



**The Louisiana Music Educators Association**

*"We are in this together. Together we can do anything."*

**Board of Directors Meeting  
Crowne Plaza Executive Center Baton Rouge  
15 May 2021  
10:00 AM**

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**AGENDA**

**I. Call to Order:**

**II. Approval of Agenda Moved by Jessica Fain – 2<sup>nd</sup> and passed**

**III. Approval of Zoom Meeting Minutes from 9 January 2021  
Moved / 2<sup>nd</sup> and approved**

**IV. Approval of Financial Report  
Moved by Joshua Stearman – 2<sup>nd</sup> Michelle Deslattes Passed**

**V. Executive Officer Report  
President – Scotty Walker**

Scotty as always is encouraging. **Slide presentation – bottom line – we need more representation at the administrative level.**

Guest – Dr. William Earvin, Educational Support Manager, Conn-Selmer – ESSER Funding -

Available funding to Louisiana bands. ESSER fund has been sent to the state. There are 15 eligible areas – there is a PDF available on the Conn-Selmer website. Information there will be available as to how much money is available. ESSER act has made music core.

### **President Elect – Brett Babineaux**

Emotional experience to be here in person! Good book to read: [Play On, From the Bayou to the White House by Colonel John R. Bourgeois](#). Paraphrased Colonel B – Speech...What have we learned and what can we hope to learn.

**Immediate Past President – Carol Lupton** (Not present – had surgery) Plaque for Carol Lupton given to Michelle Deslattes to deliver.

## **VI. District Directors Report**

### **1. Robert Freeman**

District 1 Report 05/11/2021

3 choirs submitted for Large Ensemble Assessment. All from WMHS. There are very disparate choral practices in class. Some are able to sing with masks. Others, primarily middle schools, are not singing much at all due to admin interpretations.

We had 34 Choir All Staters from WMHS. 2 from OPHS for a total of 36

Bands are enjoying a bit more freedom in rehearsal. Everyone is playing inside with bell covers, masks, and distancing. Even the distancing has been reduced to 3 feet. Concerts are being held but the sites are dependent upon the school administrations to decide. Some were held in auditoriums. Some were held in gymnasiums and at least one was held in the stadium. Graduation exercises are being held in the school stadiums this year instead of the ULM Coliseum, and reports are that they will continue this way moving forward. Some groups are singing/playing and some are not as per each school's decisions.

We had 11 ensembles submit for Large Ensemble Assessment. We had 168 participants in the District 1 Solo and Ensemble Assessment held over two weekends to accommodate Jr High and High School.

Overall, things are beginning to return to a more normal situation. We hope this trend continues.

We bid a fond adieu to the retiring Greg and Kristen Oden. We thank them for their decades of faithful service and for the excellence they have instilled in countless students over the years.

Jarmaine Caldwell from West Ridge Middle School is retiring after 18 years of service. We are sad to see him leave but wish him the very best.

Bands are planning on a normal band camp and returning to a full marching band schedule in the Fall.

## **2. Aleisa Hudlow**

### District II Report

- Large Ensemble experience
  - Combined with Districts I and VIII
  - Went smoothly and was a positive experience
- Solo and Ensemble
  - Not as many as usual
  - Combination of in-person and hybrid assessments
- Natchitoches Parish arts advocacy
  - Aleisa and Katrice, along with other music educators, have been advocating for the arts in Natchitoches Parish got a new superintendent who is supportive of the arts and is taking time to meet with us and hear our concerns
  - We hope be able to help others with advocacy as needed
- District II concerns
  - Would like to see a return of LMEA District Marching Assessment
    - Many feel that the adjudication sheet needs to be revised to be more equitable and representative of different styles and situations
  - Would like for LMEA to continue to advocate for a return of live events
  - Would like to see a return of LMEA State Large Ensemble Assessment

Finding more monies for the arts in District 2. Concerns –

1. Return of marching assessment
2. Advocate for face to face
3. Return of state large ensemble assessment

## **3. Billy Hochkeppel**

### District Solo Festival

- Held a virtual solo and ensemble festival for our district.
- Registration and submission was all done through Google Forms
- Huge success! Almost 400 participants!!! High school and middle school

- We are currently creating a video of the top 10 performers just like State Solo Fest.
- Although there is some tweaking to do, this event could be held virtually every year.

#### District Assessment

- Wrapping up our virtual assessment.
- So far everything seems to be going smoothly.
- There was a major learning curve on how to judge electronically, but eventually a system was worked out.
- Huge shout out to Alesia for creating all of the fillable documents and working out a good process.
- Really liked the virtual registration! Will continue
- Interesting fact - all but 1 one the bands/directors who registered have never attended

assessment before. This is something that should be looked into. Was it because of the relaxed requirements? Video submissions? Nothing else to do?

- I will be creating a reflection survey to send out to get some more data.

#### Band Programs/Band Parents Prevail!

- Bands in LPSS have been fighting all year for fair and equitable restrictions, for the ability to continue safe music education and performance opportunities, and for the simple fact of advocacy and support within our school system.
- It was a long and hard fight, and is still on going, but we were finally able to break through with the help of LMEA and the power of parents.
- Had two 3 hour long meetings with central office administrators and board members.
- Many things were brought to the table beyond just performances.
- We are hopeful for some more support and a better working relationship from here on.

### **4. Jessica Fain**

#### **All-State Auditions/Paperwork**

- Quite a bit of confusion on who was supposed to collect fees
- Recorded auditions
  - Propose to continue having a face-to-face 1<sup>st</sup> round audition
  - Recorded auditions to be submitted for 2<sup>nd</sup> round to reduce travel during the Fall

- Consider adding something on the All-State paperwork to include the student's email. This will better serve our in-state Universities.
  - Wording to include a statement to protect LMEA.
  - "Your email address will only be shared with in-state universities that request this information."

