

The Louisiana Musician

"The Official Journal of the Louisiana Music Educators Association"

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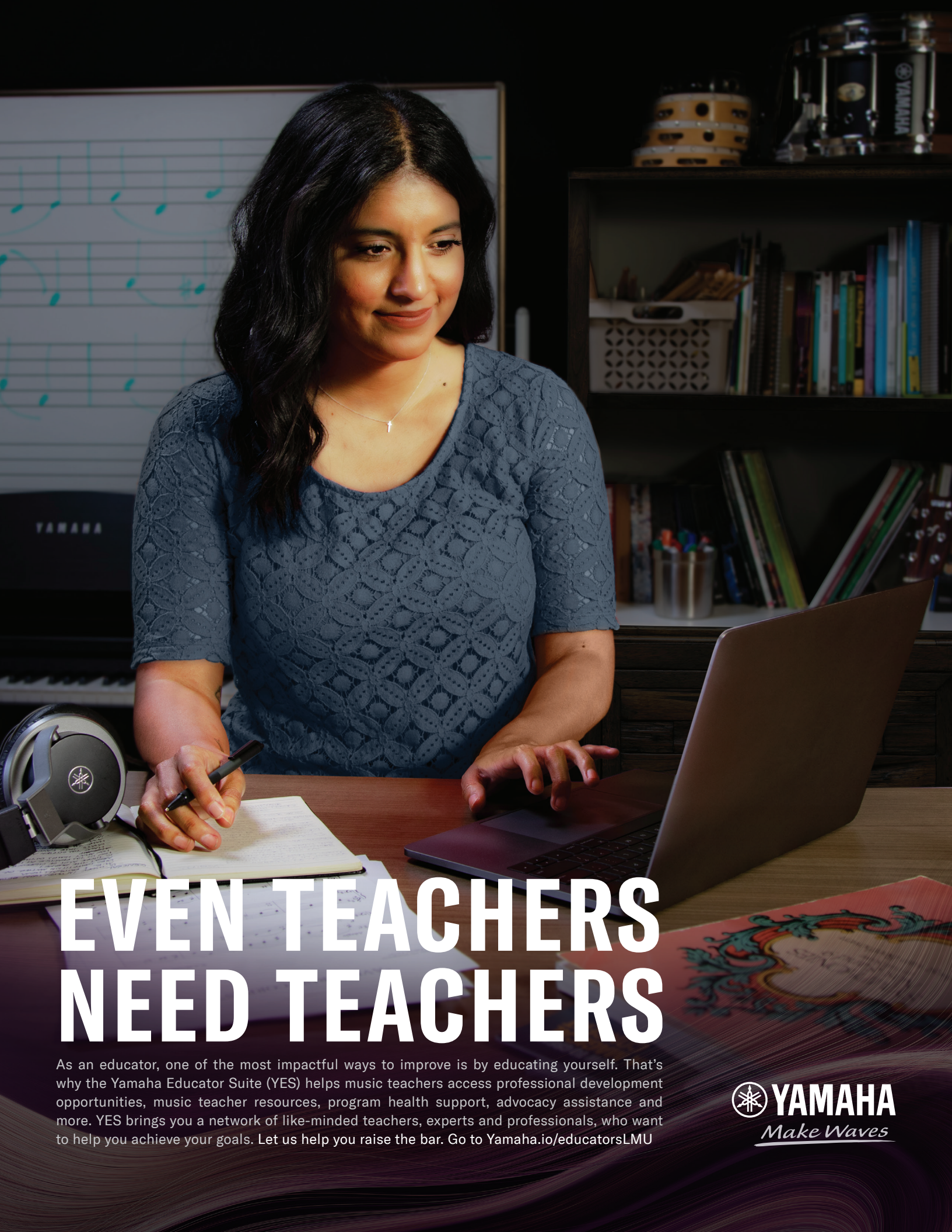
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The Louisiana Musician

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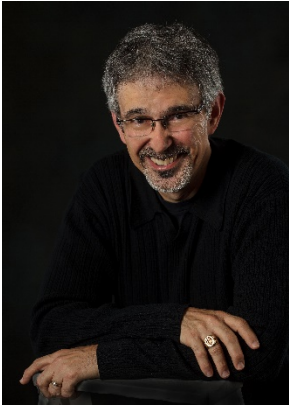
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From the President Scotty Walker

In times of crisis, throughout our nation's history, the arts are continually threatened. However, because of the overwhelming support and collaboration of arts organizations throughout the United States, I can proudly say we will not only get through this but together we will be stronger in the end. As you know, much research has been done throughout the pandemic that reinforces the science of singing and playing musical instruments. Now it's up to us as to what we do with that information. We already know the impact music has on our students and every time the latest buzz word is introduced into education circles, we realize it's already in our DNA! Proof in point, the latest focus for educators is Social Emotional Learning...that is and always has been the epitome of what we do and no one does it better than music teachers! Music is essential! John

Lewis was quoted as saying; "the civil rights movement without music would have been like a bird without wings." Now as we move forward, I want to encourage you to be supportive of your colleagues, especially those new to our profession and the ones in disadvantaged situations. We are certainly not out of the woods yet, but please know the LMEA board has spent many hours trying to find ways of providing new and engaging opportunities for music in Louisiana! You will hear of a virtual conference, you will hear of virtual audition opportunities for your students. You will also hear from newly formed committees, one that calls for a music advocacy push and one that has been long overdue in Louisiana that will hopefully tear down barriers and bring our state closer together. Proud to serve you and your students and as always the board is here for you!



From the President-Elect Brett Babineaux

"Perhaps perseverance has been the radical principle of every truly great character. It's your Character that shines through your actions making you so vibrant."

Malika E Nura

If there is anything positive that we can grab from Covid-19 is that:

1. It reaffirms the fact that teachers are as dedicated as ever before to provide for their students 2. Music Teachers, now more than ever, have realized the growing importance of advocacy. We can't wait for someone to fight for us. 3. It has forced LMEA to be more proactive, more involved, think outside the box, and be a driving force for our members.

That brings me to recognize the important work that has been done all summer.

Sharon McNamara-Horne's has done a tremendous job on the new and improved LMEA Website. Our growing presence in social media with the addition of a public Facebook page, a Twitter account, and a Youtube channel is a welcome addition to our organization. Scotty Walker's forward leadership and vision in forming the Louisiana Advocacy Leadership Force (LALF), the Council on Diversity, Equity, and Inclusion (DEI) is breathtaking. The formation of a brand-new non-profit organization that will work alongside LMEA in matters of judge training and adjudication, the Louisiana Music Adjudicators Association (LMAA) is long overdue. The growing vision for Solo and Ensemble Festival is needed now more than ever before. Our first ever Virtual Conference, under the leadership of James Hearne, in its infant stages as I write, will spark energy and excitement back into the classroom. The collaboration between all art forms for the benefit of promotion and protection keeps me comforted. I can't wait for you all to get plugged in to the great work being done.

We are excited to once again offer and promote the CLASS D classification. A few additions have been made. Unusual circumstances many times prevent groups from participating in District Assessments. A director who feels that unusual circumstances warrant an opportunity to enter a lower classification as described in this handbook may petition a committee of the LMEA Board of Directors for consideration. Please refer to the LMEA handbook, or check with your district director

Continued on next page

for more procedures and policies. Also remember that Class G is available for those groups with 100% beginners. Clarification regarding this classification as it pertains to sight reading has been placed in the handbook. Please ask your district director about these classifications as well as reviewing the handbook.

All of this work leaves me in constant awe at the tremendous talent, energy, love, passion and dedication that music teachers have all across our great state. “Many hands make the workload light.” So, none of this is possible without the many people who have volunteered to make music in Louisiana better than what it was yesterday. Truly remarkable and inspiring! This, perhaps, could be the most important time for LMEA and Music Education in the history of our state. I’m very excited and proud to take part. I am more excited to see the fruits of all that labor.



From the Interim Editor’s Desk Carolyn Herrington

We are - “Better Together”

For over 30 years, the position of editor has been so capably filled by Pat Deaville. His expertise in organizing, his wisdom in moving LMEA forward, and his insight as a music educator and a musician are huge qualities that have made *The Louisiana Musician* what it is today. Not only has Pat been a wonderful editor; he is a great person – kind, supportive, and willing to help me through the process of transitioning to interim editor. We are – “Better Together.”

During these times of COVID, we will all be defined by the choices and attitudes we display in our walk. As music educators we are a vital part of the process of teaching the *whole child*. As an “adult-child,” I find myself practicing my instrument 4-5 times a day just to give my heart a chance to smile in a way that comes only from making music. Me and my instrument – “Better together”.

“This too shall pass.” “All things come together for good.” “BE KIND.”
“We’re in this together.” “In hard times, you have to find a way to evolve.”

Maybe we need to all revert to our five-year-old selves. Looking for nap time, cookies and milk when we get off the bus, and that daily question: “Do you have any homework?” For some reason, my brothers NEVER had any homework. I should have reminded them, “the Truth will set you free,” for them it did just that. Still, even then, my family was “Better together.”

These are extraordinary times, and it is in times such as these that you need extraordinary leadership. I am so proud to be a part of the LMEA board. Under the very capable leadership of your executives, we are consistently moving forward. We have been at the top of our game and in the front of the information pack as critical news has come out. So, stay connected with us. It will be exciting – and challenging – to see how we get to the other side of COVID and what changes will come about that will make us stronger and “BETTER TOGETHER!”





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Development Conference (November 20-22). This event will provide two and a half days of professional development clinics designed to educate, encourage, and enlighten. Top educators from the state of Louisiana, as well as nationally recognized clinicians will be presenting at this year's virtual conference. You can find a schedule of activities, and meetings as soon as it is available on the LMEA website under the virtual conference tab. Clinics and performances already secured include:

- *Dr. Sey Ahn*
- *John Bourgeois*
- *Brian Balmages*
- *Scott Casagrande*
- *Dr. Deborah Confredo*
- *Dr. Gregory Fuller*
- *Jo Kirk*
- *Tim Lautzenheiser*
- *Sherrie Maricle*
- *Bob Morrison*
- *Frank Ticheli*
- *Cynthia Johnston Turner*
- *Dr. Julie Yu*
- *The United States Marine Band*
- *Army Blues*
- *Army Swamp Romp*

In addition to the professional development clinics, you will also have access to discount codes for products and services from exhibitors, as well as a 30-day access to the clinic recording archives.

This is open to all music educators and future educators.

All Registration for Conference is done online at www.lmeamusic.org.

Conference Fees

LMEA Conference Registration = \$50*

Non LMEA member conference Registration = \$75*

Collegiate Student Member Fee = \$15*

Retired LMEA Members = no registration fee

*A Processing Fee will be added for payment by credit card:
\$3.00 for member registration, \$1.00 for collegiate registration

ROAD SIGNS FOR PERSONAL SUCCESS

by Tim Lautzenheiser

As we traverse our personal and professional journeys, we are constantly adjusting to make certain (metaphorically) we stay on course and avoid as many of those pesky potholes along life's highway as possible. We heed various "road signs" to aid in arriving at our chosen destination safe-'n-sound.

Below are ten suggested billboards-of-reality to help us along the way...adjust accordingly:

#1 – "Maturity is the ability to understand how our behavior impacts those around us."

The profound wisdom in this statement is the key to success for so many people, and unfortunately it is the reason so many fail. Before taking action, simply stop and think, "How will this impact all those around me?" That is ultimately the essence of caring.

#2 – "The question isn't, 'Can one person make a difference?' The question is, 'What kind of difference will one person make?'"

We all make a difference. Our very presence in any situation is part of the present- moment tapestry. Something as simply as saying "Thank you" will make a difference. What kind of difference do you want to make?

#3 – "If we accept less than excellence, that's exactly what we will get."

Our mind leads us in the direction of our most dominant thoughts. Do we see ourselves achieving excellence in all aspects of our lives? What is our self-talk telling us to do? Successful people believe they will be successful; it all starts with: We become what we think we are.

#4 – "We are contagious."

Everything from our attitudes to our work ethic is contagious. Thus, the statement: We become like the people we hang around. Not only are we susceptible to mirroring the personalities of others, but others are equally as susceptible to who we are. The ultimate question is: Do you want people to get what you've got?

#5 – "Persistence alone is omnipotent."

Nothing can take the place of time on task. Those who achieve their goals know one of the most important aspects of the process is to emphatically stay the course. Each challenge offers an opportunity to discover a way to embrace reality and creatively find ways to come to workable resolutions. Simply never give up, or more appropriately: Give up giving up."

#6 "It's not what you *can* do, it's not what you *will* do, but it's what you *do* that counts."

