

# The Louisiana Musician

"The Official Journal of the Louisiana Music Educators Association"

Volume 87, Number 2

November 2021

## *In This Issue:*

- *LMEA Outstanding Young Music Educators*
- *Tom D. Wafer Outstanding Administrators*
- *Robert L. Wilhite Award Winner*
- *Interview with new Tri M State Chair*
- *Recruitment and Retention - Dr. Tim*
- *Connecting SEL Core Competencies and Equity in Music Teaching - Deb Confredo*
- *And much more!!*



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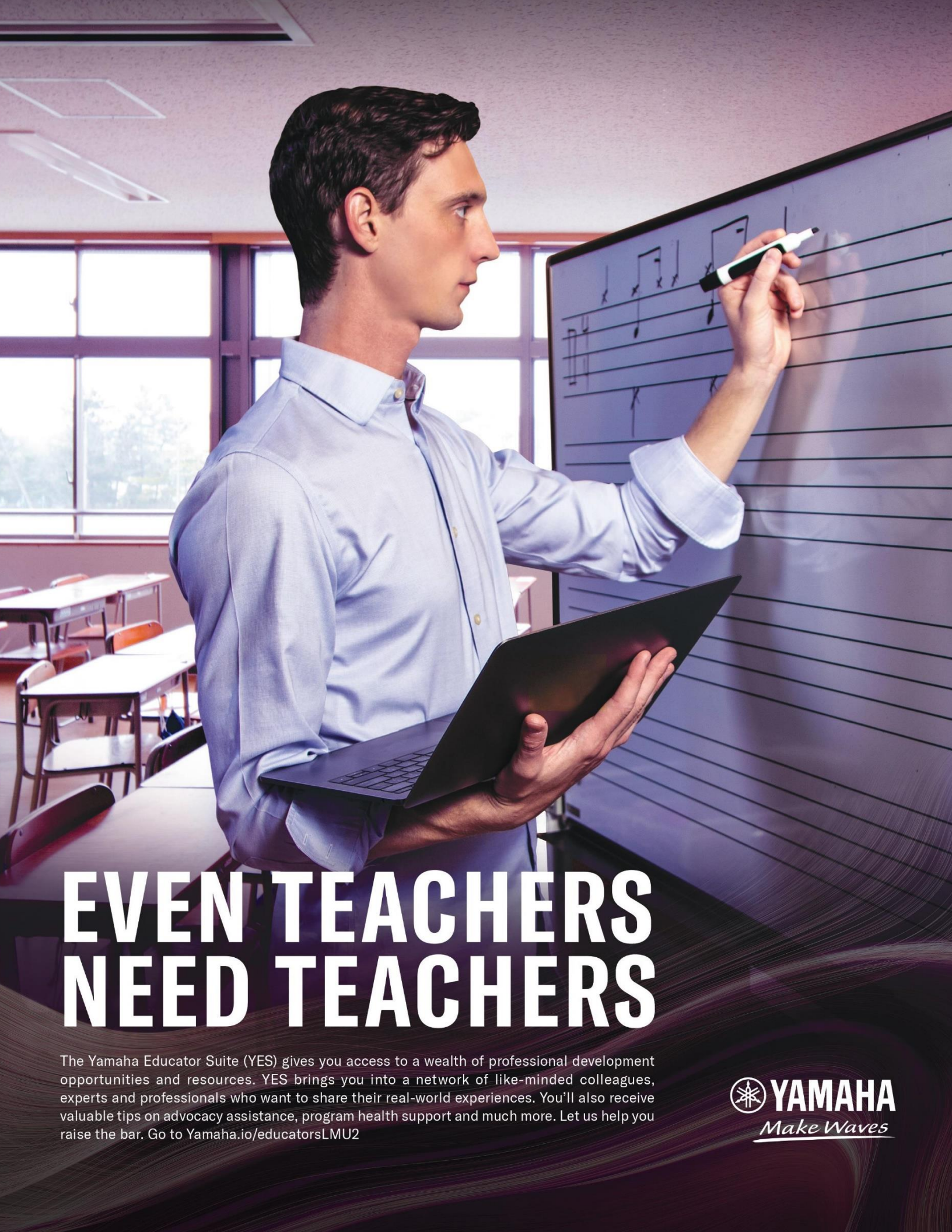
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VOLUME 87 NUMBER 2  
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## From the President *Scotty Walker*

During a national broadcast of the morning news, the host asked the question, “How’s the weather?” The weatherman’s response was, “That all depends on where you are.”

Such is the state of music education in Louisiana.

Some of our music programs are seeing more sunshine than rain. Others are experiencing the reverse. Most are somewhere in the middle of the spectrum.

And yes, we have members who are simply trying to salvage what they can from the storm wreckage inflicted on their programs and personal property.

No matter what the “professional weather” is in “your neck of the woods,” I want to express my sincere gratitude for what each of you are doing. If you are making great strides, congratulations. If you are struggling, I feel your pain. If you are just grinding away as best you can, I know the journey.

It will take years for all of us to be experiencing a sense of normalcy...the normalcy that levels the playing field and returns us to equal footing.

We must not simply wait for that normalcy. Admittedly, much is beyond our control. The *successes* we desire for our programs may not arrive in accordance with our expectations.

But the *pursuit of excellence* is a way of life. It should be practiced on a daily basis regardless of obstacles, challenges, and delays. Success will arrive. Things will get better. But only if we persevere through our current trials.

If you ask a well-trained soldier, “How’s the weather?” The response will be something like this, “It really doesn’t matter. The mission remains the same.”

Such is the state of music education in Louisiana.



## From the President - Elect *Brett Babineaux*

In Medieval times, the phrase “don’t blow your own trumpet” was used to ask those doing good works were advised to not brag or boast. This phrase eventually became known as “don’t toot your own horn”.

Allow me to go against the grain here and toot the horns of great people doing great things.

👉 3 cheers for Lennard Holden. Mr. Holden is the director of bands at Southwood High School and is the first recipient of the Robert L. Wilhite Award of Excellence.



# Reports from the LMEA Board

🔑 Let's give a round of applause to our Advocacy Chair, Ginny Medina-Hamilton for submitting an outstanding grant proposal. LMEA is one of a few states to receive a **CMA Foundation Advocacy Grant**. This grant will allow us to move forward the vision to advance music education in Louisiana.

🔑 A standing ovation is in place for LMEA for being one of a few states to receive the **NAfME 2021 Excellence in Advocacy Award**.

🔑 Throw a party for the music teachers who have officially enrolled in our **Mentorship Program**.

Mentees: to ask for help is one of the most courageous acts a teacher can display. Kudos to your courage.

Mentors: to put aside self to help others in need is indeed an act to be proud of and celebrate.

In 1983, radios and sports stadiums were turning up the volume to the newest hit song, *Bang the Drum All Day*. My strongest advice to music educators. Keep "banging your drum" for what you know is right and fair. People are starting to hear it. For those that don't hear it yet...keep banging on the drum. For those that barely hear it...keep banging on the drum.

Eventually, all horns and drums WILL be heard.

**We Hear You.  
We Are Here for You!**



## From the Past President *Carol Lupton*

### LMEA Elections – nominations open

Elections for the positions listed below will be held Spring 2022, with terms of office beginning June 1, 2022. District Directors will be elected in 2023 (odd-numbered years).

- President-Elect (6-year commitment)
- Division Chairs (2-year terms of office)
  - Band Division
  - Collegiate Division
  - Elementary Division
  - Jazz Band Division
  - Orchestra Division
  - Public Relations
  - University/Research Division
  - Vocal Division
- District Director – District IV (One year term)



Nominees for LMEA Board of Directors are **due** no later than **December 31**.



# Reports from the LMEA Board

Any LMEA member may nominate oneself or another LMEA member for a position on the Board of Directors. To do so, submit a letter of nomination containing the nominee's name, address, email address, and phone number, along with the person's current teaching position and school. Send to Carol Lupton, Elections Committee Chair, 3316 Eastwood Drive, Shreveport, LA 71105. Or send email to [rlupton@lmeamusic.org](mailto:rlupton@lmeamusic.org). Also include contact information of the nominator.

Before you nominate someone to any of the above positions, take into careful consideration the amount of time, effort, and dedication that is required of the position. All LMEA activities are totally managed by the Board of Directors, thus requiring a great deal of time, commitment, and collaboration from each of these positions. All-State Events and State/Regional Performance Assessments are especially demanding, and it is up to these Division Chairs, in conjunction with the Executive Director, Executive Officers, and District Directors, to ensure that all planning, record keeping, management, and supervision is handled accurately and in a timely manner.

The president-elect nominee must have served at least one two-year term of office on the LMEA Board of Directors. The president-elect will serve two years in that capacity before advancing to the presidency for two years. The final two years of the 6-year commitment will be as immediate past president. Each of these two-year positions contains specific duties and requirements in leadership of the Association. As Past-President, I serve as Elections Committee Chair, and I encourage you to show your interest in LMEA through your participation in the election process.

A job description of each office can be found on our website - [LMEA Job Descriptions Manual](#)

## From the Editor's Desk Carolyn Herrington

### To Do:

- 1.
- 2.
- 3.



Times they are constantly and consistently changing – and who knows where the day goes! It is easy to be overwhelmed with the long list of “to dos” and the short number of hours in a day. As I grow older and wiser – I have learned to make better use of the time that I have.

I have always operated from a list – Everyday there is a list of things to accomplish.

- In rehearsals – there is always a list of things to fix.
- Grocery shopping – always a list of items to buy.
- Game night and contest – always a list of MUST have items.
- And those never-ending bus list that make it possible to get our students in the right place, together – at the right time.
- Here we have a “list” about “list”

I must admit – there is great satisfaction in crossing off items that are completed!!