### **District Assessment**

- Instrumental Virtual process
  - Great option for groups who are not able to afford to travel but would like to participate
    - Consider meeting with DEI to come up with parameters for this process
- Things to consider if keeping this format
  - Hardship form
    - Instrumentation
    - Years playing
  - Recordings/Scores
    - Submit recording in one continuous file (order of performance)
    - Submit scores in one file (order of performance)
  - Communicating the importance of recording with good quality equipment
    - That variable made things very difficult
- Pay for adjudicators needs to be adjusted for this process.
  - 12-15 bands for \$150 a day = \$12.50/\$10 per hour
  - A face-to-face event includes mileage
  - Consider paying \$20 per band
    - Add an additional fee for bands that would like to participate in the virtual assessment.
      - Additional cost of traveling should offset the cost
  - Paying adjudicators for their time is very important. Especially if we are trying to secure high quality judges.

### **Vocal Virtual process**

- Frustrated with lack of communication and that results were not finished in a timely manner
  - Directors using these for their SLT's
  - Final award presentations

### 5. **Sharon Stephenson**

We made it! It's been a different year for District V with a pandemic, two hurricanes, and an ice storm, but we survived. Many schools did not begin until late October or early November and there were many restrictions—masks, bell cover, alternating schedules, virtual classes, and much more. But through it all, District V Directors meet the challenges. Instrumental programs held an Honor Band in January—smaller, but four total groups. Rehearsals were spread out, and concert attendance was limited but it happened. They auditioned for LMEA All State and had 19 students selected! In March we held the only live District Assessment in the State. We had 32 groups perform live and 2 virtually. So far the instrumentalists have had 13 schools participate in solo and ensemble festivals. This is wonderful and I congratulate all the directors for their hard work.

The vocal side faced many restrictions and were unable to participate in all events. They did have a live high school Honor Chorus involving 50 students from 4 schools, a solo and ensemble festival with 5 schools, and 3 groups participated in the virtual assessment. There are concerts happening and even on musical presentation.

All the directors in District V took on the challenges and were successful. May next year come with less obstacles!

### 6. **Guy Wood/Randy Weaver** Plaque presented to Guy Wood for 40 years of service on the LMEA board.

District had hybrid virtual most of the year. (Four bands participated in solo and ensemble – 5 choirs. 5 choirs participated in Large ensemble.) Most programs have not played since March 13 – 2020. 7 schools participated in the virtual large ensemble. Most end of the year performances were held outside. Everyone will be very happy to come back to a more normal sense of life. Guy has enjoyed the last 40 years of service to LMEA. Guy said it has been an honor to serve with the very fine people of Louisiana. Randy Weaver expressed his appreciation to the LMEA board for their leadership and his thanks to Guy for the dedicated service. Many thanks!!

## 7. **Jim Trant**

John Stafford, former band director at Thibodaux High School and West Thibodaux Jr. High passed away this past week

21 bands submitted for large ensemble festival

9 choirs submitted for large ensemble festival

Very minimal solo and small ensemble festival participation

Most bands and choirs have been playing and singing indoors this calendar

year Plans for marching festivals in the fall are going as “normally” planned

## 8. **Michele DesLattes**

Middle School Teacher of the Year

Caddo Parish Middle School Teacher of the Year for 2020-21 is band director, Lea Aymor Jones, who teaches at Herndon Middle Magnet School. We are so proud that a band director has been honored. She also serves as our BDA Vice President for Middle School and the Chairperson for music of the Shreveport Regional Arts Council (SRAC)’s annual Arts Festival, ArtBreak.

### **Robert L. Wilhite Band Award**

Caddo Parish band director, Lennard Holden, has been nominated for the first ever Robert L. Wilhite award. As his District Director and his “next door neighbor on the band hall” at Southwood High School, I can say with all confidence that this nomination is well-deserved. He has taken Southwood’s band program to a level that is beyond what would be considered realistic, considering that the majority of his students come from almost non-existent feeder programs and he puts instruments into the hands of many students who have never been in a band before. Southwood High School is a Title 1 school with many students living at or below the poverty level. Not only does he teach students how to read music and play instruments, but he uses his program to create leaders and teaches life lessons that will last a lifetime. He has band students receive band scholarships to colleges all over the south each year. I highly recommend Mr. Holden for this award.

### **Solo/Small Ensemble Assessment**

We had two Assessments this year. We had 157 solos and 77 small ensembles participate.

### **Large Ensemble Assessment**

Our district joined with Districts 1 and 2 for Large Band Assessment. There were 5 bands that participated.

We had 6 choirs, representing 3 schools, participating in Large Vocal Assessment.

### **Virtual Auditions vs Live Auditions**

Our district unanimously prefers live All-State auditions from band directors. Choir directors are more open to virtual since ACDA All-State is all virtual.

### **Block Schedule for Middle Schools**

There has been much discussion and great concern about districts choosing to go to block scheduling for middle schools. Because of this choice, band programs are put in the position of having band only 2 days one week and 3 days the next. If one figures in Monday holidays, that really cuts into rehearsal time. Is this a problem in other parts of the state? Who can help us advocate to get this changed?

### **Year at a Glance**

Our teachers have really struggled this year. Although the state was opening in different phases, our School Boards didn't make equivalent changes for the music programs. Directors did the best they could to maintain their programs. Some of the innovations included: marching band in the spring, outdoor concerts, video concerts and solos. We ended the year with a Spring Mixer and Meeting on Monday, May 10th, where we celebrated our retirees, award recipients and successes.

### **Calendar**

The 2021-20 calendar of events for District VIII will be completed as a Google calendar and will be shared with Sharon McNamara-Horn to post on the state website.

## **9. Joshua Stearman**

As we approach the end of the pandemic school year, our District IX schools have seen some great progress and developments, but have seen some heart-breaking trends and setbacks.

In St. Tammany, the district finally upgraded assistant band directors from 181 day teachers to 195 day employees. While this may seem like simply a pay raise, this was the heart of an issue several years ago regarding the ethics of paying assistant band directors for their non-contracted time—which ultimately led to two employees leaving a St. Tammany band program. This development, as well as some more in the pipeline, show a commitment by Superintendent Frank Jabbia to help move the programs in St. Tammany



forward. We are hopeful that the example set by some of these changes in St. Tammany will encourage administrations in Tangipahoa and Washington parishes to do the same.