From potential to intention to follow-through, we get trapped into thinking intention is outcome; we deceive ourselves into thinking by merely intending to do something we have accomplished our goal. Even the *plan* to do it is still not the key. The payoff is in the *doing* of it.

#7 – "Learn to agree to disagree."

Allow others to have their thoughts, beliefs, and opinions, and don't make them wrong in the process. We grow by learning and accepting the knowledge and experiences others bring to the table. Embrace unknowing and respect those who see things differently...there is little time for disagreement...just agree to disagree.

#8 – "Argue for your limitations and you get to own them."

Self-fulfilling prophecy. There are reasons and there are results; choose results. We often limit our own possibilities by convincing ourselves we don't have what it takes. Yet if you look at so many of our heroes, they are/were just ordinary people who refused to accept any limitations. Become your own hero.

Continued on next page

#9 – “Don’t complain to someone who can’t fix it; don’t listen to someone complain unless you can fix it.”

This pointless exercise consumes an inordinate amount of time in our lives. Why would someone complain to a plumber about a toothache? This is true of everything that is part of our daily routine. Communicate with those who can make a positive difference. Simply avoid negative rhetoric and gossip.

#10 – “Communication isn’t what we *say* that counts; it’s what people *get* that counts.”

In a world of cyberspace communication and social media, it is a common error to think everyone has successfully connected with our communication. It doesn’t make any difference what we say unless the listener not only **RECEIVES** the communication but - more importantly - *understands* it. It is a bold reminder of the importance of clear, concise personalized communication concerning everything we say and do.

We have chosen a profession where we are constantly working with people, whether it our students, parent boosters, administrators, community leaders, etc., etc. Hopefully the above suggested "road signs" will offer some “travel tips” to make your expedition worthy and enjoyable.

...let the music begin...



Tim Lautzenheiser is Chief Education Development Officer and Vice President of Education at Conn-Selmer, Inc., Senior Educational Consultant for Hal Leonard, Inc, and Senior Educational Advisor for Music for All and NAMM (The National Association of Music Merchants). He is a nationally recognized as a supporting voice for the importance of arts education for every child. His books include *The Art of Successful Teaching* and *The Joy of Inspired Teaching*, published by G.I.A. Publications, and is co-author of *Essential Elements*, a popular band method published by Hal Leonard.



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LOUISIANA MUSIC EDUCATORS ASSOCIATION COUNCIL FOR DIVERSITY, EQUITY & INCLUSION



Diversity, Equity, & Inclusion *James Square, Chair*

Greetings to all of you, and welcome to the new LMEA school year. As we have all experienced “these unprecedented times” in our own unique ways, I hope that I am safe in saying that MUSIC has been ESSENTIAL to our well-being as music educators. This season of both medical and societal unrest has presented itself as a time to reflect on many aspects of our professional organization. Kudos to Scotty Walker and Brett Babineaux for their diligence in using their respective platforms in LMEA leadership in tackling tough and pertinent issues, in particular: **Diversity, Equity, and Inclusion** within the organization. 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? Presently, the Council is comprised of representatives from the traditional Band, Vocal, and Elementary Divisions of LMEA, with plans and ambitions to gain representation for the Orchestral and Jazz entities soon. What we have sought (and will continue to seek) is a cross-section of demographic markers that describe the membership, and to encourage participation in sharing ideas and concerns...some that are at times uncomfortable, but so very necessary to address. Several council members busied themselves with webinars, Zoom meetings, phone calls, emails, and such, to investigate and learn how we can develop ideas to promote “involvement from all, so that all can be involved” ... I heard this statement quite often during our conversations. Relevance and impact on all music educators? Oh yes...how do we UN-marginalize the marginalized? Do we better serve the underserved? In very “Square talk” laymen’s terms, how do we invite everyone to the dance, welcome everyone to in the receiving line, and get everyone on the dance floor? Here are more “buzz words” that have been thematic in the Council’s interactions: **Collaboration, Social-Emotional, Belongness Needs, Cultural Affirmation**...the list can go on.

As a result of our collective thoughts, the Council has identified 3 Structural Elements to address, each with unique and beneficial action steps. These include **Mentoring, Awareness/Education, and Underserved Schools**. The Council has been subdivided (see what I did there?) into smaller committees, charged with creating activities, outreach programs, and partnerships throughout the state. You will learn much more about the Structural Elements and Implementations as this “era” progresses. Speaking for the Council, I ask as its Chairman, for your encouragement as we step out of the comfort zone, in many respects, to help expand LMEA’s impact on members, students, school communities, and families.

Until we meet again through this medium, will you invest some reflection time in seeking these videos: “What Dark-Skinned People Will Never Tell You;” “\$100 Bill Race;” watch and listen to Randall Standridge explain “The Nine;” a young women’s discussion of “What It means to be Pretty;” ”Girls 5-18 Talk About What Beauty Means to Them” and review your notes from General Psychology (remember that class?) on “Maslow’s Hierarchy of Needs.”

Best wishes to all of you in your musical adventures in the challenging circumstances of this new year. I do miss standing in front of my ensembles and Fine Arts classes. Personally, I am looking forward to my new non-musical role as a full-time SPED/TWIEPA Inclusion teacher at my local Junior High school...truly serving the underserved.

MUSIC IS EDUCATION!



Louisiana Advocacy Leadership Force *Ginny Medina-Hamilton, Chair*

Music education advocacy has always been an important issue and a battle across the country. However, LMEA realized that through the need for distance learning, the rising financial burdens, and the restructuring and reimagining of schools all due to the pandemic could threaten existing programs more so than ever. This immediate call to action was the catalyst that brought LMEA members from across the state together in several ZOOM conferences starting in the Spring of 2020 during Louisiana's Stay At Home order.

Scotty Walker and Brett Babineaux reached out to various LMEA members across the state interested in actively pursuing music education advocacy. Matt Barusch, of NAFME, helped the LMEA leadership get started, and attended many of the ZOOM conferences to guide the newly formed team in finding a structure and focus that meets the needs of Louisiana students, music educators, and the communities LMEA represents.

NAFME has a National Arts Leadership Force that offers membership to each state MEA. Using these resources, LMEA created a blueprint for advocacy that included position papers as well as a document outlining the four pillars (or focus areas) of the group. Members of the Louisiana Arts Leadership Force (LALF), chose their pillar and immediately got to work on next steps. Ginny Medina-Hamilton serves as the LMEA representative on the National ALF.

Progress by each Pillar Committee has been extraordinary.

- 1) The Advocacy Training Pillar: This committee is researching and developing ways to not only train the LALF team, but to provide training to all LMEA members to effectively advocate for our music programs. Presently, they are collecting testing data, ensemble participation data, and planning for an advocacy strand at the LMEA conference. They are working with Matt Barusch at NAFME for virtual workshops opportunities.
- 2) The Communications Pillar: One of this team's most visible work has been the creation of the LMEA Public Outreach Facebook page. It was an important move to give LMEA a PUBLIC presence on social media that allows for parents, students, and non-LMEA members to see an active and involved music organization. Presently, this group is planning to reach out to celebrity Louisiana musicians to share their stories and do some promotional work. Other "next steps" in their work is to connect with VH1's Save the Music and the New Orleans Jazz and Heritage Foundation.
- 3) The Stories Pillar: The purpose of this pillar is to collect the stories of those for whom music has had a positive impact on their life, no matter their age or career. This committee has begun their outreach through both the LMEA Facebook pages. Some stories are published and ready for viewing already! The importance of personal testimonies appeals to our audience and is a vital part of the advocacy push.

Continued on next page

- 4) The Government Relations Pillar: To address the lack of music and arts representation in the Louisiana Department of Education, this pillar is reaching out to LDOE, BESE, as well as the legislature. The group decided that a first step is to touch base with other similar arts organizations and possibly join forces for arts education in the state. Additionally, the group has annotated BULLETIN 741 specifically for music educators to use a way to advocate for their own programs.

One of the most exciting opportunities has been the chance to meet with the First Lady, Donna Edwards, and her team. Ginny Medina-Hamilton met with a few members of the First Lady's team to plan a meeting about the state of arts education in Louisiana and how it relates to the First Lady's initiative of Music and Movement (MAM). Finally, the meeting with the First Lady, her team, her MAM ambassadors (which included LMEA member Mickey Smith, Jr.), and representatives of various arts organizations were in attendance. Scotty Walker, Brett Babineaux, and Ginny Medina-Hamilton also attended this meeting. Having LMEA represented at the table as a driving force in this initiative as well as on the planning committee was surely an honor and a step in the right direction for our organization.

Though in its infancy, the LALF is truly in full force - moving forward and onward to preserve and enhance music education in the state of Louisiana with the cooperation of our LMEA members and the support of NafME.



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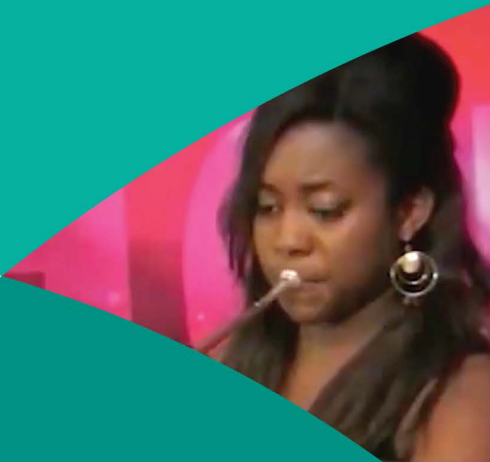
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WHAT DOES MUSIC MEAN TO ME?

Kaleb Woolery

Dry Prong, Louisiana
(participant in band)

Before I joined band, I didn't really have anything to do at home, except read a book (which isn't bad). Band gave me something to strive for and I practiced every day to get better. Also, in my opinion, my academics got better.

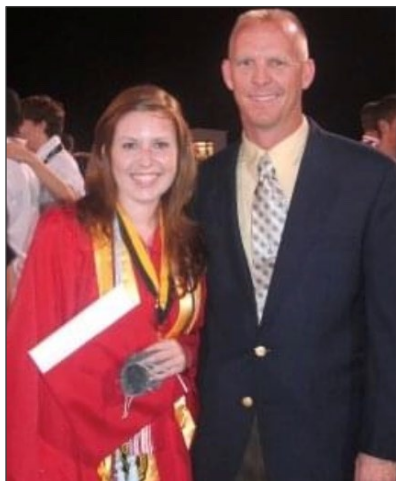
At my house, I have to take care of my mom because she's sick. When I'm sad from having to do that, playing my instrument makes me happier. It not only made me happier, but it helped me make new friends through the band program. But I couldn't have gotten good at my instrument without my teacher, Ms. Fain. My family doesn't have much money, but every time we went on a field trip or someplace to eat, she would help me buy food, or other necessities. Ergo, band has changed my life for the better.



Amber Wiggins

Pollock, Louisiana
Tioga Junior High School
(participant in band)

Music, band specifically, became an escape for me during my youth. I am the oldest of four children that grew up in an impoverished and abusive home. I know my involvement in band is directly responsible for my success and drive as an adult. Band gave me a safe space to learn the satisfaction of hard work and in turn create self-esteem and confidence. Here, I was able to experience a sense of love from members, directors, and band parents that I had never experienced within my own home.



Music helped me express myself, when I felt like no one else could understand where I was coming from. My high school director became my mentor, my biggest supporter, and my greatest advocate in areas where my parents had failed.

College band introduced me to an extremely diverse group of lifelong friends that shared my passion for appreciating and creating music. I chose to become an educator due to the positive impact band has had on my life.

As an educator, I can now create the safe space in the midst of the chaos that many of my students live in every single day. I can now give back to the next generation what so many music educators gave to me--the satisfaction of hard work, self-worth, confidence, teamwork, and a passion to appreciate the arts.



Continued on next page



CAPT Marshall Sauls

Deridder, Louisiana

DeRidder High School, Tulane University

(participant in general music, band, jazz ensemble, orchestra)

I am a trumpet player by avocation. I'm not a music educator, in fact I have spent my adult life as a professional aviator. I am a former Naval Aviator and have been a pilot for American Airlines for over 33 years. Currently I am a Captain flying the Boeing 777 on worldwide routes.

As a child, I suffered from bronchial asthma. My allergist recommended that I learn to play a wind instrument. And that's how I started down the road to become a trumpet player. As I grew and advanced through the band program, I developed in a challenging undertaking that expanded my horizons, gave me a sense of self-confidence and a feeling of belonging to a group which existed to create something beautiful and fun. Making music within a band, whether in marching band, wind ensemble or concert band, inspired my young mind to seek something greater than myself. It taught me self-discipline, cooperation with others towards a common goal and the pay-off of hard work and perseverance. Because of my asthma, I would probably never have been able to succeed in organized sports, but as a trumpet player, I pushed myself and sought out solo and ensemble competitions which brought success and satisfaction in knowing that one can accomplish just about anything they set their mind to.