We must be careful – as we go through these hectic days. Let's make the most of every item on the never-ending list. At the end of the day, people are not going to know you have a list, or if they are on your list. What they will consistently remember is how you made them feel. *Make every minute and everyone on your list count!*





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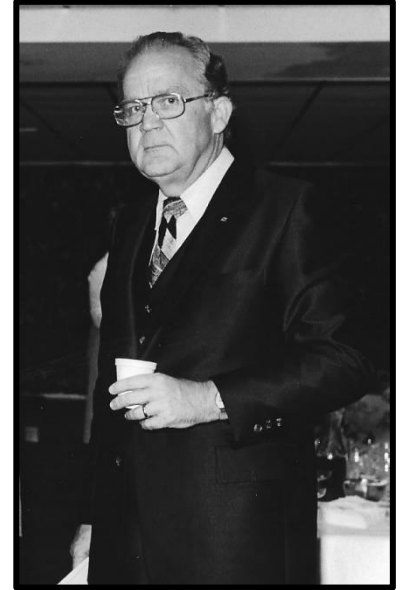


## LMEA Outstanding Administrator Award will become the Tom D. Wafer Outstanding Administrator Award.

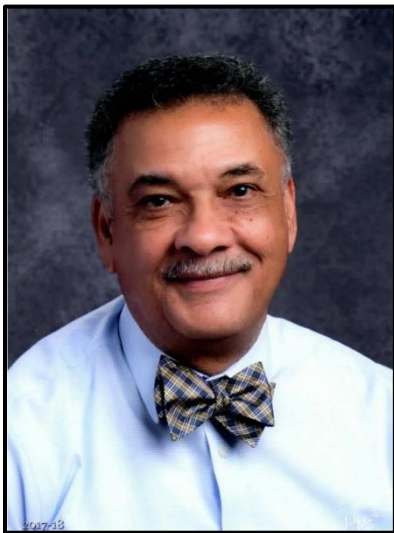
In March of 2020, just as the word Pandemic was becoming part of our regular vocabulary, Tom D. Wafer passed away. COVID was new to us then and everything in our world was changing just when we needed his guidance and reassurance.

Tom had given so much of himself to Music Education in our state. He worked tirelessly for all the students of Louisiana to make sure Music would be a part of their education. He was always there to calm frayed nerves and he was invaluable to LMEA.

The LMEA Board of Directors recently voted to honor and remember his legacy as the State Superintendent of Music. Beginning this year, the LMEA Outstanding Administrator Award will become the Tom D. Wafer Outstanding Administrator Award.



### ***Tom D. Wafer Outstanding Administrator Award 2021-22 Recipient***



***Martin Guillory, Principal  
Oak Park Middle School  
Lake Charles, LA***

Martin Guillory has been an administrator at Oak Park Middle School for 35 years. He began as an assistant principal and then moved to the head principal role. Martin is a great advocate for all arts education. In addition to the music classes offered, he also supports art and dance classes. He makes sure that all students have the opportunity to have an education in the performing and visual arts. Mr. Guillory also supports the arts in a yearly Christmas Roadshow where we take band, strings, choir dance, and 4-H to perform for our Partners in Education and the community.

Mr. Guillory consistently demonstrates strong leadership skills and good school management skills through the policies and procedures he has put in place campus wide. He works diligently to ensure that all students have every opportunity to succeed. Not only does Mr. Guillory support his staff with professional development opportunities, he regularly attends the District V Music Assessments to support the band.

Thank you Principal Martin Guillory – Oak Park Middle School Fine Arts are better because of you!

## **Tom D. Wafer Outstanding Administrator Award 2021-22 Recipient**



**Mike Lombas – Assistant Superintendent  
Evangeline Parish School Board  
Ville Platte, LA**

Mike Lombas has been an educator for the past 36 years. He graduated from Louisiana State University and then began his teaching career as a middle school science teacher at Valley Park Middle School in 1985. Mr. Lombas continued teaching science over the next 13 years at the high school level. In 2005 Mr. Lombas began his career leading educators at the Evangeline Parish school board as personnel director. In 2017 Mr. Lombas moved into the Assistant Superintendent position where he currently leads.

Mike Lombas speaks with his actions. He is always promoting the importance of music education in his Parish. Mr. Lombas will give recognition at board meetings to music students when they make it into honor ensembles. His music educators say that Mr. Lombas is always willing to listen to the input of the music educators and will implement ideas to help his programs to flourish. He has encouraged the beginnings of a Parish Solo Festival, Parish Honor Band as well as a Parish Jazz Band! Mr. Lombas not only cares about music but ALL programs of school. Thank you Mr. Mike Lombas – because of your enthusiasm - Music Education is thriving in Evangeline Parish!



LMEA is proud to present a recital featuring 10 of the finest instrumentalists and 10 of the finest vocalists in Louisiana. Soloists will be selected from entries submitted for the Virtual State Solo Festival. The virtual recital will be featured during the 12 for 12 LMEA Professional Development Session in May 2022.

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



## Outstanding Young Music Educator Award 2021-22



***Dustin R. Jones, M.M.***

**Associate Director of Bands  
Terrebonne High School  
Houma, LA**

*“Dustin is a wonderful choice because of his love of music, his drive to provide his students with the best musical experience possible, and his unwavering thirst for knowledge that not only benefits his students but his colleagues as well.” - Anthony E. Joseph*

Dustin R. Jones serves as the Associate Director of Bands at Terrebonne High School in Houma, Louisiana. He received his Bachelors of Music Education from Louisiana Tech University and Masters in Instrumental Conducting from the University of Arkansas where he studied with Chris Knighten, W. Dale Warren, Ben Lorenzo, Jim Robken, and Lawrence Gibbs. He completed his teaching internship at West Monroe High School with Robert Freeman and Michael Spears.

At Terrebonne, Mr. Jones directs the 2nd and 3rd concert ensembles, teaches 25 private lessons a week, oversees the staff and their private lesson studios, and assists with the 170 Member Crimson Pride Marching Band. He participates in multiple conducting and rehearsing workshops around the country every year and is currently pursuing National Board Certification. He also serves as the President of the Terrebonne Parish Band Directors Association and is active in music advocacy.

Mr. Jones’ professional affiliations include the College Band Directors National Association, Louisiana Music Educators Association, National Association for Music Education, Terrebonne Parish Band Directors Association, Kappa Kappa Psi National Band Fraternity (Honorary), and Tau Beta Sigma National Band Sorority (Honorary), and Pi Kappa Lambda Music Honors Society.

**“Technique is the vehicle and imagination is the wheel.” —Bruce Adolphe**



## ***Outstanding Young Music Educator Award 2021-22***

***John Havard***

***Pine Prairie High School,  
Bayou Chicot Elementary School  
Evangeline Parish***

*“John loves music and loves the teaching profession. He is one of the most dedicated teachers that I have had the pleasure to teach and mentor. As a person, John is a first-rate individual. He has a warm, delightful, and charming personality that instantly allows everyone to feel at ease. Putting it simply, everyone who meets him loves being around him.” – Quincy Hilliard*

John Havard is currently the Director of Bands at Pine Prairie High School and Bayou Chicot Elementary School in Evangeline Parish. He has held this position for the past five years. During his tenure, John has been instrumental in getting the parish to start a parish honor band and solo festival. Since most of the band programs in the parish are starting for the first time, John Havard, along with Clinton Jones, have also started the first ever Evangeline Parish Jazz Band. The jazz program allows the students an opportunity to study jazz with the best students in the parish on a weekly basis. During the Covid-19 school year, Evangeline Parish designated Wednesdays as full distance learning days. Seeing an opportunity, John set up and organized the other Evangeline Parish Band Directors for a weekly zoom meeting to bring in guest clinicians for professional development. The Evangeline Parish Band Directors Association has established a strong relationship with the Evangeline Parish School Board and will now have monthly meetings to ensure music education has an effective voice in all of the schools in parish. John was instrumental in establishing a line of communication with Save The Music Foundation and the Evangeline Parish School Board to help financially plan for all students in the Parish to have instruments regardless of economic background.

John brought the Pine Prairie High School Band, after only one year of the program's existence, to the Louisiana Music Educators Association (LMEA) District Three Concert Band Assessment to perform and received compliments from all the judges. In the school's second year of assessment, they received an excellent rating at district assessment. In addition, John has had students selected to participate in the LMEA District Three Middle and High School Honor Bands and in the LMEA District Three Solo Festival. John has started the very first marching band program at Pine Prairie High School for the 2021-2022 school year.

During his grade school years, John attended L. J. Alleman Middle School and Lafayette High School where he played trumpet. He graduated for the University of Louisiana - Lafayette where he received a bachelor's degree in Music Education. During his time in college he marched with the Troopers Drum and Bugle Corps (2012) and the Madison Scouts Drum and Bugle Corps (2013-14). John was born in Lafayette, Louisiana and is an alumni member of Phi mu Alpha Sinfonia Delta Epsilon Chapter.





## Robert Wilhite Award of Excellence Winner

*Lennard Holden*  
*Southwood High School*  
*Shreveport, LA*

Lennard Holden received his bachelor's degree in music from Mississippi College, Clinton, MS. He has been the Director of Bands at Southwood High School since 2007. Prior to that, Mr. Holden held a position at Clinton High

School in Clinton Mississippi.

Mr. Holden directs the Freshman Band, Percussion Ensemble, Brass Choir, Woodwind Ensemble, Marching Auxiliaries, The Symphonic Winds, Jazz Ensemble, Pep Band, and Marching Band.

Under his direction, the band program has grown from 23 members to over 120. Southwood's band has been recognized for numerous awards and honors. The school's ensembles have performed in Washington D.C., Houston Texas, Orlando Florida, Memphis Tennessee, Atlanta Georgia and Jackson Mississippi.