This progress is in the face of existential issues in our elementary and middle schools (4-6). Band and choir teachers of beginners have found themselves without the flexibility of our Jr. High and High School teachers. Many elementary teachers are finding their band or choir classes are now general music classes, and band/choir have been virtually wiped out from the early grades. With talk of continued COVID restrictions in the fall, I simply don't think our band and choir programs can survive two years of lost student interest, and I don't think we can retain the teachers as well—whether they decide to leave on their own, or their positions are eliminated due to decreased numbers.

In other news, Lakeshore High School is planning to host its “Clash at the Coliseum” marching festival on October 16<sup>th</sup>. More information available at [lhstitanband.com](http://lhstitanband.com)

And finally, it's been inspiring to see how so many schools and programs have adapted to the COVID restrictions this year. One program in District IX that has stood out for providing unique and meaningful experiences for students while maintaining safety has been the Music Department of Slidell High School. Last summer, Band Director Fred Wild, Assistant Director Ian Wright, and Slidell Jr. High Director Celia Guillory hosted a band camp unlike any before where static groups virtually competed by learning a set of choreography to music. Throughout the year, the band, as well as the choir led by Melanie St. Cyr, and Talented Music students led by John Giraud, have held a series of outdoor concerts on the steps of the auditorium with the help of Theatre teacher Scott Sauber. Jazz band, small vocal ensembles, and rock bands, as well as fully staged musicals have graced the stage of Slidell High's front steps to socially distanced outdoor crowds. Slidell High seems to be well prepared to emerge from the pandemic better than most programs.

## **VII. Division Reports**

### **Band Division – Ronnie Gleason**

All State Band Wrap-Up: A total of 422 videos were submitted to be adjudicated for the second round of All State.

- Flute-51
- Clarinet-54
- Saxes -63 (Alto- 35, Tenor-21, Bari-7)
- Low/Dbl-39 (Oboe-11, Bssn-10, BCL-14, Contra-4)
- French Horn-30
- Trumpet-52
- Trombone-39
- Tuba/Euph-50 (Tuba-19, Euph-31)
- Percussion-44

All of the slots for the bands were filled, and all of the scores for the students selected fell well within the 50% scoring average rule. The judging panel was very impressed with the overall musicianship our students displayed. They commented that they liked the fact that they could go back and rewatch the videos to make certain that the students were placed in the correct order. The hardest part of using this format was the fact that we allowed multiple payment options. This is something I believe we need to look at if we would revisit this format. Adding the alternates to increase the total number of students who auditioned for the second round made the payment process and registration process more difficult, however, it enabled us to fill the bands and maintain a higher level of musicianship.

Overall, the process worked out and we were able to offer our students the opportunity to audition for the All State Band. I greatly appreciate the help from everyone involved throughout the process, especially Sharon and Carolyn. Without your hard work our students would not have had this opportunity.

All State French Horn Music At the January 9th meeting I submitted the proposed change to the French Horn music for All State band. The proposed changes included the newly selected material which has been broken down into four sets.

**Kopprasch-Sixty Selected Studies for Horn** Published by Belwin-Mills  
Available at JW Pepper Music-Catalogue Number 7264427 \$ 11.95

**John R. Shoemaker-Legato Etudes for French Horn** Published by Alfred  
Available at JW Pepper Music-Catalogue Number 4577276 \$7.95

Etude Selections

**Set 1** Etude 1. Kopprasch- Sixty Selected Studies for Horn: Page 13, Number 19, Allegro in G Major. Etude 2. Shoemaker-Legato Etudes for French Horn: Page 32, Number 24, Adagio appassionato in A flat.

**Set 2** Etude 1. Kopprasch- Sixty Selected Studies for Horn: Page 21, Number 31, Allegro Moderato. Etude 2. Shoemaker-Legato Etudes for French Horn: Page 22, Number 17, Andante amabile.

**Set 3** Etude 1. Kopprasch- Sixty Selected Studies for Horn: Page 24, Number 34, Allegro. Etude 2. Shoemaker-Legato Etudes for French Horn: Page 18, Number 14, Andante con sentimento.

**Set 4** Etude 1. Kopprasch- Sixty Selected Studies for Horn: Page 27-28, Number 27, Allegro. Etude 2. Shoemaker-Legato Etudes for French Horn: Page 8, Number 6, Allegretto amabile.

This Item must be voted on to change the requirement in the LMEA handbook.

**Sight Reading** for AAA Bands and AAAA Wind Ensembles Unfinished business on previously discussed topic that needs to be discussed.. When Joey was the Band Division chair it had been discussed in changing the AAA sight reading requirements. I would like to revisit this subject because it is unfair to expect a Class AAA group to sight read the same level of music that is required of the Class AAAA group. A change needs to be made to the requirements handbook which separates the two classifications. To be discussed in new business. This Item must be voted on to change the requirement in the LMEA handbook.

New Discussion Item: **All State Bassoon Music** Once it got out that we were in the process of changing the French Horn Music . I was contacted by the Principal Bassoonist of the Louisiana Philharmonic about our All State Bassoon music. In short our Bassoon music is very difficult but not in a very pedagogical way. It is taken from the Ferling “40 Famous Studies” which was originally written for oboe and made available in a bass clef transcription for bassoon. He stated that many of the difficult passages get “lost in translation” and are very awkward on the bassoon, even though it has been transposed to a lower octave.

The map below shows that we are one of just 3 states using the Ferling, as opposed to 25 using the more standard Weissenborn. Of the states using an off-the-shelf etude book, as opposed to solo repertoire or custom-composed etudes, over 70% use the Weissenborn. Food for thought.

### **Jazz Division** – Lee Hicks

All State Jazz Audition Recording Submission Deadline:

- Thursday, September 22, 2021

A list of results will be shared with the band division chair prior to the LMEA Conference Meeting on Saturday, October 2, 2021 in order to remove students who chose, and made, the Jazz ensemble from the second round list. Results will be posted prior to second round auditions on Saturday, October 9, 2021.

The audition materials are posted on the website.

- We are on Set 2 this year.

Please let directors and students know that they can download the play-along recording and music at [www.lmeamusic.org/jazz](http://www.lmeamusic.org/jazz).