As a student, belonging to something worthwhile, gaining self-confidence, self-discipline, overcoming fear and learning to master a horn and make music in all of the complex key and time signatures was invaluable in shaping the person I have become.



I have continued to play trumpet and Flugelhorn in church worship. I also play Solo Cornet in a "British" style Brass Band. To me, music is the thing I do for fulfillment. I'm not a professional, no-one pays me, I just love to make music. More than a hobby, music makes me feel like I am achieving what I was made for, especially when I'm worshipping God through my horn.

Much thanks to the many awesome teachers and directors in the music program in the La Public school system when I grew up. I truly believe that providing the opportunity for young people to learn to play a musical instrument and

teaching them musical skills is absolutely essential and invaluable to their development as capable adults. It is a wonderful discipline, as valuable as any of the sciences. In fact, music incorporates a lot of math and physics and art. It is creative, both from a right brain and the left brain, creating something within one's self and yet also appreciated by others. Interestingly, I think there is a direct connection between music and flying. Both involve a concerted team effort, a journey which flows smoothly and beautifully from a starting place to a certain destination.

Blending and celebrating all language and cultural distinctions, music is a language unto itself. I have traveled several times with church friends to Honduras and played my trumpet there along with the local church band members who didn't speak English and speaking no Spanish myself, yet we have made wonderful music together. Music crosses all barriers; racial, ethnic, cultural and socioeconomic class structures, pulling together and transforming participants and listeners into a common enjoyment of sound. What other thing in the universe can possibly accomplish that?



Continued on next page

Amy Pearce

Lake Charles, Louisiana
Grand Lake Elementary School
(parent, general music, choir)

I am Pre-K teacher and a mother of a student at Grand Lake. My Pre-K students LOVE to go to music class. We only go once a week for 30 minutes, but they ask to go every day. They are always singing the songs they learned in music class. I even incorporate the songs in my classroom during transition times. Music is very important for preschoolers because it a gateway to helping them read.

My son was honored to be chosen to sing with the chorus. He now sings at church and in the car and loves singing his favorite songs at the top of his lungs. I think music class as made a major impact on his life.

Leah LeBlanc

Rayne, Louisiana
(participant in band, choir, piano)

In kindergarten, I knew that I was going to be in music for the rest of my life. I started doing musicals that same year. When I was in the 4th grade, I figured out that being a Band Director was a career and that it was going to be my life's work. I started band in 6th grade and continued through college. I never changed my major. Music scholarships paid most of my way through college.

Band and music have given me opportunities to travel and do things I would never have been able to do otherwise. The vast majority of people I know and are friends with were in band or music. I have made life-long friendships and connections with people all around the country and world through music. Band and choir have gotten me out of some of the lowest points in my life. Music has been my entire life. It has brought me the closest to God or the universe that I have ever felt. Music has shaped me into the person I am today. Frankly, I don't know where I would be if I wasn't given the opportunity to be in band or music. I would be a completely different person. Music has always been my love and passion in life.



At the end of the day, band, choir, and music are so much more than subjects. They change people's lives for the better and give them life-long memories. Music is the only activity that I know of where you can participate for your entire life. Yes, athletics are important, but I don't know any 60 year-olds still playing football, baseball, etc. I do know quite a few 60+ year-olds who are still playing their instruments and singing.

My whole reason for wanting to become a band director was to create a second family and a safe space for children. I want my students to know that if they don't have anyone at home to tell them they are loved, they will know that I love them. My goal in life is not to make the next virtuoso, it is to make better people. I believe I have already made a difference in some children's lives and I will continue to strive for that until my final day on this earth.

"Where words fail, music speaks." - Hans Christian Andersen

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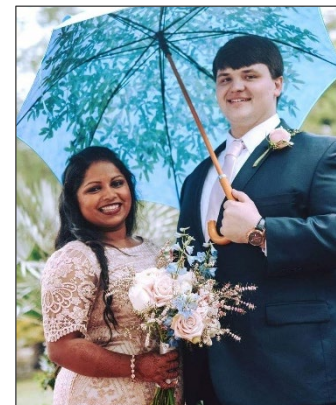
Devi Innerarity

Mandeville, Louisiana

(participant in general music, band, orchestra)

I was adopted at the age of 7 from India and was so behind in all subject areas. When my mom introduced me to music it changed my whole life. Music helped me see the world in a different way. It helped my brain form connections that would help me forever. I was able to understand subjects like Math more, it helped me get out of my shy spell and, in general, it helped me be more confident by giving me an avenue to express myself.

I now have a masters and never would have completed the journey without the music scholarships I received to complete my bachelors. I know I can always rely on my music side to help me through the toughest times. Now I cannot wait to share my passion for music to my baby. I believe in music so much that I know it will help my baby with anything.



Elle D'Angelo

Mandeville, Louisiana

Lakeshore High School

(participant in general music, choir, piano)

Music has been a part of my life for as long as I can remember. I began chorus in 3rd grade because I loved to sing. This passion has given me so many opportunities to meet new people and develop leadership skills. When I entered the doors of chorus my freshman year, I was nervous and worried that I did not fit in. I soon learned that I loved the group and looked forward to class every day. Later that year I was asked to take over temporarily as secretary. Now going into my senior year, I will be choir president for a second year.



Being in these positions has taught me that everyone has special talents and needs. Part of my job is to welcome and make everyone feel loved by others, themselves, and music, and I do so both inside and outside the classroom. I have learned to be a positive role model while helping others achieve their goals and helping them through difficult times in their lives.

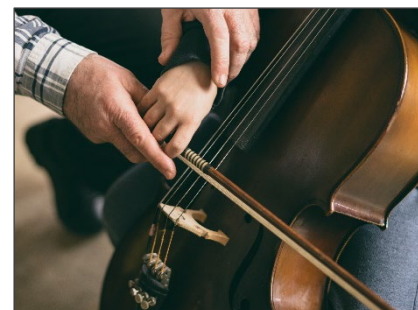
High School can be challenging, and chorus has been there for me as much as I have been there for them. The skills that I have learned will help me to be a better elementary teacher when I graduate from college. I want to tell my students to know that they are loved and to be a positive light in a sometimes scary world. Music has the power to carry us through challenging times.

Rudie Soileau

Lake Charles, Louisiana

(parent)

I write specifically on behalf of two of our daughters and hopefully on behalf of all of children. Somehow the positive impact of music on learning - even just music playing in the background - always seemed a given, or perhaps something inherited. I first confronted this question of the role of music in education when our daughter, now a gifted educator, was working on her degree at LSU. She shared with me her curriculum did not allow for music courses. If she were to combine music courses



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with the given curriculum, her graduation would be delayed and her education more costly. This seemed wrong. She included music in her education.

More starkly, our youngest daughter elected to enroll 5 years ago in the new orchestra class at her middle school, SJ Welsh, in Lake Charles. She began playing the cello. The impact was immediate and obvious. Her interest in music took off. She had played the piano for years, but her interest waned. No longer. More striking was the sudden change in her grasp and work in mathematics. I would challenge anyone who might doubt the direct relationship between music education and math. Indeed, I was suddenly aware that her uncle, an excellent, self-taught violinist, works as a computer programmer.

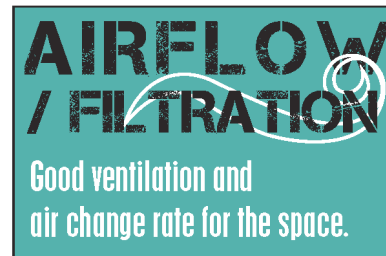
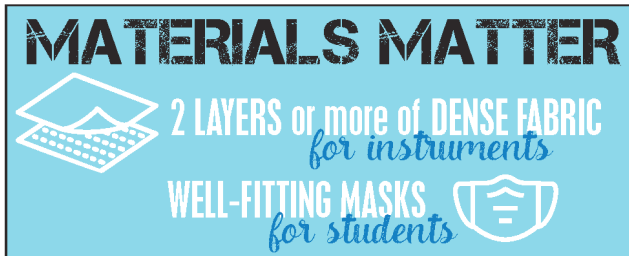
Of course, there is so much more to be said, but maybe this summarizes it: music teaches – thought at a very specific level, organization, and harmony – and it does so while causing our children to share with each other, and all of us, their learned skills. This brings joy to all. Music makes learning more effective and more fun. What better goal could there be?

Do you know someone who has a story to tell? Do you have a story to tell?

<https://lmeamusic.org/musics-impact-on-my-life/>

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AN OPPORTUNITY: Where Does Music Education Go from Here?

by Anne Fennell, NAFME Council for Innovation Chair

This article first appeared on [Anne Fennell's blog](#).

We have an opportunity. Right here, right now, to reimagine music education into what it can be and capitalize on the time given to us to learn, grow, and open ourselves to the next unknown. Tradition and history have repeatedly demonstrated that the norm in music education included large performance ensembles, and while we honor this and the past, we now have an opportunity to leap into our next unknown that is calling us to reimagine all that is possible.

How we have made music in public schools is important, but in the end, when all is said and done, how do those experiences support a trajectory toward lifelong music-making and incorporate how each individual learns? What if how we make music in public education takes the best from the past, grows with what they are learning now, and burgeons into something larger than anything we could imagine? I don't know what is next or all that is possible, just like I never knew an invisible virus could compress educational panic, change, and reform into a four-week crash course.

With this new moment and time we get to model learning and growing and support students to become lifelong musicians while we empower them to learn and create on their own. Our students are in the midst of new possibilities that could lead them, and all of us, into a new cultural expansion because we are modeling the endless possibilities that are greater than any single teacher or any single ensemble experience. These are lifelong skills that no one can ever take away from a person, and they become an integral part of a person's humanity, cultural experience, and their creative, intellectual, and developmental growth.

Now, as we coach and cheer through a computer screen and tell each student that we believe in them, we are modeling that every student counts. I'm writing this again: When we tell each student that we believe in them, we are also modeling that every student counts. We've never had so much time to support, see, and listen to individuals, but now every student has the opportunity to be seen and heard.

The collective whole of large ensembles created beautiful outcomes with lifelong memories, and were/are culturally significant and important. However, if we choose to focus only on what was and continue to mourn how music was created, we will lose this opportunity and moment in time to focus on student-centered work. So let's not hold student learning hostage.

What if music education isn't about the largest ensemble, the next competition, or the marching band? What if music education is about the individual student—an independent learner who can reflect with guidance, while creating and responding to music and making connections that we previously didn't take time to teach? What if music education is a continual growth that contributes to the culture and well-being of individuals, and to our nation, through a lifelong process that expands as every human ages and grows on a continuum of learning?

Let me be perfectly clear when I say that an individual's growth can only be beneficial to music education programs and ensembles. I have never heard of an ensemble weaken because its members were independent and confident learners. In fact, I can only imagine exponential growth with this.

Right now, we get to take advantage of the circumstances to truly transform music to all that it can be. Let us demonstrate that music creates transformative value as we activate students to create an uplifting change for individuals and our collective society. And in every action and word, may we demonstrate to our students that how they create music is valid and what music they create is AS important as any other music.

For years, the larger and progressive institutions of education have begged to make learning relevant and to reach beyond school walls. Well, here we are—literally—outside of the school walls. Now we must run with it! Don't let a computer screen determine the amount of growth or the potential of what each human can create and learn. Let's support learners to explore their relevant and vast world as they explore their interests and how they choose to learn and make music. Students will see themselves as we frame them, so let that frame and guidance be student-centered so they can see their brilliance.

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This is a time to demonstrate resilience and nimbleness to improve and adapt the how of teaching and expand the what of music education so that students can experience all that is possible. This is a time to model to our learners that we believe in them to go beyond the closed doors of the traditional walls. The survival of education is crucial to our country's success and the development of our collective culture. But survival, predicated on "how we used to do things" is living in a past that breeds comfort and misses the possibility of growth. Let's take our knowledge and expand.

Let's rise above the average person lamenting and demonstrate to everyone what music education is and can be. We must do more than what we have done in the past to arrive at our new destination. We must approach it differently because the lens through which we see and hear music is changing.

So when the moment arrives, and you can finally reunite with your students, know that you were the contributing factor to these creative musicians and new learners who think independently and who have ideas to share. Know that you supported each person to rise with resilience, with empathy and self-reflection, and that you encouraged each person to connect and interact to the world of making music in all the ways possible. Know that you as a music educator ennobled and empowered all to grow, and in turn created a cultural explosion of learning and music that contributed to the expansion of our collective culture. Know that you helped create a whole musician, who has a deep understanding, ownership, and application of all facets and connections of and to music, defining a new human and learner. Know that you were, and are, the foundation to a new music education.

