring an accompaniment) performed without accompaniment, for any reason, will receive comments only. Performance times will be strictly enforced.**

School \_\_\_\_\_

Director's Name \_\_\_\_\_

Address \_\_\_\_\_

Home Address \_\_\_\_\_

City, Zip \_\_\_\_\_

City, Zip \_\_\_\_\_

Phone (       ) \_\_\_\_\_

Home Phone/ Cell (       ) \_\_\_\_\_

*Only teachers who are members of LMEA or non-members who pay the \$100 non-member fee may enter this event.*

**YOU MUST ATTACH A PHOTOCOPY OF YOUR NAFME MEMBERSHIP CARD**

| Student's Name | Inst./Voice | Grade | Solo  | Accompaniment |
|----------------|-------------|-------|-------|---------------|
| 1 _____        | _____       | _____ | _____ | _____         |
| 2 _____        | _____       | _____ | _____ | _____         |
| 3 _____        | _____       | _____ | _____ | _____         |
| 4 _____        | _____       | _____ | _____ | _____         |
| 5 _____        | _____       | _____ | _____ | _____         |
| 6 _____        | _____       | _____ | _____ | _____         |
| 7 _____        | _____       | _____ | _____ | _____         |
| 8 _____        | _____       | _____ | _____ | _____         |
| 9 _____        | _____       | _____ | _____ | _____         |
| 10 _____       | _____       | _____ | _____ | _____         |
| 11 _____       | _____       | _____ | _____ | _____         |
| 12 _____       | _____       | _____ | _____ | _____         |

\_\_\_\_\_ Soloists @ \$25.00 each                      \$ \_\_\_\_\_

\_\_\_\_\_ \$100 non-member fee(if applicable)                      \$ \_\_\_\_\_

\_\_\_\_\_ \$50 late fee (if postmarked after March 20) \$ \_\_\_\_\_

TOTAL FEES ENCLOSED                      \$ \_\_\_\_\_

**CERTIFICATION:**

This is to certify that the students in this organization are all bonafide members of this school and meet all requirements for participation.

\_\_\_\_\_  
School Principal

NAfME # \_\_\_\_\_ Expires \_\_\_\_\_

\_\_\_\_\_  
Director



# LMEA STATE VOCAL ADJUDICATION FORM SOLO

DATE:

LOCATION:

Name of Soloist:

Voice:     S            A            T            B

School Name:

Grade:     9            10            11            12

**Selection Title**

**Composer**

**UIL #**

Adjudicator will place the initials for rubric assessment in each of the seven categories. Justify assessment with comments.

- **E / Exemplary Evidence** - outstanding performance in nearly every detail.
- **S / Satisfactory Evidence** – quality performance with only minor flaws.
- **I / Inconsistent Evidence** – performance requires development of finesse.
- **U / Undeveloped Evidence** - performance requires development of technique and musicianship.

All categories must be assessed as E or S in order to receive a Gold Medal.

| Assessment | Category                                                                                                                                                                          | Comments |
|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|            | <b>Tone Quality</b> (Breath Support and Posture)<br>Consider: breath control, resonance, clarity, focus, consistent and energized tone, and demonstration of appropriate posture. |          |
|            | <b>Intonation</b><br>Consider: center-of-pitch accuracy, fluency of register changes, and demonstration of natural vibrato.                                                       |          |
|            | <b>Diction</b><br>Consider: beauty and freedom of vowel placement, and clarity of consonant articulation.                                                                         |          |
|            | <b>Dynamics</b><br>Consider: varied and appropriate dynamic levels and demonstration of their musical intent.                                                                     |          |
|            | <b>Rhythm and Tempo</b><br>Consider: accuracy of note and rest values, duration, steadiness of pulse, and correct demonstration of meters.                                        |          |
|            | <b>Technical Preparation and Memorization</b><br>Consider: artistry, technique, vocal flexibility, and solid memorization.                                                        |          |
|            | <b>Musical Effect, Expression, and Sense of Ensemble</b><br>Consider: style, phrasing, and balance between soloist and accompaniment, confident stage presence.                   |          |