2021 Conductor/Clinician - **Sherrie Maricle**, Internationally Renowned Drummer and Jazz Educator.

Southeastern was able to provide a jazz festival – streamed live on facebook – wonderful opportunity for the jazz musicians! Really enjoyed the opportunity to get out and perform.

### **Orchestra Division – Katrice Lacour**

All-State Orchestra for Nov. 19-21, 2020

- A. Set II (Website)
- B. Deadline: Postmarked Wednesday September 17
- C. All-State Conductor 2020: Dr. Sey Ahn, Director of Symphony Orchestra and Wind Ensemble at Illinois Wesleyan University
- D. Repertoire:
  - Berlioz, Symphony Fantastique mvt 5 march to the scaffold
  - Saint-Saens, Bacchanale from Samson and Delilah
  - Borodin, Prince Igor Polovtsian Dances

### **Vocal Division – Greg Oden**

1. All State Mixed Choir and Women's Chorale Auditions: We implemented a video audition that relied on scales and an audition piece for the year 2020 Covid All State. There were a number of students that participated, and we considered 254 people for inclusion in the All-State Ensembles. We took 160 for our Mixed Group and 60 for our Women's Chorale as per the handbook. We did see a drop in participation in the tenor and bass categories. After having gone through the process of recording a huge group of students and in discussion with

other directors, we miss the live audition. Thanks to Cody Lewis, assistant principal at West Monroe High School, for assisting in the adjudication forms and tally sheet. Thanks to Sharon McNamara Horne for her assistance with the file storage and sharing and always being ready to accept my phone calls. Thanks to Carolyn Herrington for the monumental task of the Academic All State Awards.

2. Conductors for 2021 LMEA All State Choirs will be Dr. Gregory Fuller, Director of Choral Activities at the University of Southern Mississippi, for the Concert Mixed Choir. I am in discussion with Dr. Kristina Caswell Macmullen, Assistant professor of Choral Conducting at the University of North Texas State University, for our Womens Chorale. We lost Dr. Juli Yu for 2021 because of the rescheduling that was necessary because of Covid. She is contractually obligated to be somewhere else during the November Fall Vocal Conference dates.

1<sup>st</sup> Round audition will be “**Crucifixus**” by Lotti, SSAATTBB (Latin) Two editions are acceptable: arr. Mason, Walton Music Corp., W6006 and [CPDL #00214](#) (free download)  
The 2<sup>nd</sup> Round audition piece will be determined mid-summer and will be posted to the LMEA website before school starts.

3. Our Large Ensemble Assessment had 39 choirs take part. Three judges from around the state have been listening to the selections and will provide a written and vocal assessment (if at all possible) for each group. We look forward to live assessments in the future.

4. The Vocal Division has aligned itself with our instrumental division in beginning to enlist choir directors to be a part of the Louisiana Music Adjudicators Association. We hope it adds clarity and understanding to the assessment process and instills confidence in the LMEA Large Ensemble Large Ensemble Assessments.

5. Thanks for a great “Covid Year” – Thanks to Scotty, Brett, Fran, the Sharon’s, Carolyn, and all who helped to shepherd me through my first year as division chair. I hope, no I know, that next year will be better for the students and directors of Louisiana.

6. Lastly, I will be retiring from West Monroe High School at the end of this school year. I will be taking the Minister of Music position at New Chapel Hill Baptist Church. The church staff is fully aware of my Vocal Division Chairman responsibilities and support my continuing on the board. So, in using my new calling as a closing. God bless you all and may God give us a better year without pestilence.

**Elementary Division** – Keith James

-I reached out to LAKE (Louisiana Association of Kodaly Educators) to see if they have any 2021-22 plans. I have not heard back from them.

-Red Stick Orff (of which I am a board member) is planning 4 workshops for 2021-22. They are:

-August 28, 2021 - Josh Southard "It's All About the Process"

-October 23, 2021 - Make and Take - Red Stick Board sharing manipulatives and activities to use in the classroom

-February 19, 2022 – Katie-Beth Traxler

-March 19, 2022 - Chapter Share - Red Stick members

-The AOSA National Conference is November 3-6 in South Carolina. It is in person: not sure what is being offered as live streamed or anything.

-Regarding LMEA conference presenters: I have put out a few “feelers” and gotten some good interest. Erin Fort of AOSA is interested as is Juliette Disilva. I contacted Dr. Ann Marie Stanley at LSU about presenters and got several great leads. They are:

-LSU PhD students Jennifer Pulling + Ben Herrick to present. They have both taught elementary music as well as instrumental and would have some good ideas. They could work together to come up with something fun and creative.

- Jennifer Webber, LSU master's student, to do a session called Intro to SongWorks. She is really great in that area and would be able to give a nice 45-minute overview.

-Alicia Monroe of Zachary schools + Sonia Feres-Lloyd here in town could likely partner to do a good session on keeping things moving for preK and K music.

-Recent MM graduate Danielle Laird just did her master's thesis on student agency in the music classroom. She would do a fun and interesting talk on her findings!

-I personally need a clarification about inviting presenters to speak at the conference. I saw on the website that speakers invited by board members will receive compensation but not those who apply by themselves. How would you like me to proceed? Encourage them to apply or invite them and we accept a certain number. I don't want to over-budget for the presenters!

### **University Division – Victor Drescher**

*LSU is set to perform at the 2021 Conference with all of the feature groups.*

Before COVID the board began looking at the possibility of changing the format for featuring university performances. All universities that responded to my inquiries were very interested in changing from the current 12 year rotation format to something different. For the next meeting I would like to revisit this idea and welcome any suggestions for a formal proposal for changing the format.

Cecilia Kang at LSU is spearheading a free masterclass series along with fellow Louisiana clarinet professors Victor Drescher, Malena McLaren, and Benjamin Cold and other professional clarinetists. These free masterclasses will be offered each Saturday through June and July over Zoom and links or a flyer will be made available on the LMEA website

### **Collegiate (CNAfME) – Ed McClellan**

The greatest challenge for the college students is their mental health because of the effects of COVID. Please encourage young educators – this has been a very difficult year – BUT – it is almost over. BESE board recently extended an invitation and waiver for requirements for student teaching on a case by case basis.