The Southwood Symphonic Wind Ensemble was a feature in USA TODAY in 2015. The group was also chosen as featured artist in the Shreveport Magazine and the Shreveport Times.

The Southwood Symphonic Winds competed in 2019 at the Southern Star Music Festival in Atlanta GA. In a field of 35 other ensembles from across the country, the Symphonic Winds won the title of Grand Champion.

Mr. Holden is active as a judge and clinician in the in Louisiana and Mississippi. As a performer, Mr. Holden plays trumpet in the Shreveport Regional Jazz Ensembles, and the Red River Wind Orchestra where he has served as guest Conductor.

His professional affiliations include NAFME, Louisiana Music Educators Association, Phi Mu Alpha Music Fraternity, and Minority Band Directors National Association.

## Robert L. Wilhite Award of Excellence – Instrumental

### Purpose of the Robert L Wilhite Award of Excellence



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

### Meet Robert L. Wilhite

Robert L. Wilhite was inducted into the LMEA Hall of Fame in 1991.

Quoting Mr. Wilhite, "I teach band in a small, rural community. For the past 25 years it has helped me tremendously to have a sound philosophy of general education, the ability to transfer knowledge to my students, and sustain a positive attitude about student ability to achieve and overachieve." Additional information about Robert Wilhite can be found in the [LMEA Hall of Fame](#) book.

LMEA adopted the **Robert L. Wilhite Award of Excellence** in 2019 to recognize quality instrumental high school and middle school instrumental music programs serving historically disadvantaged student populations.

## Outstanding Young Music Educators 2011 10 years later.... Where are they now?



Drescher- East Ascension High, Lynn Bentivegna – Covington High, Charlie Mitchell – LaGrange High, Calvin Jones – West Feliciana High. Pictured BACK – Sara Bidner, James Hearne, Neal Naquin, Scotty Walker and Carolyn Herrington

Has it already been 10 years! This was the first response from many of the class of 2011 Outstanding Young Music Educators. It does seem like just a short time ago that I was conducting a group in Mississippi and the

A. E. McClain Award was given to an outstanding young band director. I did some quick checking - The award was first given in 1980 to Glen Buckalew, a friend as clinician and adjudicator for Louisiana. I came back to the LMEA board meeting and the process began – forms were created and the first class of Outstanding Young Music Educators was born!

Pictured above FRONT – Victor

*So... Where are they now? And what would they have to say to young directors today?*



### Lynn Bentivegna Burton

**What's been going on the past 10 years...**first and foremost, I got married and have two beautiful babies. Bryce (5), and Kelly (2 in 8 days!). We just finished building our dream home and spend our weekends on the soccer field. I'm still at Covington High School working as the Assistant Director of Bands and Tri-M National Honor Society Sponsor. I have expanded to more of a school-wide role the past several years, currently serving in many different positions: Department Head, School Advancement Committee, Instructional Leadership Team member, School-Wide Planning Committee, and LMEA District IX Historian.

**Encouragement:** You have a profound impact on, not only the students you teach, but their families, your peers, and even your administrators. Our community members rely on the stability and excitement our programs provide to fulfill parts of their own lives. The long-lasting effects music programs provide is invaluable. Enjoy every moment!





## Victor Drescher

### *Where are you now?*

I am currently the Instructor of Clarinet and Assistant Director of Bands at Southeastern Louisiana University where I teach courses in applied clarinet, chamber music, clarinet methods, and music education. I am also a performing artist for Backun Musical Services, serve as the University Research chair for LMEA, and run my own music business, Drescher Music, where I enjoy helping students find instruments and set-ups that allow them to be successful so that they hopefully continue playing music well into college and beyond!

**Encouragement:** My advice to young music teachers, especially with the challenges that our state and our profession currently face, is to focus on what you can control and accept those things out of your control. Realize that there are hurricanes and pandemics and other things that will inevitably interrupt your plans, but go to work each day with the best attitude possible and focus on the process of developing excellent band students. The more importance you place for yourself and your students on the process of the work you do and not what place you get at marching competitions or what rating you receive at festival, the happier and ultimately more successful you and your students will all be. Continue to be hungry for knowledge and reach out to friends and mentors for advice. I always felt as a young teacher that if I didn't immediately have a solution to a problem that it was a failure on my part. Over time I learned to seek out advice and solutions from trusted friends and mentors who helped me to become a better teacher.



## Kelvin Jones

### *Where are you now?*

I am still in Louisiana currently at LSU serving as the Director of the Golden Band from Tigerland and also Assistant Director of Bands serving as the conductor of the LSU Symphonic band, teaching undergraduate conducting, working with graduate students, and other duties throughout the department and school of music.

**Encouragement:** Stay the course and never EVER be afraid to ask for advice or assistance. Our state is filled with brilliant minds and people and many who have shaped me into the teacher and conductor I am today so never feel like you're on an island and can't ask for help because I've walking proof that's furthest from the case. "Nine-tenths of education is encouragement." - Anatole France

***"Nine-tenths of education is encouragement." Anatole France***



## Charlie Mitchell

*Where are you now?*

I am currently working for Edison High School in Alexandria, VA for Fairfax County Public Schools. Because of the region I work in and its proximity to our Nation's Capital, I work in a school where over 40 languages are spoken!

*How would you encourage young music educators?*

No one starts off perfect! You will make mistakes, so ask lots of questions and look for new experiences. What we do is worth it.

***Ten years ago, we honored the work of these bright and talented music educators. Ten years later – our future is in great shape! Thank you for taking the time to share your success – LMEA is very proud of you!***

## Tunnel Vision

by Pat Deaville July 5, 2021

*Focus, and tunnel vision. Simply, are not the same.  
Focus, is very important. To winning, in life's game.  
But tunnel vision, restricts. Limiting, what you'll be.  
Eyes blind, to possibilities. Chokes, creativity.*

*Cursed, tunnel vision. We often, do not grasp.  
How the world, evolves around us. We're locked, into the past.  
We measure, those around us. Using, a narrow view.  
Reshaping world, with our perceptions. Distorted. Bent askew.*

*Desires and egos, rule us. Deny. Manipulate.  
Want to see, what we want to see. And then, it is too late.  
Crash, into a real-world wall. Might blame it all, on fate.  
Or point fingers, criticizing. Employing words, of hate.*

*Mere craftsmen, of illusion? It this all, that we are?  
Do we have, the capacity, to find, the true north star?  
Yes, we do. It can be done. Setting somethings, aside.  
Venturing, off the easy path. And taming, selfish pride.*

*Elevating, how we think. Being, more objective.  
Listen, seeking understanding. Minds open. Reflective.  
We are better, than we seem. And stronger, than we think.  
What will we do? What lies ahead? From what cup, will we drink?*







# 2021-22 LMEA Professional Development Conference



February 13-17, 2022  
Baton Rouge, LA



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## Band Division Chair Ronnie Gleason



The past few years have been difficult, having to deal with Covid and multiple hurricanes. These challenges have changed the way we teach and we live our lives each day. Keeping all of this in mind, the LMEA has voted to reschedule our Conference which includes a change in the deadlines for the 2nd round of All State. With the change in date, Dr. Cynthia Turner Johnson was unable to conduct the All State Symphonic due to a prior commitment. Dr. Bradley Genevero, who is the Director of Bands at the University of Texas El Paso will conduct the All State Symphonic Band and Mr. Scott Casagrande will conduct the All State Concert Band. With all of the changes, I wanted to make sure to clarify the following:

### AUDITION PROCESS:

- All 2nd round auditions will be video recorded (.mp4 or .mov file). Any auditions not submitted via google drive will not be accepted.
- Be sure to use decent recording equipment.
- The 2nd round audition will be video recorded as a single unedited file. The director will certify that each auditioner played the audition material without any restarts of the recording.
- The Student will read the script at the beginning of their audition.
- Make sure the file can be accessed by the adjudicators.
- All 2nd round video auditions (video files and auditioner information) must be submitted by the District Director to the band division chairperson by midnight on Wednesday, January 12, 2022.

### 2021-22 WOODWIND/BRASS AUDITIONS (*audition must be recorded in this order*):

- **Student Script:** Hi my name is \_\_\_\_\_, and I am in the \_\_\_\_th grade. I am a student in District \_\_\_\_\_, and I am auditioning for the All-State Band on \_\_\_\_\_ [*instrument*].
- **The student will then play their 12 major scales followed by their chromatic scale.**
  - Minimum tempo Quarter=72 (rhythmic patterns and articulation must be followed as described on the LMEA website)
  - **Major scales must be played in the following order: C, F, B flat, E flat, A flat, D flat, G flat, B, E, A, D, G** (The scales are organized using the circle of fourths on the individual instrument pdf scale sheets which are available on the LMEA website.)
  - Chromatic scale(as found on the individual instrument pdf scale sheets which are available on the LMEA website.)
- **Prepared Etude #1 followed by Etude #2** (in the order given on the [2021-22 All-State Band Cut Sheet](#))
- **Note: There will be no sight-reading in 2021-22.**

### 2021-22 PERCUSSION AUDITIONS (*audition must be recorded in this order*):

- **Student Script:** Hi my name is \_\_\_\_\_, and I am in the \_\_\_\_th grade. I am a student in District \_\_\_\_\_, and I am auditioning for the All-State Band on percussion.
- **Mallet Percussion: Scales:** F, Db, Ab
- **Mallet Chordal Exercise:** Four mallet chordal exercise based on the I, IV, V chords. (Set 2 – [Four Mallet Chordal Exercise](#) in the key of F Major.)
- **Marimba Etude:** *Masterpieces for Marimba* by Thomas McMillan. Pg. 16, Sonata by Corelli. Beginning to letter A (lines 1-5).