**YES**

-----

**NO**

**Gold Medal Assessment**

**Adjudicator's Signature**

Louisiana Music Educators Association Vocal State Solo Rubric

| Category                                          | Exemplary                                                                                                                                                                                                                                                 | Satisfactory                                                                                                                                                                                    | Inconsistent                                                                                                                                                                                                                                                    | Undeveloped                                                                                                                                                                                                                                         |
|---------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tone Quality, (Breath Support and Posture)        | Tone is resonant, consistently supported and energized throughout. Posture promotes effective performance.                                                                                                                                                | Infrequent and minor tone quality issues. Breath support adequate. Correct performance posture evident.                                                                                         | Inconsistencies evident in tone quality and breath support. Evidence of tension in posture.                                                                                                                                                                     | A lack of understanding is evident in tone quality. Tone is over-sung causing distortion in range and register. Breath support is inadequate to produce a quality tone. Posture development not evident.                                            |
| Intonation                                        | Performance is in tune throughout. Register changes are fluent and easily negotiated. Vibrato is natural.                                                                                                                                                 | Performance is in tune most of the time. Minor problems surface through register changes. Vibrato is appropriate.                                                                               | Performance shows evidence of intonation problems. Problems with register changes noted. Vibrato is contrived.                                                                                                                                                  | Lack of tonal center results in inconsistent intonation. Transition through registers is inconsistent. Vibrato is excessive or restrained.                                                                                                          |
| Diction                                           | Vowels are placed with beauty and freedom. Clean and precise articulation of consonants.                                                                                                                                                                  | Vertical vowel placement evident. Minor discrepancies in consonant clarity.                                                                                                                     | Evidence of strident or swallowed vowel placement. Inconsistent consonant clarity.                                                                                                                                                                              | Little or no focus or freedom for natural vowel sounds. Strident or spread vowel production. Consonants lack crisp enunciation for clear diction.                                                                                                   |
| Dynamics                                          | Performance displays musical intent through varied and appropriate dynamic levels.                                                                                                                                                                        | Appropriate dynamic levels are evident throughout most of the performance.                                                                                                                      | Limited dynamic variation is demonstrated in the performance.                                                                                                                                                                                                   | Dynamic differences are absent in the performance or indicate minimal attention to dynamic contrasts.                                                                                                                                               |
| Rhythm and Tempo                                  | Rhythms are precise and appropriately interpreted. Tempos are proper in regard to style.                                                                                                                                                                  | Rhythms are accurate most of the time. Tempo choices are relevant.                                                                                                                              | Rhythmic accuracy is inconsistent. Tempo choices interfere with interpretation of music.                                                                                                                                                                        | Rhythmic accuracy indicates a lack of internal pulse. Tempos indicate little regard for style or interpretive intent.                                                                                                                               |
| Technical Preparation and Memorization            | Mastery level of vocal flexibility is evident throughout the performance. Memorization is solid.                                                                                                                                                          | Problems with vocal technique occur infrequently. Minor problems with memorization.                                                                                                             | Problems with vocal technique are encountered throughout the performance. Memory lapses present an insecure performance.                                                                                                                                        | No indication of an acceptable level of vocal technique. Awkward performance evidenced by incomplete memorization.                                                                                                                                  |
| Musical Effect, Expression, and Sense of Ensemble | Performance is stylistically correct. Phrases artistically shaped to include nuances. Sensitivity to text portrays composer's intent. Vocal solo and accompaniment present a balanced and musical ensemble performance. Confident stage presence evident. | Attention to style evident. Evidence of musical line in phrases. Text approached with interpretation. Vocal solo and accompaniment present evidence of musicianship. Stage presence developing. | Performance shows little attention to stylistic intent. Phrases lack refined shape. Communication of text is often obscure. Vocal solo and accompaniment present inconsistent attributes of ensemble performance. Insufficient demonstration of stage presence. | Performance is void of stylistic presentation. Phrases are not cohesive. No connection of text and musical line evident in interpretation. No evidence of musical communication between vocal solo and accompaniment. Development of stage presence |

LOUISIANA MUSIC EDUCATORS ASSOCIATION

# STATE INSTRUMENTAL SOLO ASSESSMENT

Name \_\_\_\_\_ Accompanist \_\_\_\_\_

School \_\_\_\_\_ Contest Date \_\_\_\_\_ District \_\_\_\_\_

Title of Selection \_\_\_\_\_ Movement \_\_\_\_\_

Composer-arranger \_\_\_\_\_ UIL ID# \_\_\_\_\_ Class \_\_\_\_\_

## TONE

- + - Blend
- + - Intonation
- + - Quality
- + - Control
- + - Support
- + - Volume
- + - Intensity
- + - Balance

☐

## TECHNIQUE

- + - Rhythmic Precision
- + - Articulation
- + - Attack
- + - Release
- + - Fluency
- + - Flexibility

☐

## MUSICIANSHIP

- + - Note Spacing
- + - Accents
- + - Style
- + - Phrasing
- + - Tempo
- + - Dynamic Range Control
- + - Rhythmic Patterns
- + - Expression Fluency

☐

## OTHER COMMENTS

(No rating applies)