### **Public Relations – Carolyn Herrington**

All is GROOVEY! Getting ready for face to face conference in November. Details will be forthcoming at the August meeting.

## **VIII. Ex-Officio Members**

**Hall of Fame** – Tommy Burroughs

James Hearne will be inducted into the Hall of Fame – at the upcoming November conference.

### **Webmaster – Sharon McNamara-Horne**

- Handbook – We were supposed to work through the **large ensemble section** of the handbook this spring, update it and insert the information into the webpage instead of having a separate handbook section. With everything else, it didn't happen. I'm requesting a small committee(s) to work through each ensemble's section with the appropriate division chair on the **committee**. We can Zoom.
- I've gotten some requests to list various **camps and programs online**. Before I can recommend starting that, there need to be guidelines and a clear policy adopted by the board. I believe it should be tied to a **comprehensive advertising plan** that encompasses magazine, newsletter, and website. I'd like to work with Caroline and a small **committee** to through that and bring a proposal by the next meeting.
- Two proposed **changes to forms**:  
Conference registration – add a check box to either share the registrant's email with our conference exhibitors or not. (*Right now we cannot and do not share any information with exhibitors. You must understand that when we turn over an email list, we no longer control its privacy – it can be shared or sold by a company.*)  
All-State registration – add a check box to either share a parent [or student's] email with universities or not. (*Right now we only share limited information with universities, as parents allow, due to privacy laws.*)
- I'll be spending the summer working on the **website** to get our events back to what they were pre-COVID or to make whatever modifications in procedure the board adopts. If you notice problems or have suggestions, PLEASE email me.
- There were problems with **registering online for 2<sup>nd</sup> round** and collecting credit card payments, but WE caused some of it:
  - changing instructions/plan, not communicating well enough, bumping up all alternates, having a supplemental form.
  - It was very challenging for me to reconcile the credit card payments with the registrations to identify duplicates as opposed to one person



registering several students or children or one child on multiple instruments.

- I edited mistakes in district numbers, instruments, ensembles when I caught them or you let me know.

- District Directors must go through payments to compute what they need to send in and to follow through with missing registrations.

Can it work – yes. Does it need tweaking – yes, yes. Does everyone like it – no. If you decide to continue with this option, I recommend a small **committee** to work through problems with the power to implement the plan without needing to wait for another board meeting.

- **Judging online for 2<sup>nd</sup> round** was not a problem for me, except that we **MUST** include sight-reading. Again, this should be worked through in a **committee**.

### **Conference Chairman** – James Hearne

Conference Coordinator Report:

We are working towards an in-person conference for 2021. The general flow of conference will be as usual with the following possible inclusions:

- We may include a Hybrid session(s) using Zoom.
- All-State Guitar Ensemble (details and proposal submitted at meeting); Please keep in mind that the LMEA conference is wall to wall with ensembles, sessions and concerts. Adding anything new will most likely result in giving something up. I am working on what that might look like and will report to the executive board asap.
- LSU is our Guest University and will provide a full slate of performances. The **deadline** for session proposals is **June 10, 2021**.

### **Editor – Carolyn Herrington**

It has been a challenging but very rewarding year – as we learn new ways to communicate – not only with music, but in a new virtual world! Please encourage your districts to submit – “Stories” for What Music Means to Me. These stories are important for advocacy and we are in a critical time of making sure that we are at the table for discussion – and heard loud and clear. Dates and deadlines will be coming to you in August. Thanks so much for everything you have done to make this year happen – we are definitely “BETTER TOGETHER”!!

**LAJE- Doug Stone** Working to make sure that LAJE provides audition help for the All-State jazz audition. Please be in touch with Doug if you have any questions or need any assistance.

**LBA – Jessica Fain**

**Louisiana Bandmaster’s Association** LBA All-Star Dates June 5-7<sup>th</sup>, 2022 at University Louisiana-Lafayette. Please be aware that LBA is an organization that has many opportunities for high school students as well as middle school students. This summer will be a time for LBA to regroup, but they are diligently planning summer 2022 to be bigger and better than ever!

**LAKE – Ava Brown AB**

**ACDA – Amy Prats AB**

**LA AOSA – Kelly Stomps AB**

**LSTA – Michele Wilkinson-Nelson AB**

**LA PASA – Gustavo Miranda AB**

**LMAA – Bill Brent (sent report to Scotty)**

The Louisiana Music Adjudicators Association Board of Directors has met regularly, often more than once a month, for the past year to establish the organization and to provide the services for adjudicators that will ensure the success of the new assessment rubric implemented by LMEA..

As stated in the "LMAA Constitution and By-Laws": **The purposes of the Corporation are (i) to organize and administer adjudication training for music educators for the purpose of consistency, education, and pedagogy (ii) to provide a common meeting forum and clearinghouse for an exchange of ideas and methods that will stimulate professional growth and advance the standard of musical and educational achievements for music directors in the state, (iii) to cooperate with existing associations whose purpose is the betterment of music education.** Since May 2020, the following has been accomplished:

1. The LMAA “Constitution” was adopted on June 24, 2020 which included the “Articles of Incorporation and the By-Laws to govern the organization.
2. The LMAA applied for and received an “Employer Identification Number” and has tax

exempt status.

3. A LMAA Website was developed and launched in July at the following address: <https://www.lamusicadjudicators.org/>

4. The first LMAA Adjudicator Training Seminar was held on Thursday, November 19, 2020 from 6pm until 8pm with Mr. James Drew, President-Elect of the Texas Music Adjudicators Association serving as the clinician, in a virtual setting on ZOOM. Attending the training seminar were the LMAA Board of Directors and 28 “Charter Members of the organization. The video of the session was then made available on YouTube for the four charter members who were not able to attend.

5. In February, the LMAA BOD met in a virtual meeting with Mr. Greg Oden who has agreed to serve on the board as the choral division representative and has begun speaking with choral directors across the state to establish adjudicator training in that area as soon as possible.