The success of the ensembles, students, and music education programs will be determined by the nimbleness and expanding mindset of the music educator. So, believe passionately in the student, the opportunity, and our next unknown, and resolve to say:

- YES to all students as independent learners
- YES to small ensembles and chamber music
- YES to large ensembles reimaged
- YES to student choice and questioning
- YES to composition and creating music
- YES to reading, writing, and speaking about music
- YES to music connections beyond the school walls
- YES to discovery of past, current, and future music and composers
- YES to connecting to the true and relevant WORLD of music
- YES to students discovering new music, groups, and possibilities

Yes, and YES, and YES!

About the author:

Anne Fennell is the K–12 Music Program Manager for San Diego Unified School District in San Diego, California. She holds a Bachelor's in Music Education, a Masters in Leadership Studies, Orff-Schulwerk certification for levels I, II, and III and has additional training and certifications in world music studies, Character Education, Gifted and Talented Education, and Cross-Cultural Language and Academic Development. Her experiences include 32 years of teaching Kindergarten through Grade 12 music education, integrated arts and music, leading performance ensembles in civic and professional organizations and national conferences, including the annual NAMM Board of Directors meeting (2013 & 2016) and teaching three levels of both steel drum ensembles and music composition through technology, grades 9–12. Her ensembles have been featured in both InTune Monthly and NAFME's Teaching Music magazines.

Reprinted with permission from National Association for Music Education (NAfME). The original article published on May 9, 2020 can be found here: <https://nafme.org/an-opportunity-where-does-music-education-go-from-here/>.

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Band Division Chair

Ronnie Gleason

All-State Bands

With the November All State Convention being held Virtually this Fall. The All-State Band Clinic has been rescheduled for Friday, March 26 - Sunday, March 28, 2021. The site and schedule has yet to be determined.

Auditions

Due to the COVID-19 pandemic the All-State Band Audition this year will be held virtually. LMEA is planning for a FULL virtual audition which will be due by February 7. As restrictions are lifted, we may be able to have a traditional face to face audition, but as of now, the audition process will be held LIVE virtually. Each districts allotment will be sent via the Acceptd format to second round where the All-State ensemble will be filled. We will be auditioning online through Acceptd. Their website can be found at <https://getacceptd.com>. It is a tech company that specializes in Music Auditions. Make certain to keep updated on the All-State Audition Process at <https://lmeamusic.org>.

All-State Band Clinicians

We are very fortunate to have two outstanding music educators working with our students this year. The conductor of the All-State Symphonic Band will be Dr. Cynthia Johnston Turner who is a Conn Selmer Clinician and Professor of Music/Director of Bands/Artistic Director at the Hugh Hodgson School of Music at the University of Georgia. The conductor of the All-State Concert band will be Mr. Scott Casagrande who is the Director of Bands at John Hersey High School in Arlington Heights, Illinois. He is one of the top music educators in the country and serves on the education team with Music for All. Both his concert and jazz bands have been selected to perform at the Midwest Clinic in Chicago, Illinois.

Band Division Meeting

Our annual band division meeting will be held virtually this year. Time and date to be still determined but more details will be discussed regarding the virtual audition in the spring.

Personal Note

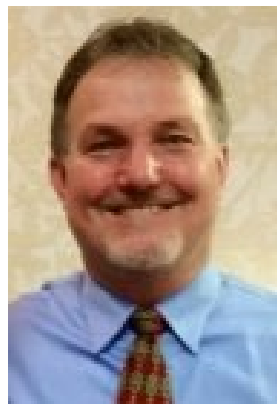
In the unprecedented times in which we find ourselves, you can be rest assured that the Louisiana Music Education Association has been working on the behalf of music educators and their students to assure quality music education for all students across Louisiana. I am truly honored to have been elected as the Band Division Chairman. It is my goal to serve you and your students to the best of my ability, and to make your experience with LMEA positive one. Please feel free to contact me at labanddivision@gmail.com.

Vocal Division Chair

Greg A. Oden

Welcome to the 2020-2021 School year. We all know it will be challenging, exciting, different, and then there's also the virus to contend with. We are going to everything within our power to make this year a safe and successful one. Our intent is to have our All State Chorus event on March 27 – March 29, 2021. Our clinicians for this event will be Dr. Julie Yu-Oppenheim from Kansas State University. Dr. Julie Yu is Co-Director of Choral Studies at Kansas State University, where she is part of a team that oversees seven choral ensembles and teaches undergraduate and graduate choral conducting. Our Women's Chorale clinician will be Dr. Gregory Fuller from the University of Southern Mississippi. Dr. Fuller is the Director of Choral Activities at USM where he conducts the Southern Chorale and the Hattiesburg Choral Union.

We still feel it is important for the students to have a live audition experience. We have been working all summer to come up with a plan of action to facilitate a live audition experience for the students that will be safe and effective. The plans that we have in place are as follows:



COVID Plan A – A live audition using Accepted as a streaming partner. They will provide a live audition experience that will allow socially distanced students to submit their All State auditions to judges placed at various venues.

COVID Plan B – A recorded audition using Accepted as a recording partner. They will assist with a socially distanced proctor to allow the students to submit a recording for All State consideration.

COVID Plan C – A recorded audition submitted by the teacher without sight-reading. The only audition material would be the audition pieces.

“Accepted” is an online company that will assist us in the registration, forms, and tabulation of the Round 1 and Round 2 auditions. This is still a work in progress, SO, please check the LMEA website (lmeamusic.org) often.

The 1st round audition piece is “Shenandoah”, arr. By Steven Sametz.

The 2nd round audition piece is “Himne” by Roelof Temming.

All selections are available from AMC Music.

As we are not sure what scenario we will be under right now, the dates and deadlines will be released at a later date. Please keep informed by checking lmeamusic.org regularly. I am honored to serve LMEA and the great choral directors of Louisiana. Have a great year. It is going to be memorable.

Stay safe and sing on!

Jazz Division Chair *Lee Hicks*

Hello Colleagues!

I hope you’re all managing and doing well in this most difficult time for our profession. Please remember that YOU are a vital part of education and you DO make a difference in the lives of the students you teach as well as others. YOU are extremely important to LMEA and the successful recovery of music education when we are allowed to get moving back towards a sense of normal again. Your students will need your positive influence and support, they NEED music, and most importantly your students need YOU! Not only does MUSIC Make a Difference, MUSIC EDUCATORS make a difference. Thank you for all you do for music education, at whatever level you may teach. You are important to your students, your school, and to LMEA.



Our 2020 All State Jazz conductor will be the great jazz drummer, Sherrie Maricle! From the drum set Sherrie leads The **DIVA Jazz Orchestra**, her quintet **FIVE PLAY** and co-leads the **3D Jazz Trio**. From Carnegie Hall, she performs with The New York Pops and from celebrated stages everywhere, she is music director and drummer for Broadway star Maurice Hines. Sherrie is also a busy freelance performer and a published composer/arranger.

As an educator, Sherrie runs a private drum set and percussion studio. She is also a clinician for Yamaha Drums, Sabian Cymbals, Aquarian Drum Heads and Vic Firth Drum Sticks. On a national level, she has served as guest conductor, soloist and adjudicator for many collegiate and high school jazz and All-State festivals. Sherrie also created and directs *Musical Magic*, a hospital outreach program for The Ronald

McDonald House – New York.

She earned her Bachelor of Arts degree from Binghamton University in 1985, then moved to New York City to attend New York University, where she completed a Masters of Arts in Jazz Performance in 1986 and a Doctorate of Philosophy in Jazz Performance/Composition in 2000. For more information about Sherrie Maricle check out her website at sherriemaricle.com.

Finally, and on a more personal note, I’d like to take this opportunity to honor an amazing man who made a huge difference in my life, and in the lives of countless others. As I mentioned above, music educators can influence students and colleagues

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in many ways. I'm sharing my story as it relates to one of my most influential mentors, **Mr. Jay Haydel, a.k.a. "Prof"**, who passed away on the evening of Sunday, August 2nd, 2020.

Mr. Haydel's career in music education began in 1968 and would continue until his recent passing. For **more than 5 DECADES** Jay Haydel shared his love of music with others and his influence will live on for MANY years to come.

I first met Jay while playing a gig and serving as the orchestra contractor at LePetit Theatre du Vieux Carre' in New Orleans in June 1996. During the intermission of a matinee performance I was playing I went to speak to him about the orchestra for the opening show of the next season. I introduced myself and told him I wanted to discuss the orchestra for *Sophisticated Ladies* and he said, "I haven't even agreed to do it yet!" I then let him know that if he would agree to conduct the show that I would guarantee the orchestra would live up to his standards. Little did I know that meeting him that day would change my life forever. He did agree to conduct *Sophisticated Ladies*, with an orchestra that included some of New Orleans' top musicians, and we would go on to perform many, many shows together at LePetit and throughout the Greater New Orleans area.



It was Jay Haydel who convinced me to return to school to pursue a degree in music education. While working with Jay, and after playing so many gigs in and around New Orleans for almost ten years after I first left college, he invited me to work with his woodwind students at a parishwide summer band camp and at his middle school. He then kept pushing me in that direction and I eventually jumped back into college to go into music education. Boy, was he right! It was one of the best decisions I have ever made. His influence on me is IMMENSE and I will NEVER forget everything he did for me as a young music educator, as a friend, and most importantly as a human being. His most popular quote was, "Today is a Good Day to Have a

Good Day." That is one of a plethora of Haydel-isms he instilled in me, and in his students, colleagues, friends and family. To me, Jay Haydel was family. He took me under his wing and treated me as, "his music education son." I loved him like a father and will miss him greatly.

Jay Haydel was a force in music education in Jefferson Parish schools for many years. He began teaching in 1968 after graduating from LSU and took his first job at East Jefferson High School in Metairie, LA. Three years later in 1971 Jay led the East Jefferson High School Jazz Ensemble to their performance at The Montreux Jazz Festival in Switzerland as one of only a few American high school groups invited to perform. His East Jefferson band program, "The Miracle Band from Warrior Land," and his jazz ensembles in the late 1960's and the 1970's would produce numerous professional musicians who are well known in the New Orleans music scene and beyond.

In 1987, after a brief hiatus from education to work in the oil industry, "Prof" decided to return to teaching and accepted the job as band director at Jesuit High School in New Orleans. At Jesuit he would develop yet another fantastic band program while teaching marching band, concert bands, jazz ensembles and even conducting the school's musical theater productions. Not only did his Jesuit bands produce even more professional musicians, but he inspired students to pursue their passions and dreams. The picture to the left shows Jay while at Jesuit and includes his drum major, Tony Marinello, who would go on to become the drum major for the LSU Tiger Band, my colleague at Fontainebleau, and is now, **Dr. Anthony Marinello**, the Director of Bands at Illinois State University.



In the mid 1990's Jay made a change to teach middle school band at John Quincy Adams Middle School in Jefferson Parish where he would remain teaching until his passing. At Adams he was a guiding force growing the band to well over 100 students a year and influencing young musicians to join the band programs at numerous private, Catholic, and public schools over the next 25 plus years.

For more than 50 years Jay Haydel taught music in schools, at music camps, and in his home where he taught private trumpet and music lessons almost every day of the week while influencing even more students, many of which would develop into top players in the Louisiana All-State ensembles.

He was certainly one of a kind. His larger-than-life personality is what hooked you. He was a charismatic person who lit up a room and would give 100% towards every person he met. I would be remiss if I didn't mention his family. As band directors we all know how much time and energy is involved and his family meant so much to him. Mrs. Debby, his wife,

Continued on next page

was there for almost EVERY performance of Jay's, whether it was a school band concert or a professional music job, she was there. His children, Jody, Scott, and Blake were always on his mind and his grandchildren were the loves of his life. On behalf of his many students, colleagues, friends, family, and music educators throughout Louisiana I want to say, THANK YOU, to Mr. Jay Haydel and his family for the many years of commitment to music education and for sharing your love of music with everyone you came in contact with.

As Jay would frequently say, "Hickster, Just look at all of the wonderful people music has put into my life!" He is so right. Without music I may have never met Jay Haydel and, in turn, I may have never become a music educator. I certainly wouldn't be the music educator I am today without Jay, that's for sure. His legacy will live on in my teaching and that of so many musicians. Rest in Peace, my friend, you made a major difference in our world and you will truly be missed.



Orchestra Division Chair **Katrice LaCour**

Welcome back everyone!