# Reports from the LMEA Board

- **Snare Rudiments: Concert Roll:** (closed) – *pp<ff>pp* (20 seconds time limit – 10 seconds for crescendo, 10 seconds for decrescendo)
  - **Rudimental Roll:** (open) **Double Stroke Roll** (slow-fast-slow) (40 seconds time limit – 20 seconds slow to fast, 20 seconds fast to slow)
  - **Flam Rudiment: Flam Accents** (slow-fast-slow)
  - **Drag Rudiment: Triple Ratamacue** (slow-fast-slow)
  - **Snare Etude:** *Adv. Snare Drum Studies* by Mitchell Peters. Etude #4, Beginning through line 8, meas. 2, 1st note.
  - **Timpani Etude:** *Exercises, Etudes and Solos for Timpani* by R. Carroll. Pg. 148, Brioso. Beginning through meas. 28.
- **Note: There will be no sight-reading in 2021-22.**

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## VERIFICATION AND LABELING OF AUDITION RECORDINGS:

- The second round audition will be a video recording. It must be a single unedited file. The District Director will certify that each auditioner played the audition material without any restarts of the recording.
- Each recorded file must be saved as an .mp4 or .mov file.
- Each file must be labeled as follows: LMEA\_band\_name(first and last)\_instrument\_grade\_district.mp4
  - **Ex: LMEA\_band\_AdamSmith\_trumpet\_11\_D1.mp3**

---

## SUBMITTING AUDITION FILES:

- Once the district's audition process is completed, the district director (or designee) will be responsible for filling out the District Quota Sheet and making certain that your 2nd round participants have registered online by midnight on Wednesday, January 5, 2022. (Quota sheet will be sent to the district directors by the Division Chair).
- Upload your video audition files into the designated folders for each district and instrument by midnight on Wednesday, January 12, 2022 for 2nd round adjudication.
- Google Drive is one of the easiest and most accessible platforms to use for file sharing. If it is being used by a district, the District Director must ensure that the Division Chair has the appropriate level of access to ensure the auditions can be adjudicated. (Make certain you preview the file to certify that it is unedited and able to be accessed for adjudication.)

## Vocal Division Chair

**Greg A. Oden**

*Please be aware of changes for 2021-22. All information has been updated 9/19/2021.*

*Additionally, the Conference and All-State dates have been moved to February 13-17, 2022. The location is the same.*



## INFORMATION ABOUT DISTRICT LEVEL (1st ROUND) AUDITIONS

Each of the nine LMEA Districts will hold a district level 1st round qualifying audition to determine the students who will proceed to the 2nd round state level audition. Students must audition in their school's LMEA district for the 1st round audition.

# Reports from the LMEA Board

## IMPORTANT:

- **The quotas for 2nd round have changed beginning 2021-22.**
- **Dates of the conference and All-State events have changed to February 13-17, 2022.**  
Dates, fees, and locations for 1st round are set by each district.

## Required Form.

### **2020-21 Student Information Release Form**

- District directors will require students to submit either this form or their specific district's form for 1st round auditions.
- No student's audition recording will be accepted for **2nd Round** adjudication without submitting this form to their district director by the deadline (see below).

## ELIGIBILITY

### AUDITION REQUIREMENTS (1st Round)

### AUDITION PROCESS

### ELIGIBILITY TO ATTEND 2nd ROUND - NEW 2021

## Jazz Division Chair

### Lee Hicks



*Please be aware of changes for 2021-22. All information has been updated 9/16/2021.*

*Additionally, the Conference and All-State dates have been moved to February 13-17, 2022. The location is the same.*

## LMEA All-State Jazz Ensemble – 2021

There is a single video audition for All-State Jazz Ensemble. Auditions will be recorded by the District Director or the district's Jazz Chair and submitted to the All-State Jazz Division Chair for adjudication.

District directors will verify that teachers of all students participating in these auditions are current members of LMEA.

## DEADLINES:

- **January 5, 2022 (midnight)** – Online student registration **must be completed**.  
Note: *If a student is auditioning for more than one ensemble, Band and Jazz, or Band and Choir, etc., that student MUST register for BOTH auditions separately. They must also indicate their ensemble preference when they register.*
- **January 12, 2022 (midnight)** – All videos **must be uploaded** to the LMEA Jazz Google Drive.
- **January 12, 2022** – Postmark deadline for District Directors to send their district's check for students paying for 2nd round auditions with school checks. *Ensemble directors must follow their District Director's instructions and deadline for submitting school checks.* This is a firm deadline as payment must be *received* before auditions can be adjudicated.
- **January 19, 2022** – Results posted on the [Audition Results: All-State](#) page.
- **Thursday, January 20, 2022** – Students will be able to register for the hotel beginning at 9:00 am.



# Reports from the LMEA Board

[ELIGIBILITY](#)

[AUDITION DATES, FEES](#)

[FORMS REQUIRED FOR AUDITION](#)

[AUDITION REQUIREMENTS \(Scales, Prepared Materials, Practice Tracks\)](#)

[AUDITION PROCESS AND AUDITION TRACKS](#)

[VOCALISTS \(Male or Female\)](#)

[EQUIPMENT](#)

[AUDITION RESULTS](#)

*Beginning 2021, LMEA is proud to announce the addition of an  
All-State Guitar Ensemble*

## Guitar Ensemble

### Dr. Greg Robin, Committee Chair



*Please be aware of changes for 2021-22. All information has been updated  
9/17/2021.*

*Additionally, the Conference and All-State dates have been moved to February  
13-17, 2022. The location is the same.*

#### DEADLINES:

- **January 5, 2022 (midnight)** – Online student registration **must be completed**.  
Note: *If a student is auditioning for more than one ensemble, Guitar and Jazz, or Band and Choir, etc., they MUST register for BOTH auditions separately. They must also indicate their ensemble preference when they register.*
- **January 12, 2022 – (midnight)** – All video auditions **must be uploaded** to the LMEA Guitar Google Drive.
- **January 12, 2022** – Postmark deadline for District Directors to send their district's check for students paying for 2nd round auditions with school checks. *Ensemble directors must follow their District Director's instructions and deadline for submitting school checks.* This is a firm deadline as payment must be *received* before auditions can be adjudicated.
- **January 19, 2022** – Results posted on the [Audition Results: All-State](#) page.
- **Thursday, January 20, 2022** – Students will be able to register for the hotel beginning at 9:00 am.

[ELIGIBILITY](#)

[AUDITION DATES, FEES](#)

[FORMS – REQUIRED FOR ALL STUDENTS AUDITIONING](#)

[AUDITION REQUIREMENTS](#)

[AUDITION PROCESS](#)

[AUDITION RESULTS](#)

[REQUIRED and OPTIONAL FORMS, HOTEL INFORMATION for ALL-STATE MEMBERS](#)

## Orchestra Division Chair Katrice LaCour



*All information has been updated 9/15/2021.  
Additionally, the Conference and All-State dates have been moved to February  
13-17, 2022. Location is the same.*

**DISTRICT LEVEL RECORDING of AUDITIONS – Strings, Piano, Harp**  
Wind players and percussionists should follow the All-State Band audition process.

### Eligibility

### District Level Recording of Auditions

### Forms – Required for District Level Recording of Auditions

### District Level Audition Requirements

### Audition Process

### Audition Results and Music

## **STATE LEVEL – CHAIR PLACEMENT AUDITIONS**

This information is for students who have been selected to the All-State Orchestra.

### State Level Auditions

### Chair Placement Audition Materials and Adjudication

### Required and Optional Forms, Hotel Information for All-State Members

### All-State Rules and Regulations

## NAfME Collegiate Division Chair Edward McClellan, PhD

As we move into the academic year, it is great to learn of the innovative approaches that universities across Louisiana are implementing during these exceptional times. The return to campus for in-person instruction has been reinvigorating!



## **LMEA Call for Research**

As the LMEA conference has been moved to February 13-17, 2022, the Call for Research has been reopened until December 10, 2021 with notifications by January 7, 2022. The Research Session will be on February 16, 2022. Proposals can be submitted via this online portal: <https://lmeamusic.org/application-to-submit-a-research-proposal/>

## **Graduate Student Research Showcase**

A Graduate Student Research Showcase will take place on February 15<sup>th</sup> of the conference.



# Reports from the LMEA Board

The session (1:00-2:50 pm) will feature 15-minute presentations by Masters and Doctoral (PhD) students from Louisiana colleges and universities currently writing their theses or dissertations. Presentations will be on works in progress or research near completion. Each candidate will make an approximate 10-minute presentation

followed by approximately 5-minutes of Q & A from the audience. This session is open to the entire LMEA membership.



**Society for Music  
Teacher Education**

SMTE holds a biennial Symposium on Music Teacher Education, and supports research and creative activity about music teacher education. This year's virtual online Symposium on Music Teacher Education took place on Thursday September 23rd to Saturday September 25th, 2021. Currently, music education faculty from universities across Louisiana participated and made presentations at this conference.

## **In Closing**

Your support makes a difference in the future excellence in music education throughout Louisiana. Please contact me should I be of assistance to you!

Edward McClellan, PhD  
Associate Professor, Coordinator of Music Education  
Loyola University New Orleans  
Email: [emcclell@loyno.edu](mailto:emcclell@loyno.edu)  
Phone: 504-865-2085

## **Elementary Division Chair Keith James**

### ***"I can't sing!"***

Have you ever heard someone say this? Have you ever said it? As an elementary teacher I luckily almost never hear this. But something happens as we get older. Perhaps we become more self-conscious as we grow socially. The fear of potential embarrassment starts to outweigh the joy of singing. We start to judge our ability to sing against the greatest voices in the world. "Well, I don't sound like Beyonce or Andrea Bocelli so I can't sing"



But how silly to judge our selves compared to the best of the best. Do you think "I'm not as good as Serena Williams so I can never play tennis" or perhaps "I can't cook like Emeril Lagasse so I can't ever cook"? Of course not!