6. It is anticipated that the string division will soon be brought into the discussion about how best to implement the LMAA in that area.

7. The next adjudicator training session is schedule to be held at Northwestern State University on Saturday, June 5th. The BOD is actively seeking participants and there are currently 18 applications for that event.

As a reminder, future LMEA Assessments must include at least one (1) LMAA Certified Adjudicator. With that said, it is the hope of the LMAA that LMEA will move forward with requiring two LMAA trained/certified adjudicators as soon as possible as there are several benefits for making this transition:

1. Adjudicators who have completed the LMAA "training" will have a better understanding of the rubric and thus be able to utilize and work through the process more clearly and fairly.

2. LMAA certified/trained adjudicators will raise the standard of the adjudication process.

3. Two LMAA certified/trained adjudicators on an assessment panel will bring more consistency and clarity to the process.

4. Over a period, as more music educators complete the LMAA training process, the quality of performances will increase as directors are able to apply in the classroom what they **have learned** from the training and certification process.

5. Having two LMAA certified/trained adjudicators on an assessment panel will still allow for one "non-LMAA" adjudicator who could be someone who is not yet trained/certified, from the university level or from out-of-state. The LMAA anticipate having more than 50 adjudicators trained/certified after the June 5, 2021, event with additional training opportunities offered soon. A tremendous amount of work, time and effort has been given by the LMAA BOD to ensure the success of the LMAA. In particular, using a model developed during our first training session in November, Joey Nassar has given many hours to refining the recordings and training forms so that they will better meet the needs of the LMEA/LMAA and the current rubric used for assessment. Respectfully submitted,

## **IX Committee Reports**

### **Council for Diversity, Equity and Inclusion – James Square**

Continued to Meet as Full Council January and April

- Discussed the success of the LMEA Virtual Conference (3 DEI Sessions well attended; Served as Springboard for launching the workings of the Structural Elements; Increased participation in subsequent Meetings
- Structural Element Sub Committees continued to develop specific activities and action steps

Mentorship (B. Babineaux) - continued network building with colleges and universities within the state; Interaction with collegiate academicians in preparing students for student-teaching/internships; geographic regional pairing; alumni connections

Awareness and Education (J. Fain/D. Confredo) - facilitated with encouraging participation from HBCU programs; Helped to secure commitments from Southern University and Grambling State University for Clinic/Performance/Session at the fall 2022 LMEA Conference

Underserved and Small Schools: Continuous discussion regarding adjudication and classification, resulting in Class D Revision motion to be presented at May 2021 LMEA Board meeting.

Promoted, and continuing to promote and participate in the "12 for 12" Webinar professional development series.

Class D High School Performance Evaluation: REVISION and MOTION

Requesting that the LMEA Conference Coordinator designate (set aside) 3-4 sessions for DEI Council to present clinics, demonstrations, and or performances

Council will continue to meet during Summer 2021

**Louisiana Advocacy Leadership Force** – Ginny Medina-Hamilton – ***NO REPORT***

**Professional Development** – Brett Babineaux

Committee Members include: LMEA Division Chairs, DEI Council Chair, L-ALF Chair, Dr. Deb Confredo, Dr. William Earvin

Committee met via Zoom in January and planted ideas for Virtual 12 for 12 sessions in the “Idea Bank”. [Meeting notes here.](#)

Zoom and WebinarJam formats have been equally useful in providing a quality experience for the panelists, moderators, and attendees.

Partnerships for 12 for 12 sessions have included NAFME, Music for All, and CMA Foundation.

In “New Business”, a proposal will be announced for a 1-day professional development conference in August.

12 for 12 (March 11th Report)

***“Culturally Responsive Teaching: How to Teach Everybody, Everywhere”*** - Dr. Connie McKoy, Alfred Watkins,

Alyssa Jones, Dr. William Earvin

- 142 Registrants (Part 2 planned for the Fall with Eric Whitacre as a possible add in)

12 for 12 (April 13th Report)

***“Beyond the Notes: Music Educators Conducting the Social and Emotional Learning Piece”***

- Bob Morrison, Scott Edgar and Dr. Deb Confredo

- 117 Registrants from 30 states, Ireland and Canada

12 for 12 (May 6th Report)

***“Empowering Female Conductors”***

- Dr. LaToya Webb, Dr. Cynthia Johnston Turner, Dr. Tonya Mithell-Spradlin, Dr. Rebecca Phillips, Dr. Kerry Anne Simon

- 216 Registrants from 33 states as well as from England/Wales, Ireland, Washington DC, and the Bahamas

12 for 12 June (will be Pre-recorded)

***“The Healing Power of Music”***

- Arn Chorn-Pond, Dame Evelyn Glennie, Dr. Michael Torregano, Dr. Tim Lautzenheiser

12 for 12 July - TBD

12 for 12 August

- Franklin Willis and Tyler Swick

- Scheduled to be a part of the “Ready, Set, Geaux!” 1-day conference

12 for 12 Plus (pre-recorded)

***“Life as a Broadway/Opera Musician”***

- Arnold Rawls, Andre’ Courville, Kelly Singer, Joey Joseph, Greg Oden - Will be sent to LMEA members as well as all previous 12 for 12 registrants

**Mentorship – Brett Babineaux**

**Mentorship Proposal**

**Situation:** The new music educators in Louisiana are, generally, unprepared to run their own program. They are ill-equipped in matters of literature, resources, assessments, rehearsal techniques, classroom management, programming, advocacy, organizational tips, financial advice, teacher evaluations, SLTs, health and wellness, recruiting and retention, and matriculation.

**Proposed Solution:** The LMEA Mentoring Program is targeted to new or emerging music teachers in all school districts. This experience will strengthen the future of music education through strategic professional partnerships and professional development opportunities, both online and in-person.