I hope this message find you and your family members in good health. I, like many of you are setting up my rehearsal room for this coming school year. Transparent room dividers, extra music stands for individual chairs, uploading lessons and music to students iPads, setting up virtual classes in Essential Elements Interactive for virtual students or if another shutdown happens, and the list goes on. To my fellow Orchestra, Band, Choir, Talent, and General Music Teachers, this is a time to be creative and project a mood of confidence to our Administrators, Colleagues, Parents, and most important our Students. This year you will hear people say, "it's impossible" and "that won't work". I challenge all Music Educators in our State to replace these phrases with "it's possible" or "we'll make it work". Things are changing daily with how we do business in our Music Classrooms. I encourage everyone to visit our L.M.E.A. website for resources and dates for events. If you have any questions, please contact!



All-State Auditions

This year the All State Orchestra audition recording deadline is November 13, 2020 and note the tryout fee is \$15.00. I need ALL audition CDs postmarked by November 13, 2020. Any audition recordings which are not submitted on time will not be accepted. (As per our discussion in Baton Rouge, audition recordings are to be in a CD format.) The audition requirements and forms are published in the LMEA Handbook and can be found online at <https://www.lmeamusic.org/>. It is the Directors responsibility to make sure every audition is recorded on the CD, so please check all CD's before mailing. We are currently using SET I for this year's audition. Please send auditions and fees to:

Katrice LaCour
LMEA Orchestra Division Chair
748 Coco Bed Rd.
Cloutierville, LA 71416



"I can now give back to the next generation what so many music educators gave to me--the satisfaction of hard work, self-worth, confidence, teamwork, and a passion to appreciate the arts."

Amber Wiggins

"Music is very important for preschoolers because it a gateway to helping them read."

Amy Pearce

NAfME Collegiate Division Chair

Edward McClellan

Greetings!

As the summer months are quickly moving to fall, I hope that you've had time to rest, relax, and rejuvenate for the coming academic year. During these exceptional and extraordinary times, it is important to note that the current COVID-19 Pandemic is not the first time that Louisiana and the World have encountered such test of mortality. The *1918 Influenza* was the most severe *pandemic* of the 20th Century. Although there is not universal consensus regarding where the virus originated, it spread worldwide during 1918-1919. And though the *1918 Influenza pandemic* was profoundly traumatic, society did gradually return to common traditions in daily life, school, and education.



While the coming year will surely hold new challenges as we navigate innovative ways to engage our students in the essential world of music-making and music education, the collaboration, cooperation, and partnership currently practiced among members of our profession provides comfort and inspiration that we will work together to get through our current circumstance.

Throughout the summer, the LMEA Executive Board and Board of Directors have been actively engaged in providing leadership and support for its membership to ensure quality music education. Shortly, the executive board will publish information about the virtual LMEA Professional Development Conference on November 20-22, 2020 and LMEA All-state Student Ensembles on March 26-29, 2021.

University programs are continuously making preparations for a variety of instruction from in-person to hybrid and hyflex delivery to total asynchronous and synchronous online instruction. Music teacher education programs have worked with the Board of Elementary and Secondary Education (BESE) to continue to provide valuable education and training of the next generation of music teachers to enter the profession of music education. In the current environment, professors are implementing quality and innovative instruction to prepare our music teachers for the 21st Century.

Music Education Faculty at colleges and universities across the state are invited to attend the annual Music Teacher Education Meeting on Sunday, November 22, 2020. This gathering is an opportunity to connect with other professionals, exchange ideas, share in common practices, and examine ways to enhance music teacher training programs in Louisiana. Please look forward to further information about this meeting as the academic year gets underway.



In closing, I look forward to working together, being proactive and resilient, and exploring avenues for innovation during these exceptional and extraordinary times! Please feel free to contact me should I be of assistance to you! You can reach me at emcclell@loyno.edu or (504) 865-2085.

Elementary Division Chair

Michele M. White

"Alone we can do so little, together we can do so much." – Helen Keller

As we swing into fall and back to school, our lives are very different than they were at this time last year. Many of you are concerned about teaching on a cart, wearing face masks, virtual teaching, no singing, and an extremely fluctuating schedule based on various concerns, delayed start dates, and sanitizing everything in sight for multiple learners.



The good news is that NAfME (National Association of Music Educators) and LMEA (Louisiana Music Educators Association) have you covered. If you have not been checking the NAfME and LMEA websites through the summer, you are probably unaware of the plethora of ideas, webinars, online resources, and new groups added to LMEA's board.

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Katie Codina is leading the Louisiana Music Adjudicators Association (LMAA), which will work toward training judges for festivals and overseeing the same; James Square is the point-person for the new Council for Diversity, Equity, and Inclusion, which is committed to looking at these issues in Louisiana music education; and the Louisiana Advocacy Leadership Force is headed by Ginny Medina-Hamilton, which serves as an overseer of advocacy for music education. These three new organizations have information on the LMEA website – I encourage you to check them out.

Our conference this year will be virtual and the Executive Board will be meeting in a week or so to nail down some more specifics about what can be expected. I do know that Jo Kirk, of Wee Sing Joy, has agreed to present some virtual sessions for the annual gathering of music educators. A more specific list of other presenters and clinic titles will be available on the website and in the October issue of Louisiana Musician.

As the Southern Division representative of the Council for General Music, I have the pleasure of announcing that the Council is working very hard to make sure as much information as possible is getting to all of you. Please go to the NAFME website to check out the many webinars that were presented this summer and continue to be in the works for all of us.

It is an exciting – yet, worrisome – time for our profession. The amount of work that has been done this summer to support our members and provide professional development is amazing. We truly are proving that “together we can do so much”.

I am with you in spirit as we move toward seeing what this school year has in store. Please note that you may email me at any time if you have questions or would like to know what is happening: mmwhite406@mac.com.

“I would rather walk with a friend in the dark, Than alone in the light.” -- Helen Keller

Public Relations Chair **Carolyn Herrington**



This year's conference exhibit hall is going to be great and it is going to be VIRTUAL! I am in the process of contacting all the vendors from the past few years and am excited to see what a virtual exhibit experience will be. In these days, the one consistent is.... it is always changing. Trying to make plans is like trying to hit a target that is constantly moving. The one thing I know for certain – THIS TOO SHALL PASS, and when it does, we will be better for the experience.

As more information becomes available, we will be posting it on the LMEA webpage. A special “THANK YOU” to Sharon McNamara-Horne, she has been a website ninja – working tirelessly to get current information up for you to have. Your LMEA board has also worked all summer to keep the musical ball rolling in a positive direction: reimagining conference and All-State, adding committees focusing on advocacy, diversity, and online resources. I am so proud to be a part of such an intelligent and caring group of great humans!

As always, I ask that you attend our 2020 Louisiana Music Educator's Virtual conference, November 20th – 22nd. Click on the exhibits and let them know how much you appreciate their support. They will also be providing conference discount codes and other resources to show their support for our members in this difficult time.

Stay safe!



“Music has the power to carry us through challenging times.”

Elle D'Angelo

“Music crosses all barriers; racial, ethnic, cultural and socioeconomic class structures, pulling together and transforming participants and listeners into a common enjoyment of sound. What other thing in the universe can possibly accomplish that?”

CAPT Marshall Sauls

District I

Robbie Freeman

First, let me thank you all for the opportunity to serve in this position. I would specifically like to thank Greg Oden for his years of service in this position and wish him great success in the Choral Division Chair of LMEA.

All District 1 meetings have been online during this COVID pandemic.

We have had some positions change in this district and we welcome some new faces to our District 1 family! Trent Gaspard has accepted the position as Director of Bands at Ouachita Parish High School. He comes to us from Carencro High School. Noah White has accepted the Position as Assistant Director at Ouachita Parish High School. We wish them great success as they begin this year. The position of Director of Choral Activities at West Ouachita High School is open, and interviews are being held as we speak.

As we navigate this challenging period of COVID pandemic, rest assured that District 1 will be a firm advocate for music education in the area and our state. We choose to focus positively on what we CAN accomplish rather than what we can't.

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



District II

Aleisa Hudlow

Greetings from District II!

We are living in an unprecedented time and are facing challenges we have never had in our teaching careers. It's easy to get overwhelmed with the ever-changing developments and uncertainty of what this year will look like. As a mother of young children, I spend a lot of time watching Disney movies, especially during quarantine. One of my favorite quotes is displayed at the end of the film *Meet the Robinsons*, which I believe is fitting for our current situation:

"Around here, however, we don't look backwards for very long. We keep moving forward, opening up new doors and doing new things, because we're curious...and curiosity keeps leading us down new paths." – Walt Disney

Or, as Dory eloquently says it in *Finding Nemo*: "Just keep swimming."

We are all in this together, and we can choose to mourn what was or choose to keep moving forward. I believe our profession and our craft is resilient and that we will create innovative ways to keep music alive in our schools.

To our new teachers, this is a first year unlike any that we have seen! However, you have many veteran teachers you can turn to for help, and we may even learn something from you as we possibly navigate online learning! Don't hesitate to reach out to anyone throughout our district or across the state. Music educators are some of the most generous people you can find, and we're happy to help!

District II directors can find our information on our website at www.districtii.org, including dates and forms. If you have any additional questions, please feel free to contact me at the email address listed below. I'm happy to be of service!

I hope you all have a great year and remember that we're all in this together!

Aleisa Hudlow
LMEA District II Director
Natchitoches Central High School, Natchitoches, LA
aleisa.hudlow@nat.k12.la.us



District III

Billy Hochkeppel

Colleagues,

Let me start by saying how excited I am to be a part of the LMEA Board of Directors and to represent the Music Educators of District III. We have incredible educators and music programs in District III, and I am honored to be able to serve you as District Director. I would like to thank Brett Babineaux for the countless hours and hard work he has given us as our previous Director and I look forward to continuing to work with him and learn from him as he takes on his new role as President Elect of LMEA. I would also like to congratulate Ronnie Gleason for being elected



as our new Band Division Chair! Finally, I would like to take a moment to recognize and thank Scotty Walker, our President, for all of the hard work, guidance, and tremendous leadership in navigating LMEA through this summer and into the future. LMEA is in GREAT hands with Scotty at the helm. My feelings after every meeting this summer have not only been comforting and reassuring but also inspiring!

LMEA is not only ready to take on every challenge thrown at us this year, but we are learning to adapt and be more relevant in the “digital age”. I encourage you to visit Facebook, Twitter, and the website frequently. These platforms have been revamped and re-energized and have many tools and resources to assist you though this unprecedented year. You may also visit SLBDA.org for information specific to District III Band Directors. Dates, locations, schedules, and other information can be found there. For vocal information, contact Fran Hebert.

As I reflect on the past few months and everything that has happened since March 13th, and as I plan and prepare for this rollercoaster of a school year, I am constantly brought back to the idea of change; specifically, how we handle it. We preach to our students day in and day out about flexibility and the ability to adapt and overcome any situation we face both musically and in life. But yet, we are sometimes resistant to any change in our own lives. I encourage you to focus on the possibilities and exciting opportunities that we get to provide for our students that we might not have normally done so in a “normal” year. Our classes might look different, the measurement of success might look different, but our unyielding drive to inspire students to play, appreciate, and love music will never go away.

Please reach out if you ever need anything, You can reach me at wdhochkeppel@lpssonline.com or (337)412-9805.

District IV

Katie Codina

District Directors,

After so many conversations with directors over the last few weeks, I know we all agree that there are many questions and so few answers about the year we are about to begin. LMEA has been hard at work this summer reworking how it will better serve its directors. Here are some updates:

- The **Advocacy Leadership Force** has been formed to focus on government relations, communication and public relations, and advocacy training for our directors. This team has begun a working relationship with LDOE, the Arts Core and First Lady Donna Edwards in order to have a better seat at the table when it comes to major decisions being made in regard to music education. You may have also noticed a bigger social presence!
- The **Council for Diversity, Equity, and Inclusion** has been formed to serve LMEA in issues surrounding diversity, equity, and inclusion in regards to our policies, procedures, and practices. There are three structural elements to the work they have been doing which include mentorship, awareness, and a division for underserved schools. I hope that through the work this group does, we will be able to serve more schools that have previously felt LMEA had no place for them.