GOLD MEDAL RECEIPT YES NO

Signature of Official \_\_\_\_\_



# Louisiana Music Educators Association Instrumental State Solo Rubric

| Category                                          | Exemplary Evidence                                                                                                                                                                                                                                                                                            | Clear Evidence                                                                                                                                                                                                                                                      | Developing Evidence                                                                                                                                                                                                                                                                                           | No Evidence at This Time                                                                                                                                                                                                                                                                                  |
|---------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tone Quality, Breath Support and Posture          | <ul style="list-style-type: none"> <li>• Tone is resonant, consistently supported and energized throughout.</li> <li>• Posture promotes effective performance.</li> </ul>                                                                                                                                     | <ul style="list-style-type: none"> <li>• Infrequent and minor tone quality problems.</li> <li>• Correct performance posture evident.</li> </ul>                                                                                                                     | <ul style="list-style-type: none"> <li>• Inconsistencies evident in tone quality and breath support.</li> <li>• Evidence of tension in posture.</li> </ul>                                                                                                                                                    | <ul style="list-style-type: none"> <li>• A lack of understanding is evident in tone quality.</li> <li>• Tone is over-sung causing distortion in range and register.</li> <li>• Breath support is inadequate to produce a quality tone</li> <li>• Posture development not evident.</li> </ul>              |
| Intonation                                        | <ul style="list-style-type: none"> <li>• Performance is in tune throughout.</li> <li>• Register adjustments are fluent.</li> </ul>                                                                                                                                                                            | <ul style="list-style-type: none"> <li>• Performance is in tune most of the time.</li> <li>• Minor register adjustment problems.</li> </ul>                                                                                                                         | <ul style="list-style-type: none"> <li>• Performance shows evidence of intonation problems.</li> <li>• Some evidence that registers are pushed.</li> </ul>                                                                                                                                                    | <ul style="list-style-type: none"> <li>• Lack of tonal center resulting in inconsistent intonation.</li> <li>• Transition through registers is forced.</li> </ul>                                                                                                                                         |
| Dynamics                                          | <ul style="list-style-type: none"> <li>• Performance displays musical intent through varied and appropriate dynamic levels.</li> </ul>                                                                                                                                                                        | <ul style="list-style-type: none"> <li>• Appropriate dynamic levels are evident throughout most of the performance.</li> </ul>                                                                                                                                      | <ul style="list-style-type: none"> <li>• Limited dynamic variation is demonstrated in the performance.</li> </ul>                                                                                                                                                                                             | <ul style="list-style-type: none"> <li>• Dynamic differences are absent in the performance or indicate little musical sense.</li> </ul>                                                                                                                                                                   |
| Rhythm and Tempo                                  | <ul style="list-style-type: none"> <li>• Rhythms are precise and appropriately interpreted.</li> <li>• Tempos are proper with regard to style.</li> </ul>                                                                                                                                                     | <ul style="list-style-type: none"> <li>• Rhythms are accurate most of the time.</li> <li>• Tempo choices are relevant.</li> </ul>                                                                                                                                   | <ul style="list-style-type: none"> <li>• Rhythmic accuracy is inconsistent.</li> <li>• Tempo choices interfere with interpretation of music.</li> </ul>                                                                                                                                                       | <ul style="list-style-type: none"> <li>• Rhythmic accuracy indicates a lack of internal pulse.</li> <li>• Tempos indicate little regard for style or interpretive intent.</li> </ul>                                                                                                                      |
| Technical Preparation                             | <ul style="list-style-type: none"> <li>• Mastery level of instrumental flexibility is evident throughout the performance.</li> </ul>                                                                                                                                                                          | <ul style="list-style-type: none"> <li>• Problems with instrumental technique occur infrequently.</li> </ul>                                                                                                                                                        | <ul style="list-style-type: none"> <li>• Problems with instrumental technique are encountered throughout the performance.</li> </ul>                                                                                                                                                                          | <ul style="list-style-type: none"> <li>• No indication of an acceptable level of instrumental technique.</li> </ul>                                                                                                                                                                                       |
| Musical Effect, Expression, and Sense of Ensemble | <ul style="list-style-type: none"> <li>• Performance is stylistically correct.</li> <li>• Phrases artistically shaped with nuances.</li> <li>• Sensitivity to text portrays composer's intent.</li> <li>• Instrumental solo and accompaniment present a balanced and musical ensemble performance.</li> </ul> | <ul style="list-style-type: none"> <li>• Attention to style is evident.</li> <li>• Evidence of musical line in phrases.</li> <li>• Text approached with interpretation.</li> <li>• Instrumental solo and accompaniment present evidence of musicianship.</li> </ul> | <ul style="list-style-type: none"> <li>• Performance shows little attention to stylistic intent.</li> <li>• Phrases lack refined shape.</li> <li>• Communication of text is often obscure.</li> <li>• Instrumental solo and accompaniment present inconsistent attributes of ensemble performance.</li> </ul> | <ul style="list-style-type: none"> <li>• Performance is void of stylistic presentation. Phrases are not discernable.</li> <li>• No connection of text and musical line evident in interpretation.</li> <li>• No evidence of musical communication between instrumental solo and accompaniment.</li> </ul> |