Singing, at any level of competence, is a joy to participate in and an important skill to develop. Sing in the shower. Sing along with the radio. Sing to your children. Sing to yourself or with others. To quote Sesame Street "Don't worry that it's not good enough for anyone else to hear. Just Sing! Sing a song!"

# Reports from the LMEA Board

## Public Relations Chair Carolyn Herrington



### EXHIBITING TIMES CONFERENCE

Exhibit times: **NEW**

Monday, February 14	11:00 am – 6:30 pm
Tuesday, February 15	8:00 am – 2:00 pm & 4:00 – 6:00 pm
Wednesday, February 16	8:00 am – 2:00 pm
Thursday, February 17	8:00 am – Noon

I am so appreciative of our vendors this year who have rearranged their schedules so that they can be at the “face to face” LMEA Conference in February! This year’s vendors include - Artistically Yours, Art's Music Shop, Chef Landry Comedy Shows, Chemical City Double Reeds, DeMoulin Brothers & Co, Fruhauf Uniforms, Guardian Music and Travel Group, Hawaii State Tours, Just Orlando Youth Tours, Lafayette Music, Louisiana Association for Jazz Education, Louisiana-Mississippi Colorguard & Percussion Circuit, Music & Arts, New Orleans Violins, Stanbury Uniforms, Tempest Musical Instruments, World's Finest Chocolate. There are still a few available spaces for vendors. Information can be found on the LMEA website:

[https://www.lmeamusic.org/exhibitors\\_commercial/](https://www.lmeamusic.org/exhibitors_commercial/)



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## National Association for Music Education

### Candidates for 2022-2024 NAfME National President-Elect

The [candidates for 2022–2024 NAfME National President-Elect](#) were announced at the 2021 NAfME National Leadership Assembly, held virtually in June 2021. The two candidates selected by a vote of the National Leadership Assembly delegates are Deborah A. Confredo and Russ Sperling. During their presentations, the candidates each addressed the National Leadership Assembly, and their remarks are available online.



View the candidates' biographies, qualifications, and video statements made before the National Assembly.

- [Deborah A. Confredo](#)
- [Russ Sperling](#)

NAfME online elections will open to eligible members in January 2022, and more information will be available at that time. Further information regarding NAfME Elections can be found in [NAfME Codified Policy I.J.001](#) and [NAfME Codified Policy I.J.002](#). The [NAfME Codified Policies](#) can provide additional information. Ensure your [membership status](#) is current so that you receive the emailed ballot to cast your vote in January. Call NAfME Member Services at 1-800-336-3768 or email [memberservices@nafme.org](mailto:memberservices@nafme.org) if you have any questions.



# LMEA Webinar Series



Ready, Set ...  
Wait! I Need  
Help! (Focus  
on Marching  
Band)

[September 2021  
Webinar](#)



Ready, Set  
... Wait! I  
Need Help!  
(Focus on  
Percussion)

[October 2021  
Webinar](#)

**Incorporating Non-Traditional Ensembles in a Traditional Music Program: A panel discussion**

[Click here to watch a replay of the webinar](#)

July 27, 2021

**[The Healing Power of Music](#)** (full version) June 2021

[Healing Power of Music, an interview with Arn Chorn Pond](#)

[Healing Power Of Music, an interview with Dame Evelyn Glennie](#)

[Healing Power of Music, an interview with Dr. Michael Torregano](#)

**Empowering Female Conductors** May 6, 2021

[Click here to watch a replay of the webinar](#)

**Beyond the Notes: Music Educators Conducting the Social and Emotional Learning Place**

[Click here to watch a replay of the webinar](#)

April 13, 2021

**Culturally Responsive Teaching: How to Teach Everybody, Everywhere!**

[Click here to Watch a Replay of the Webinar](#)

March 11, 2021

## Diversity, Equity and Inclusion James Square

Greetings, Colleagues!

Much has transpired since the publication of our August issue of *The Louisiana Musician*. THE 2021-2022 school year has yet to be “normal” as we have known it for so many years. We are still experiencing the ravages of the pandemic, the “interpretations” of the Aerosol studies, and the massive recovery efforts, following another devastating Gulf Coast hurricane. Let’s pick it up where we left off.



Here is the conclusion of the August article, posed as an inquiry, with subsequent actionable steps: (quoting myself here)

“Where are we going? What lies ahead on the journey? Here’s a brief (so much more to consider) synopsis:

- Addressing equity of resources and fair representation in audition processes and procedures
- Seeking input from historically marginalized groups (rural, urban, transitioning demographics)
- Helping teachers and directors understand and meet the Inclusion challenges of special needs students
- Giving HBCU programs a platform at our Fall conference
- Recognizing, celebrating, and promoting the diversity of indigenous Louisiana music cultures, and advocating for its place in music education.” (Square, DEI article, August 2021)

Additionally, from the September Board Meeting, more points to consider and discuss included these:

- **Collection of input/suggestions/concerns/“stories” from Directors in Small and Underserved Schools:** Questions from Directors included
  - How can LMEA understand my situation?
  - What resources can LMEA offer to help “grow” my program?
  - Why or Why not is LMEA membership relevant to me?
  - Is there more to LMEA besides Auditions and Assessments?
- **Opened Communication with LSU (via Abby South and Dr. James Byo)** DEI topics, research, and curriculum embedded training for pre-service teachers during their collegiate experience: Before Field-Experiences, Student-Teaching, graduation...what is important for them to know and be equipped in the “modern” music classroom/ensemble? (Square, DEI Report, September 2021)

After examining a number of the files Abby shared with me, one that spoke clearly was entitled “***Aligning Culturally Responsive and Trauma-Informed Pedagogies in Elementary General Music.***” (McEvoy, Carin A. and Salvador, Karen) Relevant points of consideration these authors offered appeared in **General Music Today, Oct2020, Vol. 34 Issue 1, pp. 21-28.** These observations were made in the context of elementary general music, instrumental music, and choral music, all in the school setting.

- ” Culturally responsive teaching primarily is a mind-set, not a methodology. This means that being culturally responsive requires a desire to connect with students, a willingness to learn new pedagogies and content in order to meet student needs, and self-examination, particularly about biases and stereotypes.”
- “Overall, findings suggested teachers should honor the diverse cultural experiences of their students through both content (e.g., repertoire) and context (e.g., learning environment or classroom structure).”



- “Considering culturally responsive choral content, [Bond] offered seven strategies for choral instruction that reflect the core tenets of culturally responsive teaching: (a) know the students, (b) build on student strengths, (c) connect home and school experiences, (d) use a wide variety of musics, (e) present music in its social and context, (f) acknowledge and share multiple perspectives, and (g) encourage a sense of community with high expectations.” *Bond V. L. (2014). Culturally responsive teaching in the choral classroom. The Choral Journal, 55(2), 8–15.*

Those who may remark “that doesn’t apply to me” might want to rethink this assertion, as it affects their students, school culture, and community relations. I close with these questions for you:

- What is my role, as a music educator, in creating a diverse and inclusive learning experience for my students?
- Does my teaching reflect a focus on student-learning or trophy-earning? (It’s not all about assessment!)
- Am I, as a music educator, an active part of a learning community?

I look forward to seeing you all in February at the LMEA Conference, especially in the many DEI related clinics, demonstrations, and activities. Until then, teach on and be well.

JSquare



## ***Connecting SEL Core Competencies and Equity in Music Teaching*** by Deborah Confredo

As we close in on the holiday season, it’s a good time to look in the rearview mirror to see the road we have traveled since the start of the school year. It may have been a far cry from a smooth highway and more like a pothole filled turbulent trek. But here we are, exhilarated and joyful that we get to make music again. If the road has been bumpy for us, think about our students! Being back in the classroom and rehearsals has surely been a delight for them but it’s also exposed gaps in learning. Frustrations may be high, and motivation may be waning. Fortunately, music is exactly the right thing in the right place at the right time for our students, always and especially now. Let’s focus on how a framework of social and emotional learning viewed and acted upon using an equity lens of fairness and justice can be remarkably important for our students as they continue to regain their academic and musical footing .

With deadlines, concerts, classes, and festivals, the additional focus on social and emotional learning (SEL) seems like a big ask. Truth is, SEL and music teaching are natural allies, and we may already be instinctively engaged in addressing core competencies of SEL. But SEL left to chance doesn’t ensure student growth. We must be purposeful in coupling SEL and music teaching. Fortunately, music is a terrific conduit for SEL premises that can create and promote more equitable learning environments for all children. What do we need to do to become more SEL and equity conscious?

According to CASEL (Collaborative for Academic, Social, and Emotional Learning), SEL:

“...is an integral part of education and human development. SEL is the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible and caring decisions.” (Fundamentals of SEL, 2021).

# ***LMEA Associate Organizations***

At the heart of social and emotional learning are the five core competencies: self-awareness, social awareness, relationship skills, self-management, and responsible decision-making. At first glance, it may seem that these competencies belong somewhere else in the school curriculum other than in music. Let's focus on just how situated we are in music to create environments and experiences that are sculpted through equity, driven by music, and SEL-forward.