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- The **Louisiana Music Adjudicators Association** has been formed with the purpose of training adjudicators for assessments. Although a separate entity from LMEA, it will work closely with LMEA in its role to provide highly qualified adjudicators for assessments. Currently LMAA has a charter member list of 35 of the most well-known and respected band adjudicators from throughout the state who are spearheading this endeavor. Check out www.lamusicadjudicators.org to find out more about becoming a certified adjudicator. LMAA plans to add orchestra and choir certifications in the next year.
- The Annual **LMEA Conference** will go on as planned but will be hosted virtually November 20-22. We are excited to still be able to bring high quality professional development to our members with an added bonus of being able to include nationally known clinicians who wouldn't normally be a part of the experience due to travel.
- **All-State Ensembles** are still on! Currently the plan is for virtual auditions in February with the ensembles performing at the beginning of March.
- **Large Ensemble Assessments** may still be a possibility, although with necessary adjustments in our normal procedures to meet LDOE/CDC guidelines. If we are able to travel in the Spring and able to host assessment, we are committed to being able to provide our students with a performance opportunity. Keep in mind as well that there is an emergency classification in the handbook that allows for us to adjust the performance requirements for ensembles. We understand that this year will look very different and will be as creative as possible to make this a positive and valuable experience for our students!
- **Solo and Ensemble Festival** can take place anytime during the school year. Many of our high schools may find this a very rewarding experience in the absence of marching band. Plans can even be made to do this virtually. Let me know if you are interested in having your students participate in this. For middle school directors, I have a lot of resources for this online, just message me and I can help you out!

We have many great teacher leaders in our District who are great resources for information for your particular division. Please use them as a resource!

- Orchestra Chair, Chris Frazier - cfrazier@ebrschools.org
- Vocal Division Chair, Emily DeFoe - edefoe@ebrschools.org – Don't forget they have their own website at <http://vocaldivisiondistrictiv.weebly.com>.
- District Honor Band Association President, Joe Casselberry – joseph.casselberry@apsb.org

Although no dates have been placed on the calendar yet, when things are added you can find them at www.districtiv.org. If you use Google Calendar, just hit the "+" icon at the bottom of the calendar and it will automatically sync with updates to your personal calendar.

If you have not been getting district e-mails or if you have changed schools, please send me an email at katie.codina@apsb.org so that I may put you on the email list.

Remember, please reach out if you have any questions or concerns! Finally, know that you are not alone if you are feeling lost in how to approach this school year. We have an incredible group of directors in District 4 who continually inspire me and are always willing to help. If we remain positive and continue to show up for our students, and each other, we will get through this together!

You can reach me at 337-298-5482 or katie.codina@apsb.org.



**NOW IS THE TIME TO MOVE FORWARD
RATHER THAN BACKWARDS
WITH MUSIC LEARNING OPPORTUNITIES
IN OUR SCHOOLS.**

District V

Sharon Stephenson

Greetings from District V! I hope everyone is well. This letter is usually spent welcoming everyone back to school. It may happen or it may not. Many school systems will open, but it will be different. We don't know exactly what will happen. Wear your mask and adapt.

District V has prepared a traditional calendar, but all events are subject to change. We will add and change as needed. At this time, I don't know if we will have physical meetings or if they will be virtual. We will send out more info as we get it.

Anna Lou Babin and Bruce Lambert are the music mentors for Calcasieu Parish teachers. If events are held, entry forms will still be submitted to them. We appreciate all they do. The LMEA executive board is working on developing plans for the school year. Check the LMEA website and facebook page for updates, ideas, and lots of information.

If there is anything I can do for you, please contact me. My email is skstephenson1214@gmail.com and phone is 337-274-2769. Thanks for all you do.

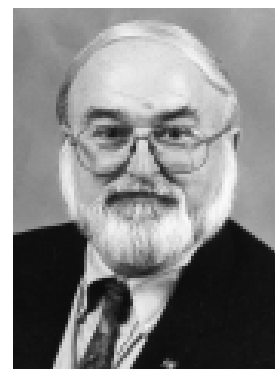


District VI

Guy C. Wood

Greetings and welcome to a school year unlike any you've ever known before! This is my 53rd year teaching (yeah, I know), but it was still fun until recently. I am NOT a computer whiz but apparently you *can* teach an old dog new tricks if the dog is agreeable to it. I'm doing my best with the "virtual thing."

Archbishop Shaw opened August 10 with a "Hybrid" system because of COVID-19. I learned that it's really difficult to blow a horn through a mask – and those inventive masks with the flap system was shot down by the administration – so *everyone* is learning percussion this year! I await with baited breath for the okay to actually be a band again! I know that you do too.



Here are the Chair people for the District VI events this year: On the instrumental side is Dominick Caronna, 1st Round All-State; Randy Weaver and Brenda Castillo, Marching Band Assessment; Duncan Pray, Sr. High Honor Band; Kate Davis, Jr. High Honor Band; John Phelan, Elementary Honor Band; Benjamin Bucholz, Sr. High Honor Jazz Ensemble; Jeremy Williams, Jr. High Honor Jazz Ensemble; and Randy Weaver, Large Ensemble Assessment.

Vocally, we have Melissa Brocato and Mary Lou Fuenzalida, Youth Honor Choir; Trina Hille and Meredith Hotard, Solo and Ensemble Assessment; and Kathryn Matherne and Kevin Caparotta, Large Ensemble Assessment. The Sr. High Honor Choir will be run by the directors themselves.

Also, Kathryn Matherne returns as our district's Vocal President and Kendall Griffin takes over as Band Directors Association President.

We thank all of these District VI members for giving of their time and energy to chair these different events. We hope that the pandemic is over by then so we can offer all of these opportunities to the students!

Here's hoping school can get back to normal ASAP. Our kids deserve it. If you ever need to contact me, my email address is wood4@archbishopshaw.us. Have a great year!!

District VIII

Michele DesLattes

In all my years of Back-To-Schools, I have never felt more like a 1st year teacher. Now, I pride myself with being a pretty tech savvy veteran teacher, but THIS, ya'll, is causing some sleepless nights! Concerns: What does virtual actually look like? How do I teach the same lesson two ways? Do I need to install plexiglass around myself? Can we really speak, but not sing? Am I going to get sick or worse? Need I go on?

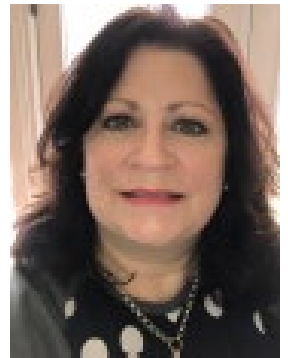
This, my friends, could be our finest hour! I'm way past the naysayers and negative ninnies! We are musicians and we are teachers and we are VERY CREATIVE! I'm beginning to think that the real craft during this Pandemic is NOT doing what we have always done in a different way but DOING what we have NEVER done because that won't work. I can do a choir rehearsal in my sleep. But, can I do an effective music history lesson or theory lesson or ear training lesson?

There are a lot of resources out there that were probably out before I needed them. District VIII Choral Directors Association has been doing something really cool to help out any teacher who wants to listen in. Many of the members took a resource, researched it (some even bought it out of their pockets-5 stars for you!), learned it and did a quick PD on it over a Zoom meeting. All levels were covered. Then a schedule was set with each of those presenters to meet for an in-depth PD if any choose to do so. They are even available for one-on-one! Why? Because together we stand or together we fall! NOW THAT'S TEAMWORK!

"More has been accomplished during this pandemic for music education in our state than in any other time." Ideas are becoming reality. Mentoring is becoming the norm. Hope for relevant and interesting lessons is rising.

Hang out with the Polly Anna's and you will probably be successful this year!

P.S. If you want a hookup for some one-on-one training with some of the most fun music teachers in the state, email me at mldeslattes@gmail.com.



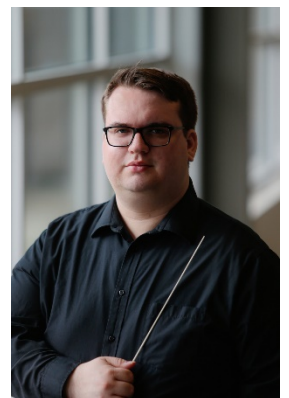
District IX

Joshua Stearman

Different doesn't have to mean worse. Like most people, I fell into the sea of negativity and the constant doom and gloom in the spring... "How are the kids going to graduate?" "All my concert prep is going to waste." "Will there be marching band?" "Will choirs be allowed to...well, exist?"

However, at my school, we got an early glimpse into some of the possibilities of the virtual world, as well as a way to still bring our band community together, when we produced a Virtual Band Banquet. Many families decorated their living rooms, dressed up, cooked a banquet meal, and gathered around the TV or computer to celebrate the year. Family members from out of town, who otherwise wouldn't be able to attend, were able to watch their grandkids, nieces, nephews, be recognized and commemorate the memorable year we had. While I imagine we'll go back to an in-person ceremony when safe, there were lots of positives. It was *different*, but it wasn't *worse*.

Over the summer, music educators across the state have looked for ways to reinvent their teaching to stay relevant and meaningful in a virtual or hybrid setting. Whether you attended a webinar, a virtual conference, or simply called or Zoomed with colleagues about the best way to set up Google Classroom, you've taken the extra steps because you care. Music has always been one of the most innovative areas of education, and I feel we are staying on the cutting edge. This fall, without the pressures of competitive marching band and other beginning of the year stresses, we will have the opportunity to shape individual experiences for our students and reach them in ways we never thought possible. Will there be speed bumps and struggles along the way? Of course! But we will figure it out, and we'll all be better educators because of it. Things will be *different*, but not *worse*.



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Please make sure you are on our mailing lists to stay on top of any changes we are making. By now, hopefully you've heard that the fall conference will be virtual, and I encourage you all to attend! It's shaping up to have an impressive lineup covering all our disciplines! Stay in touch for more information about a hopeful All-State in the spring, as well as Large Ensemble Assessment, Solo and Ensemble Festivals, and other important topics. Instrumental teachers, email me at joshua.stearman@stpsb.org to join our list, and choral and elementary teachers email our Vocal chair at alyssa.carranza@stpsb.org. Also, be sure to join the **LMEA Music Facebook Group** for internal messages about the latest news from LMEA as well as job openings, as well as the new **LMEA Public Outreach** public page with advocacy information (and share this with your friends and any parents too).

Stay safe! And we'll see each other again soon!

**Music Education will prevail.
WE ARE ALL IN THIS TOGETHER!**

LBA President *Jessica Fain*

Hello friends! I am sure I can speak for everyone when I say that we are all looking forward to the day when we will be able to create music with our students again. At this time, many of us are in school teaching in some capacity. Whether that means face-to-face, hybrid, or completely virtual, I know that we are all navigating through these uncharted waters together. If there was one theme that I took away from this experience so far, it is that WE are better together, WE make music matter, and WE will continue to adapt and overcome every obstacle that comes our way. I have witnessed our music community band together (no pun intended) to not only advocate for music education, but be a guiding light for our profession and our students. I hope that we continue working together in building our music community!



As we embark on this school year, we must consider innovative ways for our students to have opportunities to make music with outstanding musicians within our state. Louisiana Bandmasters Association offers an experience for students at both the middle school and high school levels. It is our goal to provide a unique experience for not only your students, but for you the director as well. Therefore, I would like to encourage any director who is not an active member of LBA to consider joining us. If you are interested in joining our organization, please visit our website -- www.labandmasters.org for an application. I would like to announce to both current and prospective members that our general membership meeting will be held in conjunction with the LMEA virtual Conference in November.

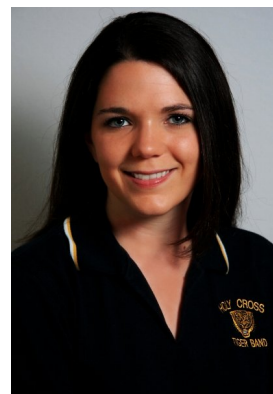
The dates for the 2021 LBA All-Star Band are June 6th-8th and will be hosted at University Louisiana-Lafayette. So, mark your calendars, visit our website, become a member, and nominate your students! All band directors who are current LMEA members should receive the 2021 All-Star nomination forms by December 2nd for Junior High All-Star, High School Jazz, and High School Blast Bands. The completed nomination forms need to be emailed to the addresses indicated on the forms no later than January 31, 2021. You can find nomination forms, along with audition materials and board member contact information, on our website.

Lastly, I think that now, more than ever, it is more important that our students' personal well-being is at the forefront of our focus. We need to spend time being there for them emotionally while still providing them with an outlet to express themselves through music. We need to continue to be the class that allows them to forget about the disruptive things that are going on in the world around them. I look forward to seeing you at our virtual meeting in November at the LMEA Conference. Have a great school year!

Jessica Fain
Band Director, Bluff Middle School
jessica.fain@apsb.org

Louisiana Music Adjudicators Association President **Katie M. Codina**

We are very excited to announce the incorporation of the new Louisiana Music Adjudicators Association! Year after year during District Assessment season I would have so many conversations with experienced directors about their desires to see standards set in adjudication practices across the state. Although our state is full of highly qualified adjudicators, no place existed for them to share their ideas and best practices with others. Through these conversations, the Louisiana Music Adjudicators Association was born. It was the work of Brett Babineaux, Bill Brent, Jessica Fain, Ronnie Gleason, Craig Millet, Joey Nassar, and Scotty Walker that saw this organization come to life.