LOUISIANA MUSIC EDUCATORS ASSOCIATION

# STATE PERCUSSION SOLO ASSESSMENT

Name \_\_\_\_\_ Accompanist \_\_\_\_\_

School \_\_\_\_\_ Contest Date \_\_\_\_\_ District \_\_\_\_\_

Title of Selection \_\_\_\_\_ Movement \_\_\_\_\_

Composer-arranger \_\_\_\_\_ UIL ID# \_\_\_\_\_ Class \_\_\_\_\_

## INSTRUMENTS

### SNARE DRUM

- + - Tone-Head Tension
- + - Sticks
- + - Snare Adjustment

### KEYBOARD INSTRUMENTS

- + - Tone
- + - Mallet Selection

### TIMPANI

- + - Tone
- + - Tuning
- + - Mallet Selection
- + - Muffling

### ACCESSORY INSTRUMENTS

- + - Selection

☐

## TECHNIQUE

- + - Stroke
- + - Hand Position/Grip
- + - Precision
- + - Clarity
- + - Rolls
- + - Flams
- + - Drags

☐

## MUSICIANSHIP

- + - Interpretation
- + - General Effect
- + - Musical Expression
- + - Tempo
- + - Dynamic Range
- + - Style
- + - Accuracy

☐

## OTHER COMMENTS

(No rating applies)

GOLD MEDAL RECEIPT YES NO

Signature of Official \_\_\_\_\_

**Session Proposal for LMEA Professional Development Conference Clinic Session**

LMEA State Conference/Nov. 19-23, 2020/Crowne Plaza Hotel/Baton Rouge, LA

*(On-line proposal form is available at <http://www.lmeamusic.org/proposal-for-state-professional-development-clinic-session/>)*

Name \_\_\_\_\_ NAFME Member \_\_Yes\_\_ No

Title \_\_\_\_\_

School, Company or Organization \_\_\_\_\_

Address \_\_\_\_\_

City -State \_\_\_\_\_ Zip Code \_\_\_\_\_

Email Address \_\_\_\_\_

Work Phone \_\_\_\_\_ Home Phone \_\_\_\_\_

I. Subject Area: *Please select only one subject area (most appropriate)*

|                                     |                                                 |                                  |
|-------------------------------------|-------------------------------------------------|----------------------------------|
| <input type="checkbox"/> Vocal      | <input type="checkbox"/> Elementary             | <input type="checkbox"/> Band    |
| <input type="checkbox"/> Jazz       | <input type="checkbox"/> Orchestra              | <input type="checkbox"/> General |
| <input type="checkbox"/> Technology | <input type="checkbox"/> Other (Please Specify) |                                  |

II. Appropriate Grade Level(s): ☐ Pre-Elementary ☐ Elementary  
☐ Middle/Jr. High ☐ High School  
☐ College/Univ. ☐ All Levels

III. Session Title: \_\_\_\_\_

IV. Type of Session: ☐ Clinic ☐ Demo Group ☐ Panel Discussion

V. Session Description: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

VI. Equipment Provided: AV Screen, Sound w/1/8" adapter, White Board and a Music Stand. All other equipment is the responsibility of the presenter.

I will need a piano/keyboard for my session: YES NO (Circle One)

I understand that if my proposal is accepted, my presentation could be scheduled on any day of the conference and at any time. I understand that I will not receive any funds from LMEA.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date Submitted

Submit Application To: James Hearne, State Conference Chairman  
138 Kathy Drive  
Ragley, LA 70657

**Applications must be postmarked by June 10, 2020**



## Election Information

As of 12/31/19, the Past-President reported receiving these nominations for the 2020 elections.

Nominees running unopposed, were welcomed into their positions by the LMEA Board of Directors during the January 2020 Board of Directors meeting.

An election will be held in the spring of 2020 for the Band Division Chairmanship. This election shall be conducted on the LMEA Website from March 1 through March 15, 2020. A majority of votes must be attained by one of the three candidates for the election to be finalized. If no candidate receives a majority, a runoff election will be held between the two candidates with the most votes. If needed, the runoff shall be conducted on the LMEA Website from March 20 through April 1, 2020.

The slate of officers accepted in the January Board meeting plus the Band Division Chairman, as selected by the membership in the spring election, will begin serving their terms at the conclusion of the May 2020 Board of Directors meeting.

### PRESIDENT-ELECT AND DIVISION CHAIR NOMINATIONS



|                              |                    |
|------------------------------|--------------------|
| President Elect              | Brett Babineaux    |
| Orchestra Division Chairman  | Katrice Lacour     |
| Band Division Chairman       | Ronnie Gleason     |
|                              | Ty Lege            |
|                              | Tim McMillen       |
| Vocal Division Chairman      | Greg Oden          |
| Jazz Division Chairman       | Lee Hicks          |
| University Division Chairman | Victor Dresher     |
| Elementary Division Chairman | Michele White      |
| Public Relations Chairman    | Carolyn Herrington |
| Collegiate MENC Chairman     | Ed McClellan       |



### WEBSITE NOTICE



The LOUISIANA MUSICIAN is published for mailing only two (2) times during the school year. Issues in September and November are mailed to current LMEA members. These issues will also be available on-line at [lmeamusic.org](http://lmeamusic.org).