**Steps Involved:**

- Create and publicize Mentor and Mentee Registration Forms
- Matching process is most critical.
  - Supervising teacher, College professors, DEI Council

- LDOE/BESE/Parish School Systems to award CLUs (teaching certificate requirements). I will be contacting certain human resources departments for approval of this program along with awarding CLUs for Conference. If parish school systems begin to adopt and award CLUs for these programs and events, then the LDOE may be willing to adopt.
  - §1107. Continuing Learning Units (CLUs)
    - A. A continuing learning unit (CLU) is a professional development activity that builds capacity for effective, research-based, content-focused teaching and learning that positively impacts student achievement. As a unit of measure, it is used to quantify an educator's participation in a district or system-approved, content-focused professional development activity aligned with the educator's individual professional growth plan.
    - B. Educators may earn one CLU for each clock hour of active engagement in a district or system-approved high quality professional development activity. Each educator is responsible for maintaining required documentation and for reporting earned CLUs in a manner prescribed by the district or system. Earned CLUs will transfer across local education agencies (LEAs).

### **Summary of Requirements:**

#### **Mentor Requirements:**

- a. 6+ years of Teaching Experience
- b. Currently employed as a Music Educator with a Classroom assigned to their name.
- c. Can be a retired music educator
- d. Be a member of LMEA.
- e. Complete the Application process..
- f. Must be willing to share their experience and feedback
- g. Must be available to attend the LMEA Professional Development Conference
- h. Be available for monthly one-on-one video chats with mentee(s).
- i. May not miss more than (2) video coaching chats

- j. Be available for at least (2) in-person school visits per school year. One (1) at the beginning of the school year and one after Jan. 1. More visits are recommended for struggling situations.
- k. May have more than one Mentee.
- l. Preferable to mentor someone in the same area of expertise.
- m. Attend 1 Mentor Training Session

**Mentee Requirements:**

- a. 0-5 years of Teaching Experience
- b. Teachable
- c. Currently employed as a Music Educator with a Classroom assigned to their name.
- d. Be a member of LMEA.
- e. Complete the Application process.
- f. Must be willing to share their experience and feedback.
- g. Must be available to attend the LMEA Professional Development Conference.
- h. Must be available to attend the LMEA Virtual Back-to-School Professional Development Conference. This will be offered FREE to all mentees.
- i. Be available for monthly video chats.
- j. May not miss more than (2) video coaching chats.
- k. A mentee can have more than one mentor depending on the individual needs.
  - l. Be available to host the Mentor for at least (2) in-person school visits per school year for the entirety of the school day. One (1) at the beginning of the school year and one after Jan. 1. More visits are recommended for struggling situations.

**Potential Obstacles:**

- State-wide buy-in and participation from all levels and all divisions ● Year 2-4 plans for Mentee
- Mentees not following through with commitment
  - Guitar – Greg Robin – (Proposal in new business)



## X. Unfinished Business

REMOVED

- Update - The membership year of the LMEA shall be from August 1 of each year through July 31 the following year. - Bruce Lambert

\$15,000 is the cost of changing the membership date for renewal. No motion made to proceed. Motion dies. Motion by Jim Trant, second by Ronnie Gleason.

Discussion: The reset of the NAFME computers would be cost \$15,000 Maybe we can have an internal decision for “non renewal” and ask the state to only renew in August. That way the state would all be on the same timeline. MOTION WITHDRAWN - no action taken.

Scotty appointed a small committee to look into a plan B.

Committee will be named later.

WITHDRAWN

- Update – Committee for vocal Louisiana PML – Greg Oden, Michelle Deslattes

REMOVED -  
NEW MOTION IN  
NEW BUSINESS.

- Required number of LMAA judges to serve on panel for large ensemble assessment (1) – PASSED. Second vote required for handbook change. New motion in New Business. Removed – New business voted on to use 2 judges.

PASSED  
HANDBOOK  
CHANGE

- Moved by Joshua Stearman and 2nd by Greg Oden to add Class D for choirs. Requirements and procedures would be the same as Class D for bands except the sightreading requirements for choirs would not change. Also, and shall be ineligible for qualification for state assessment will be removed from the handbook. PASSED. Second vote needed for handbook change. PASSED

PASSED  
HANDBOOK  
CHANGE

- Moved by Joshua Stearman and 2nd by Lee Hicks to add the following to Class D for both bands and choirs: A group may be allowed to drop up to two classifications. Once the group earns a sweepstakes award ,they will then be moved up a classification (maximum of one classification below the original classification). A sweepstakes award at this classification would result in the group returning to their original classification and exiting Class D. PASSED. Second vote needed for handbook change.

PASSED  
HANDBOOK  
CHANGE

- Changes for the All-State French Horn material. Books t be

used are Kopprasch – published by Belwin Mills and Legato Etudes for French Horn by John Shoemaker – Published by Alfred. (second vote – May meeting)

## **XI. New Business**

**Passed**

- Motion to increase the ZOOM subscription to the “Small and Medium Business” option at \$199.00/ year. - Brett Babineaux 2<sup>ND</sup> GREG ODEN

**Passed**

- All State Audition Procedure – Jim Trant 2<sup>nd</sup> Greg Oden  
Motion to remove the payment option from the proposal. Removed the payment option from the original motion. Voted and **Passed**

VOTE ON ORIGINAL MOTION (minus payment option) – **Passed** –  
(Discussion to possibly call a zoom meeting of board at the August meeting so that this can be voted on a second time.)

### **L.M.E.A. Second Round Audition - Band & Choral**

#### **Determination of quotas for second round audition:**

**Each district will determine the procedure for selecting students to fill its quota. This can be as an all-state first round audition only or combined with a district honor band audition All previous performance requirements for the first round audition are still in place**

#### **Second round audition procedure:**

**Each district director will schedule the location, date and time for the second round audition All second round auditions (audio files and auditioner information) must be submitted to the band and choral division chairpersons (or designee) by midnight on the first Saturday of October The second round audition will be recorded by a monitor who will certify that each auditioner played or sang the audition material without any restarts**

**Monitors should be carefully selected by the district director to insure procedural continuity of the audition; all monitors should be band and choir directors within each district**

**The recommended recorder is a typical “voice recorder” like those used for adjudicators at large ensemble festival**

**The monitor will also be the person to read a script to announce and identify each auditioner Audition re-starts will only be allowed if there is a technical issue with the recorder**