We are proud to have a charter member list of 35 band directors who have proven over and over again what it takes to have a “superior” band and who are willing to share their knowledge and expertise through adjudication training. It is our hope that through this exchange of ideas and methods we can help to advance the standards of music education in this state. Additionally, we look forward to including Vocal and Orchestra training and certifications in the next year.

We hope that you decide to join us! Check out the membership requirements listed at www.lamusicadjudicators.com and apply today. We look forward to hosting our first in-person training session in the spring semester and we would love to see you there!

Musically yours,
Katie Codina

AOSA Red Stick Chapter President **Kelly Stomps**

“A key to growing as a teacher is to keep company mainly with teachers who uplift you, whose presence inspire you and whose dedication drives you.” – Robert John Meehan

As we embark on a school year that will be filled with so many unknowns, I do know that our greatest inspiration and support will come from our fellow music educators. With meeting the challenges of this school year in mind, the Red Stick Orff board has made changes to our 2020-2021 professional development plans. First, our workshop with Josh Southard has been moved to 2021. Instead, we will be creating a private Facebook group for our members to share resources, activities, materials, lesson plans, and provide a means for asking fellow members for assistance. In addition, we are planning to hold monthly Zoom meetings. The topics for each meeting will be determined by the needs of the chapter. We have also restructured our membership plan to alleviate financial considerations. Be sure to check out our webpage at <http://www.redstickorff.com/> or follow us on Facebook at Red Stick Orff to get the latest information for Red Stick’s activities for this year!



Leading arts and education organizations state that

“Arts Education Is Essential”

Use these talking points to advocate for your arts program

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APPLICATION FOR LMEA EDITOR'S POSITION

Application Process opens on September 1, 2020

Deadline for Application is November 1, 2020

Application location: lmeamusic.org

Selection Process completed at the Board of Directors Meeting in January 2021

Please be aware that you may be asked to interview once your application has been received and reviewed by the LMEA Executive Board.

EDITOR: THE LOUISIANA MUSICIAN JOB DESCRIPTION

For the Louisiana Music Educators Association

OVERVIEW OF THE EDITORSHIP

Official Tasks Associated with the Editorship

- Prepare and publish the *Louisiana Musician* (Official LMEA Journal) and the *Louisiana Connection* (Official LMEA Newsletter) with a frequency to be determined by the LMEA Board of Directors.
- Coordinate with the LMEA Webmaster and other members of the LMEA communications team.
- Contribute posts and updates to the website and social media platforms as needed.
- Determine content for each publication in cooperation with the Executive Board, Webmaster, and communications team.
- Solicit content from appropriate sources such as the LMEA Board of Directors and related contributors.
- Edit and format content.
- Solicit advertisement from private and public sources related to music education.
- Determine pricing and ad specification based on current market publication costs.
- Invoice advertisers and manage advertising income in cooperation with the Executive Secretary of LMEA.
- Solicit and contract appropriate services as needed.
- Determine timelines and deadlines related to content, advertisement, and publication.
- Serve as an advisor to the LMEA Board of Directors as relates to communication with membership.

Unofficial Tasks Traditionally Associated with the Editorship

- Provide writing services for President as needed.
- Assist the Webmaster and communications team with supplemental writing and editing of content as needed.

EVALUATION AND SELECTION PROCESS

The LMEA Board of Directors will determine the continued service of the editor of THE LOUISIANA MUSICIAN during the meeting in which a President-Elect assumes duties as President. The President will entertain a motion from the Board for consideration of the continued service of the editor. Discussion and voting will follow.

Evaluation

- At least one calendar month prior to the meeting in which continued service will be determined, the current President will provide Board Members with the editor's job description.

Continued on next page

- At least one month prior to the meeting in which continued service will be determined, the Executive Board will accept input related to job performance of the Editor in the previous term.
- After consultation with the Executive Board, the President will determine a recommendation to be made as relates to the continued service of the editor and notify the editor at least 10 days prior to the meeting in which continued service will be determined.

Continuation of Service or Selection of a New Editor

- Continued service will be accomplished through recommendation by the President and a simple majority vote of the Board members present provided there is a quorum.
- Should the decision of the Board be that the current editor will not continue in service or should the current editor wish to retire from the position, an application process will be utilized to solicit other candidates.
- The Executive Board may appoint an interim editor in order to prevent any interruption of services while the application process proceeds.
- The Executive Board will review all applications and the President will make recommendations to the full Board.
- Selection will be accomplished by a simple majority vote of the Board members present provided there is a quorum.
- If a no applicant is determined to be suitable to the Executive Board or if no applicant earns a simple majority of votes by the Board of Directors, provided there is a quorum, the President has the responsibility to notify membership (lmeamusic.org) of a continuation of the application process.

Big Change for The Louisiana Musician **ONLINE ONLY**

A big change this year for the Louisiana Musician is that we will only be providing the magazine online. LMEA will not be printing/mailing the magazine in the foreseeable future due to our rapidly expanding website and social media communications with membership. The COVID episode has certainly moved us in the direction of quick, short, and frequent messages to the members as Louisiana's educational environment is so fluid.

With the change to the Louisiana Musician, going to one hundred percent online, we find it necessary to revamp the way you find information such as forms. In future magazines, all forms will be on the LMEA website. It will not be necessary to duplicate these forms in the Louisiana Musician. Currently forms take up a good portion of informational pages.

So, what will we do with the new space created? Our vision for the future of these pages in the Louisiana Musician is to solicit feature articles from across the state. These articles will be written by some of our very own talented and scholarly music educators. We would also like to call upon our university music educators to submit articles.

We are excited to see what we can learn from each other! If you would like to submit an article for review, please contact Interim Editor, Carolyn Herrington. carolynherrington3@gmail.com

We would like our first set of submissions to address:
Tips and teaching strategies for the Virtual Classroom.

CALL FOR RESEARCH

Louisiana Music Educators Association
Professional Development Conference
November 20-22, 2020

The Louisiana Music Educators Association is pleased to announce a call for research reports for presentation at a Research Poster Session at the LMEA Conference. Posters will be on display during the conference with special presentation session (November 20-22, 2020).

Research studies exemplifying qualitative, quantitative, philosophical and historical methodologies will be considered for this session. Submissions of "Graduate Research" and "Action Research" completed by music educators in his or her classroom/rehearsal hall are also encouraged. Authors whose reports are selected will present their research during a research poster session in which interested music educators can learn about the research and discuss applications to music teaching and learning with the authors.

Research on Advocacy, Band, Classroom Music (Elementary, Middle or High School), Choral, Curriculum Development/Assessment, Early Childhood, Guitar, Higher Education, Jazz, Leadership/Mentoring, Music Theory, Orchestra/Strings, Special Learners, SMTE ASPA Research, Technology, Urban/World Music, Music Pedagogy, and Music and Music Education Research will be accepted.

To submit a proposal:

1. Using the online submission portal, please include the following information: (a) the author's or authors' names, (b) current position(s) and institutional affiliation(s), (c) mailing address, telephone number, and e-mail address (submitter only), (d) the report's title, and (e) the abstract.
 - Attach one file containing an abstract not to exceed 250 words, with no title page. The report should contain no clues as to author identity or institutional affiliation. Label the file with title or partial title of the study.
 - The file should be in Word Document (.doc; .docx) or Portable Document (.pdf) format. Other formats will not be accepted.
 - Submissions may be reports of completed or in-progress research.
2. Send questions regarding proposals to:

Dr. Edward McClellan
Louisiana Music Educators Association
emcclell@loyno.edu
3. Submissions must be time-stamped by midnight September 11, 2020. Submit Proposals via this online portal: <https://lmeamusic.org/application-to-submit-a-research-proposal/>
4. A qualified panel will review all submissions. Notification will be made by October 16, 2020. Submissions will not be returned.

Author(s) of each accepted proposal will prepare a traditional poster via powerpoint or other software. The author(s) will be present their research during an online LMEA poster session during the LMEA Conference (November 20-22, 2022). Current arrangements are for authors to make a 4 minute presentation followed by a 3 minute question and answer period with session attendees. Further information will be shared in the notice of proposal acceptance.

LOUISIANA MUSIC EDUCATORS ASSOCIATION VIRTUAL STATE SOLO FESTIVAL OFFICIAL ENTRY FORM 2020-2021

DIRECTORS TAKE NOTE: SCHOOLS OR STUDENTS MUST OWN ORIGINALS. A **COPY** OF THE SOLO FOR EACH ENTRY WILL BE SENT WITH THE STATE SOLO FORM FOR JUDGE'S USE. COPIES WILL BE DESTROYED AFTER USE. DO NOT MAIL ORIGINALS.

ENTRY FORM DEADLINE: OCTOBER 19, 2020

LATE FEE OF \$50.00 IF POSTMARKED AFTER DEADLINE. SEND A **COPY** OF EACH SOLO WITH THE ENTRY FORM. (List student's name on the solo)

MAIL TO: STATE SOLO FESTIVAL, P.O. BOX 12046, LAKE CHARLES, LA 70612

VIDEO SUBMISSION DEADLINE: OCTOBER 31, 2020

VIDEO RECORDINGS MUST BE RECEIVED NO LATER THAN OCTOBER 31.

EMAIL TO: brucelambert@att.net

GENERAL INFORMATION:

COST: \$20.00 PER SOLO (Checks payable to: LMEA)

AWARDS: GOLD MEDAL – (All performing soloists will receive a State Solo Patch) THE 10 BEST INSTRUMENTAL SOLOISTS AND 10 BEST VOCAL SOLOISTS WILL BE FEATURED IN A RECITAL DURING THE LMEA VIRTUAL STATE CONFERENCE IN NOVEMBER.

VIDEO RECORDING: At the beginning of the video, please state your name, school, grade and the title of the solo you are performing. Please dress appropriately and make sure background is suitable. You want to look nice if presented in the conference recital. Be aware of the time allotments.

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/Elementary 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.

LMEA STATE SOLO FESTIVAL ENTRY FORM

School _____ Director's Name _____
Address _____ Email Address _____
City, Zip _____ NafME # _____ Expires _____
Phone () _____ Cell Phone () _____

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 LMEA/NAfME MEMBERSHIP CARD
A COPY OF EACH SOLO MUST BE INCLUDED WITH THIS ENTRY FORM**

Student's Name	Inst./Voice	Grade	Title / Composer	UIL #
1 _____	_____	_____	_____	_____
2 _____	_____	_____	_____	_____
3 _____	_____	_____	_____	_____
4 _____	_____	_____	_____	_____
5 _____	_____	_____	_____	_____
6 _____	_____	_____	_____	_____
7 _____	_____	_____	_____	_____
8 _____	_____	_____	_____	_____
9 _____	_____	_____	_____	_____
10 _____	_____	_____	_____	_____
11 _____	_____	_____	_____	_____
12 _____	_____	_____	_____	_____

_____ Soloists @ \$20.00 each \$ _____
_____ \$100 non-member fee(if applicable) \$ _____
_____ \$50 late fee (if postmarked after Oct. 19) \$ _____
TOTAL FEES ENCLOSED \$ _____

CERTIFICATION:

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

School Principal

Director

LOUISIANA MUSIC EDUCATORS ASSOCIATION

ALL-STATE JAZZ ENSEMBLE
AUDITION REGISTRATION FORM 2020-21

PRINT NEATLY

Student Name _____
Last First Middle Initial

Instrument _____ Present Grade _____

School _____

Student or Parent email address (optional) _____

Indicate your preference of ensembles, should you be selected to participate in more than one of this year's Louisiana All-State groups.

CHECK ONE: _____ All-State Jazz _____ All-State Orchestra

_____ All-State Band _____ All-State Choir

Director must attach a photocopy of LMEA/NAfME Membership Card.

Director (Print) _____ LMEA/NAfME # _____

Director Signature _____

School Address _____

(City, State, Zip Code)

Band Email _____

School Phone () _____ Home/Cell () _____

LMEA District _____ LA Parish _____

Student information for internal LMEA audition purposes. Information will not be shared without specific parental permission obtained upon student's selection to an LMEA all-state group.