The February issue of the LOUISIANA MUSICIAN is available on-line at [lmeamusic.org](http://lmeamusic.org).

The informational items normally found in the May issue will be available on the LMEA website in May but not organized in a magazine format.

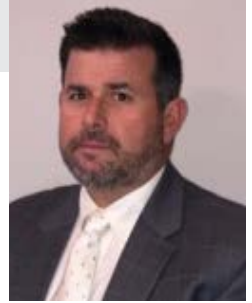
It is the intention of the LMEA Board that our website will continually expanded in function.

Please visit our website at [www.lmeamusic.org](http://www.lmeamusic.org) and assist us in this transition from print to electronic communication.

## Band Division Chairman Candidate Bios

### Ronnie Gleason

Ronnie Gleason is in his twenty seventh year of teaching instrumental music and is currently the Director of Bands at Kaplan High School in Kaplan, Louisiana. Mr. Gleason received his Bachelor's Degree in Music Education from the University of Southwestern Louisiana in 1993. Prior to teaching at Kaplan High School, Mr. Gleason was most recently the Associate Director of Bands at Lafayette High School from 2006-2015. Throughout his teaching career Mr. Gleason's bands have consistently received superior ratings in marching, concert and jazz festivals at local, state, and national events. In 2008 and 2011 Mr. Gleason's Band performed at the National Concert Band and Orchestra Festival held at Carnegie Hall in New York City, and in 2013 his Lafayette High School Symphonic band was selected to perform at the National Concert Band Festival held in Indianapolis, Indiana. Mr. Gleason has performed with many ensembles over the years including the Acadiana Symphony Orchestra, Acadian Wind Symphony and the Skyliners Big Band. His professional affiliations include Phi Beta Mu, National Association of Music Educators, Louisiana Music Educators Association, Southwestern Louisiana Band Directors Association, and Phi Mu Alpha.



### Ty Lege

Ty Lege is a 2004 graduate of Erath High School in Erath, Louisiana. He earned his bachelor's degree in music education from Northwestern State University in 2009, where he studied saxophone under Dr. Sherri Oyan and Dr. Paul Forsyth. During his college years, he served as both an assistant drum major and head drum major for the "Spirit of Northwestern." Mr. Lege has held a graduate assistantship at Northwestern where he completed a Master of Music Degree in 2017.

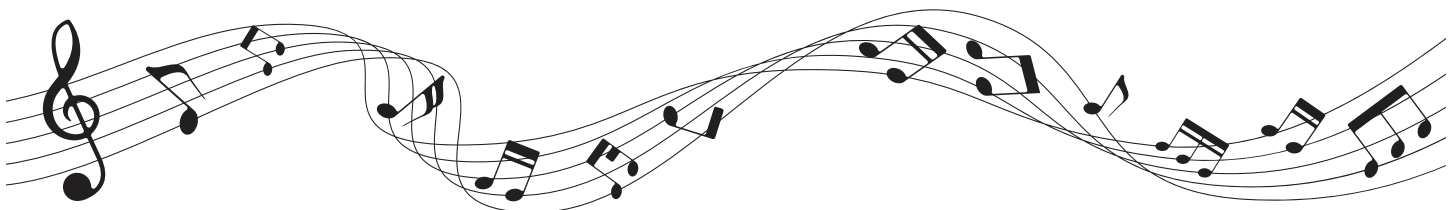
In 2010, Mr. Lege was appointed Interim Band Director at Tioga High School and was named Director of Bands in 2011. Since accepting this position, his bands have routinely earned superior ratings at marching contests and festivals in Louisiana, Mississippi, and Texas. The band has also been awarded a number of "Best in Class" and "Best Overall" distinctions in marching competition. Under Mr. Lege's leadership, the symphonic band has earned superior ratings and sweepstakes awards at the district and state music assessments. Additionally, Tioga boasts of annual placements in the LMEA All-State Bands since 2010. Aside from his work at Tioga, Mr. Lege has also guest conducted honor bands in Rapides Parish, Caldwell Parish, and at Northwestern State University. He also served as the president of the District II Band Directors' Association from 2011 to 2018.



Mr. Lege was named "Band Director of the Year" by the District II Band Directors' Association in 2013 and 2018. His professional affiliations include the National Association for Music Education, Louisiana Music Educators' Association, Louisiana Bandmasters' Association, Kappa Kappa Psi National Honorary Band Fraternity, the District II Band Directors' Association, and Phi Beta Mu.