## **Self-Awareness**

Attention to self-awareness helps students learn who they are by unearthing, understanding, and affirming their valued and unique identity. Identity is impacted by environment, culture, community, family, friends, school - everything and everyone in that child's orbit. Think about these factors as they apply to you. How did they affect your decisions in life, who you are, where you live, what you like to do? Just as we want to be valued, so do each of our children. The art of self-awareness can be a major theme in musical development. Music of all kinds have stamped the souls of our students. They turn to lyrics to help them express. They find ways to look inward in the stories told by the music they choose. The music of their educational experiences can bolster their self-awareness, particularly when we allow ownership in the music classroom. Connecting their music with their music education experiences can help them answer the question "Who am I?". Who they are is unique, valued, and important? This knowledge gives kids agency and impacts their sense of self-direction. They become powerful.

## **Social-Awareness**

Equal in significance to self-awareness is social awareness. This is critical when we are committed to creating equitable music education experiences. Self-awareness informs students' growth in social awareness. It means getting outside of oneself, moving from egocentrism to empathy. Understanding various cultures, ethnicities, and races must be addressed systematically in music teaching. We have a wealth of tools to use for this goal with musical material as the centerpiece. An effective approach to merging social and emotional learning and the cultivation of equity and inclusion is through project-based learning. Jagers (2018) suggests that we engage in projects that are "guided by youth based on their own experiences with the teacher as facilitator and co-learner". Although it's sometimes difficult to give up the baton, even for a short period of time, encouraging students to generate their own work that can contribute to social awareness through music is a great way to provide ownership while addressing two of the core standards: music creativity and production. Projects might include the development of a music video, setting student-written poetry to student-composed music, or a group scavenger hunt for meaningful music that speaks to student-selected social concerns. Performance can be part of the project, too. Students' sense of self-worth blooms in learning to trust and connect with each other while contributing to the creation of a larger whole.

## **Relationship Skills**

Project-based activities in music, or any musical experience that focuses on social awareness, automatically includes skills centered on relationships. When we introduce tasks that incorporate cooperation, we set the stage for developing relationship skills. We need to tackle this area head on and not simply leave it to chance that relationships will grow and thrive. It's important to help students cultivate self and social awareness skills; they promote the development of good, healthy, and empathetic relationships with their peers and others. With differences in students' individual lived experiences, understanding of unique aspects of various cultures and backgrounds can facilitate openness and compassion. In music, group work can facilitate this core competency. While friendship groups are useful, purposefully creating groups to give students opportunities to work with children outside of their close circle can help to create more flexible perceptions of others, particularly those whose race or background diverges from their own. Group work can include performance-based activities such

# ***LMEA Associate Organizations***

as chamber ensembles in which students make performance decisions together, as well as creativity-based activities in which students are tasked with co-constructing a musical product. In both cases, students are enabled to make decisions together about rules, content, and processes.

## **Self-Management**

The ability to regulate our own behavior is key to developing relationships. It's also a necessary skill for success in life and adds a further dimension to self-awareness. Inequities can, understandably, charge situations with elevated levels of stress and anger. Emotions can be pushed into high gear. We may witness impulsiveness, uncontrolled behavior, decreased motivation, and lack of participation among children whose self-management skills are fledgling. We can leverage the inspirational qualities of music and collaborative performance for addressing appropriate ways of acting. Breathing exercises help improve capacity to perform more expressively and can aid in relaxation and chasing away stress. Taking a time out to quietly think about a musical passage – what inspired the composer and how it makes us feel – isn't quite meditation but it may help students focus in the moment. It can steer young musicians towards understanding their own feelings, particularly if those feelings are mirrored in the music. It gives them a more productive outlet for emotional expression that is safe and speaks with greater emphasis than uncontrolled behavior. It gives students options while also recognizing their very real concerns that often stem from the inequities of life.

## **Responsible Decision-Making**

Making responsible decisions is a life goal. As we grow, most adults learn to use logic over emotion, thinking objectively through action and consequences. Children's ability to understand the impact of emotion on decision-making must mature. Attending to this intentionally in music teaching can impact a student's agency and sense of self-worth. School musical experiences are sometimes "top-down" in nature, with conductors instructing all aspects of group performance. Giving students opportunities to make some musical decisions provides immediate feedback in the resulting sound. We can include student voices in repertoire selection based on any number of parameters that you, they, or all of you determine. Try discussing ethical and moral issues: concert dress requirements that are equitable to all musicians; songs with lyrics considered raw and inappropriate by some and truth-telling by others; adapting materials and procedures to facilitate music participation for all; discussing the lives and impact of historical individuals who have been prominent in music or who are the focus of music compositions, particularly those from underrepresented populations.

As we work to bring greater equity to our classrooms while advancing social and emotional learning through music, let's take stock of who we are as caring teachers and who are students are as people worthy of respect.

Know your students:

- What are their stories and what are their individual lived experiences?
- What do they bring to your class or rehearsal?
- What things are driving their lives? What influences them in their environments and in music?

Know yourself:

- Identify teaching objectives and plan optimal procedures for all students
- Have plenty of tools in the toolbox and use multiple ways to teach concepts
- Use questions to help students think more deeply
- Encourage unique, lived experiences to crystallize understanding
- Provide students time to think, do, answer, perform



# LMEA Associate Organizations

- Provide paths for students to become independent music makers

The road ahead may still have some bumps but coupling SEL with equity in your techniques will eventually lead to a smoother ride for everyone, today and in the years to come. In the words of Fulton Allen (aka Blind Boy Fuller), keep on truckin'!

## References

Fundamentals of SEL (2021). CASEL. <https://casel.org/fundamentals-of-sel/>

Jagers, R. (July 6, 2018). Why we can't have social and emotional learning without equity. CASEL Opinion: Learning is Social & Emotional. <https://schoolguide.casel.org/uploads/sites/2/2019/05/Jagers-Equity-Blog-.pdf>



## Ginny Medina-Hamilton

The Louisiana Advocacy Leadership Force is presently planning the execution of the grant received by the CMA Foundation. News from the latest NAFME's Advocacy Leadership Force meeting included the status of H.R. 5581 ARTS EDUCATION FOR ALL ACT sponsored by Rep. Suzanne Bonamici. At this time, the act has been referred to the House Committee on Education and Labor. This is important legislation for arts education and all advocates are encouraged to educate themselves on the details and progress of this act.

Anyone interested in learning more about the Louisiana Advocacy Leadership Force (or wants to continue their work with LALF) is welcomed to attend our rescheduled 2021-2022 first meeting of the year via zoom. Details are as follows:

Date: November 3, 2021

Time: 6:00pm

Join Zoom Meeting

<https://zoom.us/j/98705134897?pwd=elpQbXBzTXdxcEpVbmlWWTBHZmhsQT09>

Meeting ID: 987 0513 4897

Passcode: LALF2021

## LMAA Executive Director

**Bill Brent**



### *Attention Louisiana Band Directors:*

The Louisiana Music Adjudicators Association is pleased to announce our second in-person training for Concert Band adjudication.

**Saturday, January 8, 2022**

**10:00 am - 3:00 pm**

**Louisiana State University**

**Tiger Band Hall**

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

The workshop is open to all Louisiana Band Directors! This hands-on workshop will walk you through the process of listening to bands, evaluating performances based on our LMEA performance rubrics, and how to give valuable and helpful feedback to directors and students. For those who may have not yet met the qualifications to become a judge, *we still encourage you to come out!* The training will give valuable insight into the adjudication process and help you in your performance preparations for the 2022 District Assessments.

**Here are the two options for signing up:**

#### **Option 1 - ATTEND THE WORKSHOP & LEARN MORE!**

\$20 Non-member Workshop Fee

**-OR-**

#### **Option 2 - ATTEND THE WORKSHOP, BECOME A MEMBER, & GET CERTIFIED AS A JUDGE!**

\$25 Application Fee (**workshop fee included**) + \$50 Annual Membership Due once accepted

To qualify to become a member, you must:

- Have earned a Sweepstakes Award at LMEA Large Ensemble Assessment in three (3) of the past five (5) years (or for college/university music educators, music administrators, and retired educators three (3) of the last five (5) years of their last teaching experience). Due to COVID - you can disregard the spring assessments in 2020 & 2021 if necessary.
- Be currently employed (or retired from a position) in the State of Louisiana as either a school/college/university music educator OR a school music administrator.

**Click here to register:** <https://www.lamusicadjudicators.org/workshops.html> **Please register by December 10th to be included in this training!** Everyone needs to be pre-registered in order to attend. If you are already a member, please forward this along to other directors in your area and help me try to reach as many directors as possible. I look forward to seeing you all **in person!**

(Submitted by Katie Codina, President LMAA)

# Save the Date!

## Concert Band Adjudicator Training Workshop

**Saturday, January 8, 2022 ▪ 10:00 am - 3:00 pm**

Louisiana State University Tiger Band Hall  
\$25 Workshop & Membership Application Fee  
\$20 Workshop Fee (for Non Members)

*Register now!* [www.lamusicadjudicators.org](http://www.lamusicadjudicators.org)

### AOSA President Kelly Stomps



**“Always have a plan, but be prepared to  
Change it at any given moment.”  
– K. Chrisbacher**

As the new school year began, the Red Stick Orff board was ready to roll out our professional development workshops for the 2021-2022 school year. However, life had other plans. Our first workshop with Josh Southard was cancelled at the last minute due to the untimely arrival of Hurricane Ida. The board is working with Josh to reschedule his presentation for the following year. Recently, we sent members a questionnaire to gauge workshop interests for October. Due to the responses, we have moved our Chapter Share to January 22. Katie Beth Traxler will still be presenting on February 19. Katie Beth's workshop is definitely not one to miss! We are also planning a surprise workshop for March 19. Be sure to check out our website 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!



## **RECRUITMENT and RETENTION**

By Dr. Tim Lautzenheiser

Recruitment and retention are the hottest topics in the band world at this time.