Parent/Guardian (Print) _____

Parent/Guardian Signature _____

Principal Signature _____

**REGISTRATION FORMS, AUDITION RECORDINGS, AND AUDITION FEE
MUST BE RECEIVED BY THE JAZZ DIVISION CHAIR ON OR BEFORE
JANUARY 20, 2020.**

District Directors should collect all audition fees and issue a single district check payable to LMEA. Send all Registration Forms, Audition Recordings, Fees, and copies of LMEA/NAfME cards to:

Lee Hicks, LMEA Jazz Chair
Fontainebleau High School
100 Bulldog Drive
Mandeville, LA 70471

**LOUISIANA MUSIC EDUCATORS ASSOCIATION
ALL-STATE ORCHESTRA**

AUDITION REGISTRATION FORM 2020-21

THE POSTMARK DEADLINE FOR ALL AUDITION MATERIALS IS NOVEMBER 13, 2020

PRINT NEATLY

Student Name _____
Last First Middle Initial

Instrument _____

String bass students and students submitting more than one All-State audition: Please indicate your preference of ensembles, should you be selected to participate in more than one of this year's Louisiana All-State groups.

CHECK ONE: _____ All-State Orchestra _____ All-State Band
_____ All-State Jazz _____ All-State Choir

School _____ Present Grade _____

Director (Sponsor) _____ LMEA/NAfME # _____

Director's School Address _____
Street/P.O. Box _____

City _____ Zip _____

Director's Email _____

School Phone (____) _____ Home/Cell Phone (____) _____

LMEA District _____ LA Parish _____

Student information for internal LMEA audition purposes. Information will not be shared without specific parental permission obtained upon student's selection to an LMEA all-state group.

Parent/Guardian (Print) _____

Parent/Guardian Signature _____

Principal Signature _____

Director (Sponsor) Signature _____

Director/Sponsor must attach a photocopy of LMEA/NAfME Membership Card.

**REGISTRATION FORMS, AUDITION RECORDINGS, AND AUDITION FEE
MUST BE SUBMITTED TO THE ORCHESTRA DIVISION CHAIR ON OR BEFORE
NOVEMBER 13, 2020 (POSTMARK DEADLINE).**

District Directors or the district's Orchestra Chair should collect all audition fees and issue a single district or school check payable to LMEA.

Send all registration forms, audition recordings, fees, and copies of LMEA/NAfME cards

to: Katrice LaCour, LMEA Orchestra Division Chair

748 Coco Bed Rd.

Cloutierville, LA 71416

Note: If there is no orchestra program at your school, provide the name, address, and phone number of your LMEA-member sponsor in the above spaces. Sponsors must be members of LMEA.

**LOUISIANA MUSIC EDUCATORS ASSOCIATION
LARGE ENSEMBLE MUSIC PERFORMANCE ASSESSMENT
OFFICIAL ENTRY FORM 2020-2021**

DIRECTORS TAKE NOTE: LMEA supports 100% the laws regarding the duplication of scores. Any infraction by the duplication of scores without written permission from the publisher will result in the disqualification of the participant. Only teachers who are members of LMEA or non-members who pay the \$150.00 non-member fee may enter this event. No refunds after schedule has been set. Late fee of \$50.00 if postmarked or hand delivered after deadline. ENTRIES are NOT ACCEPTED after the performance schedule is set.

Check One: Band _____ Wind Ensemble _____ Full Orchestra _____ String Orchestra _____ Choir _____

Name of Organization: _____

School Name: _____

School Address: _____

_____ (City, State, Zip)

Band Room/Choir Room/Office Phone (circle the correct one) _____

LMEA Classification _____ School Enrollment _____ Number in Group _____ Grades Represented: Lowest _____ Highest _____

Director's Name _____ Home/Cell Phone _____

Email Address _____

NAfME ID NUMBER _____ EXPIRATION DATE _____ (Attach photocopy of NAfME /LMEA membership card.)

Order of Music to be performed (Specify required number with a *) (Time: minutes/seconds expected in performance of selection)

Selection	Composer	Time
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____

If the *LMEA Handbook* states your class must perform a "required number", list below the source and page number.

Source _____ Page _____ Voicing for sight reading _____

Name of Accompanist _____

STUDENT CONDUCTOR'S NAME _____ (limited to one per ensemble)

MUSIC TO BE PERFORMED _____

FEES: The following fees are enclosed :	_____ Students at \$4.00 each (minimum of \$250.00 per group)	\$ _____
	_____ \$150.00 non-member fee if applicable	\$ _____
	_____ Recording Fee if applicable	\$ _____
	_____ Student Conductor Fee (\$10.00)	\$ _____
	_____ Late fee if postmarked after deadline (\$50.00)	\$ _____
	Total Fees enclosed	\$ _____

ENTRIES are NOT ACCEPTED after the performance schedule is set. NO REFUNDS after the performance schedule is set.

Certification: This is to certify that the students in this organization are all bona fide students of this school and meet all requirements for participation in the Large Ensemble Assessment. **You must attach a photocopy of your NAfME/LMEA card.**

SCHOOL PRINCIPAL'S SIGNATURE _____

DIRECTOR'S SIGNATURE _____

Title	Voicing	Composer/Arrg.	Octavo No.	Publisher
All to Saints Be Joyful	SATB	Katherine Davis	R-3328	Warner Bros.
Alleluia	SAC	Mozart/Ehret	M979124	Cambiata Press
Alleluia! Sing Praise	SATB	Bach	CM 7140	C. Fischer
An Appalachian Lament	AACB	James McCray	EA 355	European American
Ave Verum	SSCB	Mozart/Lyle	M-17552	Cambiata Press
Ave Verum	3 Part	Mozart/Eilers-Bacak	402-01020	Jenson
Blessed Is The Man	SACB	Eugene Butler	C-97203	Cambiata Press
Blow in the Mind Southerly	SATB	M. S. Vance	No. 2168	Balwin
Cantata Domino	SATB	Pitoni/Grayson	B 201871-358	Bourne
Cast Thy Burden	SACB	Mendelssohn/Farrell	M-980143	Cambiata Press
Christus Resurrexit	SATB	Gordon Young	A-5009	Shawnee Press
Colorado Trail	SACB	American Folk/Lyle	U-17316	Cambiata Press
Early One Morning	SATB	N. Cain	332-15147	T. Presser Co.
Gloria	SSCB	Vivaldi/Collins	M-117207	Cambiata Press
Good Day, Dear Heart	SATB	di Lasso	No. 416	E. C. Schirmer
Holy Is The Lord	SATB	Schubert/Gregory		Broadman Press
Hosanna	SA/SSCB	C. Geger/Lyle	M-979135	Cambiata Press
O Jesu, Joy of Man's Desiring	SATB	Bach	A-5019	Flammer
Jubilata Deo	SATB	Gordon Young	A-857	Shawnee
Kyrie Eleison	SAC	Arr. Ashton	C979125	Cambiata Press
May Day Carol	SATB	Eng. Folk/M. S. Vance	No. 2022	Belwin
Miserere Mei	SATB	Lotti/Ehret & Wilson	No. 1938	Bossey & Hawk
O Bella Fusa	SATB	di Lasso	No. 11338	G. Schirmer
O Occhi Manza Mia	SATB	di Lasso	No. 1146	E. C. Schirmer
O Savior, Hear Me	SAC(B)	von Gluck/Taylor	M-17672	Cambiata Press
Rest In The Lord	SATB	Nelhybel	OC7-3	Christopher M.
Sanctus & Hosanna	SATB	Mozart/J. McCray	EA-393	European American
Sing A Song To The Lord	SSCB	Theron Kirk	C-978107	Cambiata Press
Sing Joyous Christians	SATB	Lotti	98-1456	Concordia
Sing of Love & Peace, Alleluia!	SAC(B)	Carol Jacobe	C-180141	Cambiata Press
Sing, Sing A Song For Me	SATB	Vecchi	ES53	Grayson-Bourne
Sing To His Name For He Is Grace	SAC(B)	Eugene Butler	C-17429	Cambiata Press
Sing to the Lord of Love	SACB	K. Seiband/Roff	L-117568	Cambiata Press
Six Folk Songs	SATB	Brahms	12597-9	Edward B. Mark
Something Told the Wild Geese	SATB	Margaret Vance	No. 2024	Belwin
Surely He Has Borne Our Griefs	SACB	Handel/Beal	M97201	Cambiata Press
Three Madrigals (No. 1)	SATB	Diemer	No. 5417	Boosey & Hawk
Time Gone	3 Part	Roger Emerson	403-20140	Jenson
The Twenty-Third Psalm	SAC(B)	Noxie Taylor	U17556	Cambiata Press
Ye Sons & Daughters Now Shall Sing	SA/SATB	Kjelson	No. 2025	Belwin

LOUISIANA MUSIC EDUCATORS ASSOCIATION

SOLO AND SMALL ENSEMBLE MUSIC PERFORMANCE ASSESSMENT

OFFICIAL ENTRY FORM 2020-2021

DIRECTORS TAKE NOTE: LMEA SUPPORTS 100% THE LAWS REGARDING THE DUPLICATION OF SCORES. ANY INFRACTION BY THE DUPLICATION OF SCORES WITHOUT THE WRITTEN PERMISSION FROM THE PUBLISHER WILL RESULT IN THE DISQUALIFICATION OF THE PARTICIPANT. No refund after schedule has been set. Late fee of \$50.00 if postmarked or hand delivered after deadline. ENTRIES are NOT ACCEPTED after the performance schedule is set.

Only teachers who are members of LMEA or non-members who pay the \$150.00 non-member fee may enter this event.

School _____	Music Director's Name _____
School Address _____	Home Address _____
City Zip _____	City Zip _____
Phone (____) _____	Home Phone/Cell _____
Band Room/Choir Room/Office Number (please circle one)	Email Address _____

YOU MUST ATTACH A PHOTOCOPY OF YOUR LMEA/NAfME MEMBERSHIP CARD

Small Ensembles

SMALL ENSEMBLE: NO MORE THAN EIGHTEEN (18) STUDENTS PER ENSEMBLE, EXCLUDING ACCOMPANIST.

Name of Ensemble	No. in Ens.	Name of Ensemble	No. in Ens.
1		13	
2		14	
3		15	
4		16	
5		17	
6		18	
7		19	
8		20	
9		21	
10		22	
11		23	
12		24	

Soloist

Student's Name	Inst. or Voice	Student's Name	Inst. or Voice
1		23	
2		24	
3		25	
4		26	
5		27	
6		28	
7		29	
8		30	
9		31	
10		32	
11		33	
12		34	
13		35	
14		36	
15		37	
16		38	
17		39	
18		40	
19		41	
20		42	
21		43	
22		44	

IF INSTRUMENT, GIVE TYPE, I.E. FLUTE, VIOLIN, ETC. IF VOICE, GIVE TYPE, I.E. SOPRANO, TENOR, ETC.

FEES: THE FOLLOWING FEES ARE ENCLOSED

_____ Students in Small Ens. @\$5.00 per ensemble member\$_____

_____ Soloist @ \$5.00 each \$_____

_____ \$150.00 non-member fee if applicable \$_____

_____ \$50.00 late fee if postmarked after deadline \$_____

_____ \$5.00 student conductor fee if applicable \$_____

TOTAL FEES ENCLOSED \$_____

CERTIFICATION: This is to certify that the students in this organization are all bona fide students of this school and meet requirements for participation.

School Principal

Director

NAfME ID NO.

Expires

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 1st 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 (3rd) 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 [3rd] 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



Now accepting
digital submissions
and appointments
for in-person
auditions.

For more information, visit:
music.latech.edu/audition

Built on a combination of tradition and ambition, the Louisiana Tech University School of Music continues its long legacy of training musicians, educators, and student scholars in the classical, conservatory tradition while expanding our focus to inspire innovation and interdisciplinary collaboration through the study and performance of popular styles and genres, music and audio technology, and musical entrepreneurship.

We offer a Bachelor of Arts in Music degree, with concentrations in:

- Vocal Performance
- Instrumental Performance
- Vocal Music Education
- Instrumental Music Education
- Liberal Arts (Music)
- Music Industry Studies (coming soon)



LOUISIANA TECH UNIVERSITY
SCHOOL OF MUSIC
music.latech.edu | @LaTechMusic

LOUISIANA MUSIC EDUCATORS AWARDS

Official Suppliers For • LMEA Medals

Contact:

Bruce Lambert

P.O. Box 12046, Lake Charles 70612

Phone: 337/436-5099

DISTRICT ASSESSMENT MEDALS

Medals with PURPLE Ribbons (Superior in Concert)

@ \$2.25 each \$ _____

Medals with WHITE Ribbons (Superior in Sight Reading)

@ \$2.25 each \$ _____

Medals with RED, WHITE & BLUE Ribbons (Sweepstakes)

@ \$2.25 each \$ _____

Sub Total \$ _____

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

TOTAL including Shipping \$ _____

Payment enclosed \$ _____

Ship To: _____
Name Title

School Name: _____ Phone Number _____

Street Address: _____

City: _____ State: _____ Zip: _____

ALL SHORTAGES AND DAMAGED MERCHANDISE SHOULD BE REPORTED IMMEDIATELY

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