### Tim McMillen

Tim McMillen is the Director of Bands at Sulphur High School in Sulphur, La, after 15 years at W.W. Lewis Middle School, and the director of the director of the jazz band at McNeese State University, teaching as an adjunct instructor since 2004. Previously, Mr. McMillen served as an arranger and trombonist in the United States Air Force band program, where his music was featured on numerous Air Force Band recordings. He has written over 350 commissioned arrangements and original compositions for orchestra, concert, jazz, and marching bands across the world, including orchestral arrangements for the Holiday Notes From Home series on the Great American Country channel and the Armed Forces Network, with works for artists Clay Walker and Little Big Town. Tim is also an active trombonist and the lead trombonist for Kris Berg's Metroplexity Big Band in Dallas, TX. As a performer he has been privileged to share the studio with the likes of Wayne Bergeron, Phil Woods, Denis DiBlasio, and the stage with The Temptations, The Four Tops, Percy Sledge, among others, along with regular appearances with the O'Jays. Mr. McMillen holds a B.M. from McNeese State University, and a M.M. from the University of North Texas, where his original compositions can be heard on the One O'Clock Lab 90 and Lab 91 recordings. Tim is married to Rebecca McMillen and has two children, Gabby McMillen, a veterinary assistant, and Mathew, a high school band director. When he used to have free time, Tim enjoyed fishing and working on cars. He is now just happy to get to cook out every once in a while.



## **LMEA Hall of Fame Nomination Information**

The Hall of Fame for Music Educators in Louisiana was instituted in 1982 and is sponsored by the LMEA. The purpose of the Hall of Fame is 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.

Persons wishing to submit the name of a nominee for induction into the LMEA Hall of Fame must ensure that the necessary form and supporting documents are mailed in a single package to the Hall of Fame Committee Chairman with a postmark no later than May 1<sup>st</sup> in the calendar year in which the inductions is initially sought. The current chairman of the LMEA Hall of Fame Committee is Thomas Burroughs, 26120 Vincent Drive, Denham Springs, Louisiana 70726.

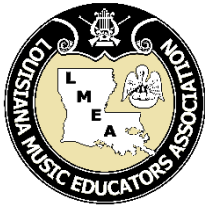
Inductees are selected by the Hall of Fame Committee by secret ballot. The voting takes place each year in the month of May. Any nominee that is not selected for induction by the committee will continue to be considered. In future years. If after five annual votes, the nominee is not selected, then the nominee must be re-nominated in order to receive further consideration.

### **Criteria for a nominee, living or deceased, active or retired, should be or should have been:**

1. A professional music educator who has made a longstanding, significant contribution to the school music program in Louisiana.
2. A person who has demonstrated a concern for music education by active involvement in local, district, state, regional or national professional organizations.
3. An active music educator or administrator in music education in a Louisiana school or institution of higher learning for a period of not less than twenty years.
4. The nominee maintained active membership in the Louisiana Music Educators Association throughout his/her educational career in Louisiana.

### **The nominator must mail all the following items in a single package to the Committee Chairman with a postmark no later than May 1 for consideration in that calendar year:**

1. The official LMEA Hall of Fame Nomination Form signed by the nominator. Nominees will not be considered without this form.
2. Biographical sketch of the nominee. The biographical sketch should include the achievements of the nominee addressing the criteria listed above. Nominees will not be considered without the biographical sketch.
3. There is also a requirement for **two** supporting letters. These letters are to be solicited by the nominator from individuals who are familiar with the nominee. These letters should clearly define how the nominee met the criteria listed above. Nominees will not be considered without the two supporting letters. (An additional (3<sup>rd</sup>) supporting letter from the nominator is allowable but not required.)
4. Additional support materials such as press clippings if available.



## LMEA Hall of Fame Nomination Form

### Nominee Information:

Name: \_\_\_\_\_

Job Titles (Present and Past) \_\_\_\_\_

School Affiliations (Present and Past) \_\_\_\_\_

Current Telephone: \_\_\_\_\_

Current Address: \_\_\_\_\_

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

*This form must be signed by the nominator and mailed in a single package that includes a biographical sketch outlining the achievements of the nominee in accordance with the criteria used for selection and two supporting letters from individuals who are familiar with the nominee. (An additional [3<sup>rd</sup>] supporting letter authored by the nominator is allowable but not a requirement.)*

Letters of support should include the following information:

1. How many years did the nominee work in the field of music education in Louisiana?
2. Describe the achievements, accomplishments, and lasting impact of the nominee's work within the music education community, particularly as it may have impacted other music educators across the state of Louisiana.
3. Describe how the nominee has been an advocate for music in the school and community.
4. Describe the involvement of the nominee in local, district, state, regional and national professional organizations.
5. Provide any other information that supports the nominee as being worthy of Hall of Fame consideration.

(The information on the letters of support should enable the Hall of Fame Committee to determine the alignment between the nominee's career and the criteria used for the Hall of Fame selection.)