- Will my students stay enrolled in music?
- What about the beginners?
- How many might I lose?
- Is there a way to sustain the registration numbers?
- Will reduced membership impact our staff/faculty?
- How will this effect the expectation of the administration, the parents, our community?

...and on, and on...and on...these are all valid inquiries.

The ultimate question is: HOW CAN WE MAXIMIZE OUR ENERGIES FOR THE MOST PRODUCTIVE-POSITIVE OUTCOME IN OUR RECRUITMENT/RETENTION EFFORTS?



*Vice President of  
Education  
Conn-Selmer*

Whether you call it marketing, advertising, promoting, selling, publicizing (plus a host of other labels), it still comes back to: COMMUNICATION. It is the wherewithal to create a powerful message that will grab the attention of the listeners to understand the BENEFITS of the given program/band, and - above all - to deliver the message multiple ways to connect with the potential prospects. Let us not overlook the value of FREQUENCY; there is a reason they show the same television commercials time-and-time again. Each cast of the nets will garner more fish.

In a world that is saturated with communication, how do we FRAME OUR MESSAGE to offer a bountiful harvest with our recruitment and retention efforts? Might I suggest one of the answers is PERSONALIZATION. We've become numb/oblivious to mass marketing, generic cyberspace messages, colorful brochures, fancy websites and a host of other information outreaches. However, when we see anything that has our name attached to it, then we are more likely to seek what is being offered. The following list suggests some tried-and-true ideas that can be adapted to interface with decision-makers (parents, administrators, counselors, students, colleagues) who are the key influencers. Of course, these are merely blueprints; the real magic lies in the persistence required to manifest the ideas into reality.

\* EMAIL: (Take the time to put the NAME of the reader in the subject line: *"TO JIM PATTON from Mrs. Music Educator...a personal note is included about Sarah's future."* The additional name of the daughter pulls the reader even closer; this is no longer "just another email." It warrants attention. Yes, these have to be sent one at a time; no mail-merging.)

\* NOTE CARD: (A handwritten card with a short invitation to seriously consider membership in the band is a home run. Use a real stamp, smile. People take the time to READ a card addressed specifically to them. It separates this mail-item from everything else. Ask for a return phone call, text, email, etc. Create a two-way highway of conversation.)

\* LETTER OF INVITATION: (The student leaders can hand-address the envelopes. While the letter can be printed, script a special note to the recipient: *"Thanks, Mrs. Jones, I certainly hope Jeff will be with us to enjoy*

# LMEA Associate Organizations

*all the benefits of our musical family.. Please let me know if you have any questions; here's my contact information...I look forward to hearing from YOU."*)

\* **BIG BROTHER/BIG SISTER:** (The high schooler's can take-on the task of selecting a beginner to be a nominee for their band-choir-orchestra sibling. With the myriad of social media networks the students employ, they can recruit the candidate accordingly. This has win-win written all over it.)

\* **BOOSTER/PARENTS:** (Herein lies a group of loyal fans who are clearly aware of THE VALUE OF MUSIC and what it means to their child/children. Put together an event where they can speak to the new group of "possible" band parents about the importance the music experience for their entire family. There's something to be said for the ICE CREAM SOCIAL...in addition to the ice cream.)

\* **ADMINISTRATORS:** (Seek testimonials from the administrators; include various quotes from those who understand the intrinsic and extrinsic value the students are availed to throughout their lives based on the music community. From the artistic language to the leadership life-skills, we know it puts the students at the forefront of the school environment. Let the principal speak about benefits-of-music, then share this GOOD NEWS with everyone.)

\* **YOUTUBE-MOVIE:** (We know we have students who can create an Academy Award winning movie on their phones. Challenge them produce a 5 minute documentary with the theme: "WHY MUSIC?" They can use snippets from alumni members, present members, parents, community leaders, etc. Send the link to everyone; the best recruiters are our students.)

The list is endless, the possibilities are at the limit of the imagination. Let me reiterate: The real magic lies in the persistence required to manifest the ideas into reality.

All parents want their children to have a happy and successful life. Empirical research continues to point to the band/music experience as a culture that prepares our youth to handle the challenges they will face as they embrace their adult responsibilities. Let's use every delivery method we can to make certain this critically important information is understood by everyone.

There's never been a better time to "band together!"

## "LET THE MUSIC BEGIN"

### About the Conn-Selmer Division of Education

The Conn-Selmer Division of Education, led by Vice President of Education, Tim Lautzenheiser, seeks to provide resources and support to music educators worldwide. This mission is accomplished through five program areas – Conn-Selmer School Partnership Program, Conn-Selmer Educational Clinicians, Conn-Selmer Institute, the Music Administration Collaborative, and the VIP Program. Collectively, the Conn-Selmer Division of Education is the industry leader in providing exemplary programs, services, and advocacy tailored to the positive growth and development of music education around the globe.



# LMEA Associate Organizations



## National Association for Music Education

### Copyright

Unlike most educators, music educators must face copyright compliance frequently throughout their career. Although the thought of copyright can be intimidating and a complex subject, NAFME has a multitude of resources that can help you better understand U.S. copyright law.

### Quick Links:

- [Main Copyright Resources](#)
- [Licensing Information](#)
- [Performance Rights for NAFME Members](#)
- [Understanding Copyright Law](#)
- [Posting Your Music Performance Online](#)
- [Helpful Links](#)
- [Frequently Asked Questions](#)
- [Teaching Your Students about Copyright](#)
- [The Every Student Succeeds Act \(ESSA\) & Copyright](#)



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225-578-3261 // [musicadmissions@lsu.edu](mailto:musicadmissions@lsu.edu)



# LMEA Associate Organizations

## An Interview with Lynn Burton, LMEA's Tri-M Chair



### What is Tri-M?

Tri-M Music Honor Society is a program of NAFME that recognizes students who have gone above and beyond both academically and musically. It is “*the*” national honor society. Chapters are open to students in grades 6 through 12 who meet eligibility requirements.

### Why Tri-M?

Band or choir officers include only a small number of students. Tri-M gives a much larger number of students who are dedicated musicians and academically strong a chance to develop leadership skills and further their musicianship. It is intended to be run by students with the guidance, supervision, and support of the sponsor. Students learn how to organize and prepare for the events they sponsor, work collaboratively with their peers, the administration, and outside organizations or schools. When an event involves our feeder schools, students also learn to prepare lessons and to select and rehearse appropriate music.

### What does Tri-M stand for?

Tri-M stands for “3 Ms” - Modern Music Masters.

It was founded in 1936 as the Maine Music Masters (Maine Township High School, Park Ridge, IL). The name was changed to Modern Music Masters when it was incorporated in 1952. In 1983, it became a program of MENC and was renamed Tri-M Music Honor Society. Three years later, it was recognized by the National Association of Secondary School Principals (NASSP) as an approved program for students.



TRI-M NEW INDUCTEES

THE INDUCTION CEREMONY IS ALWAYS  
FOLLOWED BY A RECEPTION FOR MEMBERS AND

### What are the requirements for membership in Tri-M?

There are certain National requirements, but at CHS we have taken those and tailored them to meet the standards of our community to best benefit the students and our programs. Our requirements are:

1. Minimum 3.2 GPA
2. Current member of a performing ensemble at our school
3. Must have completed 1 year in the performing ensemble with an A grade all 4 quarters
4. Outstanding attendance and discipline records for both the performing ensemble and the school
5. Continuing members must have completed all service hours for the previous year

*“We tailor the requirements to meet the standards of our community to best benefit the students and our programs.”*

### What do Tri-M chapters do?

NAfME encourages chapters to focus on *performance, leadership, and community service*. They offer a lot of suggestions for activities and highlights what other chapters have done to involve their organization in various

# LMEA Associate Organizations

aspects of the state/district/community. However, these activities may or may not fit an individual chapter. What an individual chapter does is up to that chapter.

When deciding on our activities, I want to make sure they fit our chapter's mission and the current needs of my students and our community. I don't want activities that can be done by another club, such as raising money for a charity. I always want our organization's activities to be music centered.

We try to schedule different types of activities each year to expose students to a wide variety of musical events and leadership opportunities. This year, we're having to get creative with our events since so many activities are still restricted and our school no longer allows club meetings during the day.

Here are some things we've done in the past:

- Free Group Lesson Day – we invited students in the 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade from our feeder programs to work on fundamentals and music with Tri-M students, then enjoy a snack together afterward. This was a very successful 2-hour event involving over 100 6th-8th graders.
- Goodie Spirit Bags - personalized, decorated brown bags filled with candy are given to our feeder band and choir students for Christmas and District Festival. We divide this into two nights and watch a movie/eat pizza to get 200+ bags decorated and stuffed with candy.
- Field Trip to see the Bela Fleck rehearse with the LPO.
- Field Trip to LSU's Tigerama.
- A day in the life of a music major at Loyola & SLU including participation in 2-3 Music Education courses and an ensemble rehearsal.
- Fundraisers, which were repaired and donated to our feeder schools. We ultimately donated over 20 instruments over 2 years.
- Assist with 8<sup>th</sup> grade recruitment and scheduling. Each spring, I take a few students to each of our 5 feeder schools to help with 8th grade scheduling.
- Assist LMEA with various activities such as helping to prepare All-State Academic Awards, preparing mailers, proctoring Parish Honor Band auditions, etc.
- Put on our school's Talent Show.

This year we hope to do a window concert at the nursing home and go Christmas caroling somewhere.



STUFFING AND PERSONALIZING CHRISTMAS



TRI-M FIELD TRIP TO LSU'S TIGERAMA



SPENDING THE DAY WITH LOYOLA'S MUSIC



ATTENDING LPO REHEARSAL FEATURING

THE LOUISIANA MUSICIAN



# LMEA Associate Organizations

## Do you get a cord or other award for Tri-M membership?

Students can get a cord for graduation, but a few years ago our administration streamlined the cord policy to only allow for a few cords at graduation. So, no, our members do not get a cord. However, they get a certificate for each year completed, a patch each year for the letterman jacket, a pin at induction, and the seniors get a plaque.