### Nominator Information (Nomination must be made by an LMEA member – Active or Retired):

Name: \_\_\_\_\_ School: \_\_\_\_\_

School Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

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

Nominator's Signature: \_\_\_\_\_

**A single package containing this form and all required documents must be mailed (postmarked) by May 1 for consideration in that calendar year.**

Mail to: Thomas Burroughs, 26120 Vincent Drive, Denham Springs, Louisiana 70726

## **LMEA Outstanding School Administrator Award**

Awards and presentations will be made annually to outstanding school principals and/or superintendents who demonstrate support for and commitment to high-quality arts education programs in their schools. The influence of such administrators is a major factor in improving music education in school systems across the state. Elementary school principals, secondary school principals and school district superintendents may be selected to receive this award. Individuals holding titles as assistant principal and assistant or associate superintendent also qualify. This award is not intended to honor music supervisors, music coordinators, etc. Administrators receiving awards will be notified by the LMEA Executive Board and a presentation honoring them will take place at the LMEA Annual Conference.

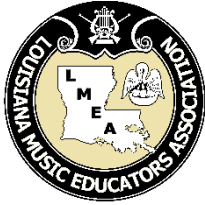
### **Selection by the LMEA Committee will be based on the following criteria:**

1. The school or school district under the administrator's supervision must have an exemplary music program, with the majority of the music staff holding LMEA membership.
2. The administrator must have served in the administrative position in the same school or district for no less than three years.
3. The administrator must be an active advocate for arts education in the school and community.
4. A financial commitment to music programs must be demonstrated in the school or school district.
5. The administrators must show strong leadership, good school management, and good rapport with teachers, parents, students, and other administrators.
6. Music supervisors/coordinators are not eligible for this award.

### **Nominators must submit the following for each administrator:**

1. Completed School Administrator nomination Form verified and signed by the nominator.
2. Resume of nominated administrator.
3. Two letters of support, including one from the music education faculty in the administrator's school district.
4. A picture of the administrator suitable for publicity purposes.
5. Name and address of the administrator's local newspaper, television and radio station where applicable.
6. Additional support materials such as press clippings if available.





## LMEA Outstanding School Administrator Award Form

### Nominee Information:

School District: \_\_\_\_\_

Selection (check one): Elementary Principal: \_\_\_\_\_ Secondary Principal: \_\_\_\_\_

Assistant Principal: \_\_\_\_\_ Superintendent: \_\_\_\_\_ Assistant/Associate Superintendent: \_\_\_\_\_

Name: \_\_\_\_\_

Title: \_\_\_\_\_

School: \_\_\_\_\_

Telephone: \_\_\_\_\_

School Address: \_\_\_\_\_

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

Please answer the following questions on a separate sheet in support of your selection. This form must be signed by the nominator and accompanied by a resume of the administrator, two letters of support (one from a member of the music faculty), a publicity photo, and a list of local media and their addresses.

1. How long has the school or school district been under the administrator's supervision?
2. Describe some of the features of the school or district under the administrator's leadership that demonstrate how the music program is exemplary. Please include in your description answers to the following:
  - a. Describe the music curricular offerings and time allotment of students.
  - b. How have music programs in the school/district been expanded or improved as a result of the administrator's efforts?
  - c. Have students or programs in the school or district won awards for achievement or recognition in the arts?
3. How has the administrator been an advocate for music and arts education in the school and community?
4. How has the administrator demonstrated financial commitment to music programs in their school or district?
5. Give examples of the administrator's strong leadership, good school management, and positive rapport with teachers, parents and students.
6. Add any other information that supports selection of this administrator.

### Nominator Information (Nomination must be made by an LMEA member):

Name: \_\_\_\_\_ School: \_\_\_\_\_

School Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

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

Nominator's Signature: \_\_\_\_\_

**Application must be postmarked by May 1, 2020.**

Mail to: Bruce Lambert, P.O. Box 12046, Lake Charles, LA 70612



## **Outstanding Young Music Educator Award**

### **Outstanding Young Music Educator – Information**

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

#### **Nominee's Qualifications:**

- ☐ Must be an LMEA member in good standing
- ☐ Must have completed one year, but not more than five years of teaching
- ☐ Must have high professional and ethical standards
- ☐ Must have a commitment and dedication to his or her students
- ☐ Must have met the needs and interests of students, having brought about positive results in learning
- ☐ Must have enthusiasm for teaching, love for music, and a desire to further the musical education of his or her students
- ☐ Must have shown motivation toward professional growth and development
- ☐ May not be a past recipient

**Presentation:** Plaques will be presented prior to one of the following concerts:

- ☐ All-State Choir Concert on Saturday of the Annual Professional Development Conference
- ☐ All-State Orchestra Concert on Sunday of the Annual Professional Development Conference
- ☐ All-State Concert Band Concert on Monday of the Annual Professional Development Conference

**How to Nominate a Young Music Educator:** To nominate a young teacher for this award go to the LMEA website at <https://www.lmeamusic.org/awards/outstanding-young-music-educator/> All documents must be completed, signed, and submitted together.

- ☐ Submit the nomination form and supporting documentation using the LMEA Website (Form will be available beginning April 1).
- ☐ Supporting documentation includes: 1. A letter of nomination from an LMEA member, including a description of the nominee's qualifications for the award (based on the list above). Sign, scan, and upload it when submitting the nomination form. 2. Two additional letters of support from persons familiar with the nominee's work. These letters may be from an administrator, colleague, parent, or community member. Sign, scan, and upload it when submitting the nomination form.

**Deadline:** All nominations and supporting documentation must be received by September 1<sup>st</sup> of the calendar year in which the award is to be presented.



# Awards and Presentation Photos from LMEA Conference



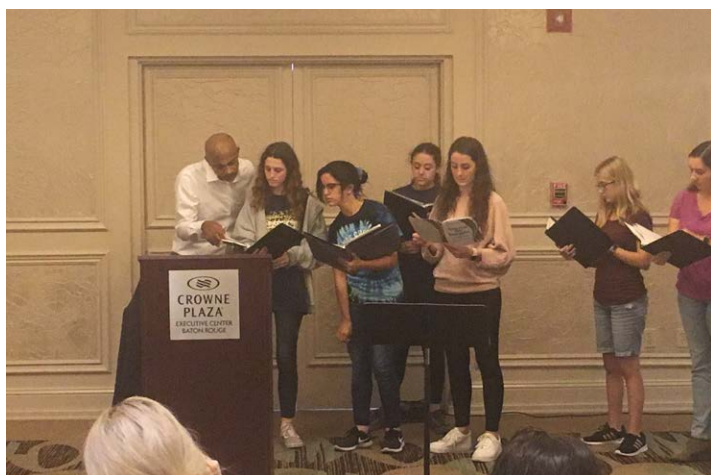


# *All-State Activities Photos from LMEA Conference*



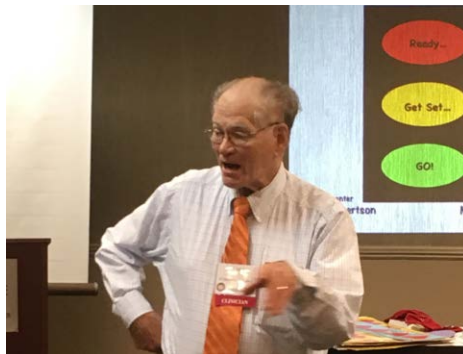


# *All-State Activities Photos from LMEA Conference*





# *Clinician and Member Photos from LMEA Conference*



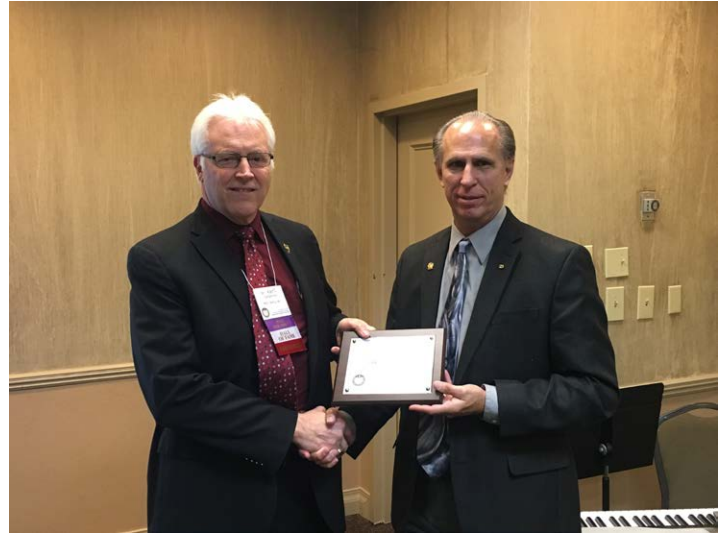


# *Clinician and Member Photos from LMEA Conference*





# *Clinician and Member Photos from LMEA Conference*





# *Clinician and Member Photos from LMEA Conference*





# Vendor Photos from LMEA Conference





# Vendor Photos from LMEA Conference





# LOUISIANA MUSIC EDUCATORS AWARDS

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**Contact:**

Bruce Lambert

P.O. Box 12046, Lake Charles 70612

Phone: 337/436-5099

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

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

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

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

Ship To: \_\_\_\_\_  
Name Title

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

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

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

**ALL SHORTAGES AND DAMAGED MERCHANDISE SHOULD BE REPORTED IMMEDIATELY**

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

**Bruce Lambert**

**Executive Secretary, LMEA**

**P.O. Box 12046**

**Lake Charles, LA 70612**




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- Instrumental Performance
- Vocal Music Education
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