*“Chapters are encouraged to focus on performance, leadership, and community service.”*

## Are there Tri-M scholarships?

There are some scholarship opportunities for both individuals and chapters. You can find information about them on the NAFME website. And, of course, the high qualifications for membership and the service involvement always look good on college applications and resumes.

## How do you start a Tri-M chapter?

You must be in a public or non-public state accredited and approved schools and have a qualified sponsor. There is a short application, signed by the sponsor and principal, and a \$100 per year fee. You'll receive a “welcome package” with information on how to get started. You can find more information and event ideas on the NAFME website. <https://www.musichonors.com/>

The National Association of Secondary School Principals (NASSP) has included Tri-M Music Honor Society on the 2021-2022 NASSP List of Approved Contests, Programs, and Activities for Students.

## A final word...

Let me know how I can help! I'd love to see more chapters around the state. It has provided a great opportunity for my students. And they have fun!

Lynn Burton  
Assistant Director of Bands  
Tri-M Music Honor Society Sponsor  
Fine Arts Department Chair  
Covington High School



COVINGTON HIGH SCHOOL

Tri-M Music  
HONOR SOCIETY



# Music Resources Available 2020-2021 School Year

## Articles

### High School Today/Website

- <https://www.nfhs.org/articles/thanks-to-mitigation-strategies-performing-arts-events-return-to-high-schools-nationwide/>
- <https://www.nfhs.org/articles/selecting-a-high-school-musical-and-the-audition-process/>
- <https://www.nfhs.org/articles/with-mitigation-steps-in-place-give-a-green-light-to-high-school-performing-arts-programs/>
- <https://www.nfhs.org/articles/tips-on-selecting-the-right-college-music-program/>
- <https://www.nfhs.org/articles/new-sound-wave-of-music-appreciation-in-vermont/>
- <https://www.nfhs.org/articles/performing-arts-educators-using-technology-to-ensure-opportunities/>
- <https://www.nfhs.org/articles/video-recordings-of-music-rehearsals-have-great-benefits/>
- <https://www.nfhs.org/articles/master-teaching-strategies-to-improve-cocurricular-success/>
- <https://www.nfhs.org/articles/words-of-wisdom-for-the-new-school-band-director/>
- <https://www.nfhs.org/articles/performing-arts-state-leaders-continue-to-adjust-to-fluid-covid-19-landscape/>
- <https://www.nfhs.org/articles/effects-of-covid-19-on-middle-school-athletics-and-activities/>
- <https://www.nfhs.org/articles/nfhs-renews-corporate-partnership-with-dissinger-reed/>
- <https://www.nfhs.org/articles/keeping-high-school-music-program-alive-during-pandemic/>
- <https://www.nfhs.org/articles/promoting-the-arts-at-an-athletic-event-builds-support/>
- <https://www.nfhs.org/articles/coaches-should-support-sharing-students-across-activities/>
- <https://www.nfhs.org/articles/national-state-initiatives-generate-hope-for-performing-arts-programs/>

## Video Content

*\*The top 5 videos on the NFHS Youtube page are all Performing Arts*

*\*We are responsible for 7 of the top 9 most watched YouTube videos*

- The Voice
  - <https://www.nfhs.org/articles/with-beginning-rooted-in-the-olympics-performing-arts-thriving-in-nation-s-schools/>
  - [https://youtu.be/\\_svXBzA5lz0](https://youtu.be/_svXBzA5lz0)
  - <https://youtu.be/b8eMP6iq0ws>
  - <https://youtu.be/DMfz1EclQX0>
- Thank You To Music Educators (picked up by news stations)
  - [Video](#)
  - [Article](#)

# Music Resources Available 2020-2021 School Year

## Return to Music Videos ([Music Playlist](#))

- [https://youtu.be/-RfPwKvB\\_DM](https://youtu.be/-RfPwKvB_DM)  
<https://youtu.be/PVRMogUFL5E>
- <https://youtu.be/yUyQd8kl6NM>
- <https://youtu.be/idXrU8SYEd0>
- <https://youtu.be/IKCIKGKv4T4>
- <https://youtu.be/rAcNi2Kef9E>
- <https://youtu.be/YG1FVwrNMQg>
- <https://youtu.be/cc0q136wf3I>
- <https://youtu.be/s8Ud5gMVIok>
- <https://youtu.be/J-tDQ84MOqw>
- <https://youtu.be/sDdZllcE49M>
- [https://youtu.be/L\\_v4a03IHFI](https://youtu.be/L_v4a03IHFI)
- <https://youtu.be/lveSZjro3DM>
- <https://youtu.be/UUZhtV6a7Ek>
- <https://youtu.be/w-8CvVtLTwA>
- [https://youtu.be/HuBqCIQ\\_EaA](https://youtu.be/HuBqCIQ_EaA)
- [https://youtu.be/\\_GEblyCLfL4](https://youtu.be/_GEblyCLfL4)
- <https://youtu.be/W6VxnNWEeHY>
- <https://youtu.be/cofkCFDzQ7U>
- <https://youtu.be/24RxLeS1Sgg>

## • Aerosol/Risk Mitigation Videos

- <https://youtu.be/nsK-sXhSMEM>
- <https://youtu.be/PgvTGNGfjTY>
- [https://youtu.be/EKNAkOX\\_vrI](https://youtu.be/EKNAkOX_vrI)
- <https://youtu.be/aesWEkmHYYc>
- <https://youtu.be/u46GJAnpZ7k>
- <https://youtu.be/1seuGKnKHb0>
- <https://youtu.be/u8JgK-vA8Qc>
- <https://youtu.be/qi4x5HDqWqs>
- <https://youtu.be/aesWEkmHYYc>

## • #DontMissYourShot

- [Marching Band](#)
- [Music](#)
- [Performing Arts](#)
- [Vaccine Campaign](#)

## Press Releases:

- [National Credential](#)
  - [Music 1](#)
  - [Music 2](#)
- <https://www.nfhs.org/articles/nfhs-learning-center-offers-new-course-on-theater-safety/>
- <https://www.nfhs.org/articles/precautions-should-be-in-place-to-prevent-heat-related-deaths-in-high-school-sports-and-other-activities/>

## Awards

- <https://www.nfhs.org/articles/22-individuals-honored-with-nfhs-music-educator-awards/>
- <https://www.nfhs.org/articles/minnesota-s-kylen-running-hawk-selected-2021-national-high-school-heart-of-the-arts-award-recipient/>
- <https://www.nfhs.org/articles/cleveland-high-school-selected-as-2020-nfhs-performing-arts-school-of-excellence/>

# Music Resources Available 2020-2021 School Year

## National Guidance

- [Music Survey Results – Assessing the Risk of Music Activities During COVID-19](#)
- <https://www.nfhs.org/articles/bmi-and-the-nfhs-make-it-simple-to-license-music/>
- <https://www.nfhs.org/articles/with-mitigation-steps-in-place-give-a-green-light-to-high-school-performing-arts-programs/>
- <https://www.nfhs.org/articles/nfhs-copyright-resources/>
- <https://www.nfhs.org/articles/copyright-performance-permissions/>
- <https://www.nfhs.org/articles/virtual-platforms-for-performing-arts-contests-and-festivals/>
- <https://www.nfhs.org/articles/nfhs-and-nafme-copyright-guidance-for-distance-learning/>
- <https://www.nfhs.org/articles/national-state-initiatives-generate-hope-for-performing-arts-programs/>
- <https://www.nfhs.org/articles/nfhs-joins-52-other-national-organizations-to-support-arts-education-as-essential-for-students-during-covid-19-pandemic/>
- <https://www.nfhs.org/articles/safer-schools-and-campuses-us-dept-of-education-clearinghouse-for-best-practices-for-music-education-submission-template/>
- <https://www.nfhs.org/articles/covid-19-relief-funding-includes-support-for-music-education/>
- <https://www.nfhs.org/articles/return-to-music-resources-helping-teachers-administrators-students/>
- <https://www.nfhs.org/the-north-american-band-survey-results-released/>
- <https://www.nfhs.org/articles/virtual-state-adjudication-permissions/>
- <https://www.nfhs.org/articles/the-north-american-band-survey-a-joint-initiative-of-aba-cbdna-nba-and-the-nfhs/>

## Aerosol Study

- <https://www.nfhs.org/articles/nfhs-aerosol-study-helpful-for-new-affiliate-members/>
- <https://www.nfhs.org/articles/third-round-of-performing-arts-aerosol-study-produces-more-scientific-data-for-return-to-activities/>
- <https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>
- <https://www.nfhs.org/articles/aerosol-study-offers-strategies-for-conducting-high-school-performing-arts-programs/>
- <https://www.nfhs.org/articles/second-round-of-performing-arts-aerosol-study-produces-encouraging-preliminary-results/>
- <https://www.nfhs.org/articles/preliminary-results-of-performing-arts-aerosol-study-depict-hopeful-outlook-for-future-music-activities/>
- <https://www.nfhs.org/articles/thanks-to-mitigation-strategies-performing-arts-events-return-to-high-schools-nationwide/>





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**Bachelor of Music**

Concentration in Instrumental Music Education (K-12) for those desiring to teach instrumental music in the schools

**Bachelor of Music**

Concentration in Piano Pedagogy for those desiring to teach private piano

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**Bachelor of Music**

Concentration in Theory/Composition for those wishing to create and arrange music for various performing media

**Bachelor of Arts in Music**

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