**Monitors should verify that the recording is on the recorder before the auditioner leaves the room (if possible) (This can be done by playing a few seconds of the recording and checking the length of the file on the recorder)**

**Sight reading will be sent to each district director from the band and choral division chairpersons as .pdf files via email**

**District directors should keep these files in strict confidentiality throughout the audition process District directors should print and catalog the sight reading as needed for distribution to auditioners, judges and monitors**

**Monitors will return all sight reading copies to the district director at the conclusion of the audition recording to be discarded**

### **Second round audition file submission procedure:**

**Each district director (or designee) will be responsible for uploading audio files into the designated folders for each district and instrument by midnight on the first Saturday in October**

**Google Drive is one of the easiest and most accessible platforms to use for file sharing**

### **Use of Alternates**

**Alternates in each district will have the choice to submit a recording for the second round audition Alternate recordings will only be used if they are needed to fill quota slots not filled by another district Notification of alternates being submitted as part of the second round audition process will be done by the division chairpersons to each district director soon after the first Saturday of October**

### **~~Payments for Second Round Audition~~**

~~District directors will be responsible for paying their district's second round audition fees to the band and choral division chairpersons via check on or before the October L.M.E.A. meeting on the first Saturday of October~~

~~No credit card fees will be accepted~~

Passed

- All State Quota – Jim Trant 2<sup>nd</sup> by Michelle Deslattes  
**PASSED (WILL BE PART OF AN AUGUST ZOOM MEETING FOR PASSING TWICE.)**  
Quotas by Instrument or Voice per District

### Instrumental:

- 7 Flutes (3 alternates)
- 3 Oboes (1 alternate)
- 3 Bassoons (1 alternate)
- 9 Bb Clarinets (4 alternates)
- 3 Bass Clarinets (1 alternate)
- 2 Contra Clarinet (1 alternate)
- 6 Alto Saxes (2 alternates)
- 3 Tenor Saxes (1 alternate)
- 2 Baritone Saxes (1 alternate)
- 7 Trumpets (3 alternates)
- 6 French Horns (3 alternates)
- 5 Trombones (3 alternates)
- 2 Bass Trombone – see “Clarification on Bass Trombone Audition” (1 alternate) • 5 Euphoniums (2 alternates)
- 6 Tubas (2 alternates)
- 6 Percussionists (2 alternates)

\$15.00 per auditioner = \$10,125

75 slots if all are filled (Previously 45 slots)

### Choral

- 8 Soprano I
- 8 Soprano II
- 8 Alto I

- 8 Alto II
- 8 Tenor I
- 8 Tenor II
- 8 Bass I
- 8 Bass II

(3 alternates per voice)

**\$15.00 per auditioner = \$8,640**

**64 slots if all are filled (Previously 40 slots)**

**FAILED**

➤ Proposed band sight reading level change AAA, AAAA –  
Ronnie Gleason 2<sup>ND</sup> JESSICA FAIN

Amendment – Brett Babineaux – 2<sup>nd</sup> Michelle Deslattes

Have someone compose music for the Level 5, so that there will be music for the level 6 to read at state assessment.

DISCUSSION:

AMENDMENT WITHDRAWN: CALL FOR QUESTION:

**L.M.E.A. Instrumental Large Ensemble Sight Reading Requirement**

**Present sight reading level requirements:**

**Classification U.I.L. Sight-Reading Level**

Grades 4-7	Piece easier than UIL Level I
8A, 8B, 8C	Level I
9A, 9B, 9C, B	Level II
A	Level III
AA	Level IV
<b>AAA, AAAA</b>	<b>Level V</b>
<b>AAA, AAAA Wind Ensemble</b>	<b>Level VI</b>

<b>2nd Groups (Training Groups)</b>	<b>Two levels below first group</b>
<b>3rd Groups</b>	<b>One level below second group</b>
<b>Wind Ensembles Class D, F, and G</b>	<b>One level higher than first group See information under <u>classification</u></b>

**Proposed sight reading level requirements:**

<u>Classification</u>	<u>U.I.L. Sight-Reading Level</u>
<b>Grades 4-7</b>	<b>Piece easier than UIL Level I</b>
<b>8A, 8B, 8C</b>	<b>Level I</b>
<b>9A, 9B, 9C, B</b>	<b>Level II</b>
<b>A</b>	<b>Level III</b>
<b>AA</b>	<b>Level IV</b>
<b>AAA</b>	<b>Level V</b>
<b>AAAA</b>	<b>Level VI</b>
<b>AAAA Wind Ensemble</b>	<b>Piece harder Than UIL VI</b>
<b>2nd Groups (Training Groups)</b>	<b>Two levels below first group</b>
<b>3rd Groups</b>	<b>One level below second group</b>
<b>Wind Ensembles</b>	<b>One level higher than first group</b>

Class D, F, and G	See information under <u>classification</u>
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---The change is for AAAA bands.

---AAAA bands will now sight read the UIL Level 6 piece.

---AAAA Wind Ensembles will now sight read a piece harder than the UIL Level 6 chosen by the Band Division chairperson.

---If needed, this piece will be chosen after the UIL Level 6 is seen to select a harder piece. ---This piece could be a UIL Level 6 piece from previous years if it is deemed harder than the current year’s Level 6 piece.

---The yellow highlighted cells in the table are the proposed amendments to the requirements.

➤ Class D revision – Aleisa Hudlow SECOND BY BRETT BABINEAUX ... DISCUSSION: **FAILED**

**FAILED**

#### A Move To

#### Redefine “Class D” Classification of LMEA Large Ensemble Instrumental Performance Assessment

On Behalf of the LMEA Council for Diversity, Equity, and Inclusion, I move to revise the description of “CLASS D” for large Instrumental Ensembles, as defined in the current LMEA Handbook, to the following, as supported by the attached considerations and/or elements:

“Class D: 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 LMEA Board of Directors for consideration. The director, and or district director, will present the facts and circumstances prompting such a request to a committee, comprised of the LMEA President, the appropriate Division Chair, District Director and DEI chair. The committee must meet before or during the Annual LMEA Conference. The Division Chair will notify the petitioning director within in 7 calendar days after the conclusion of the Committee’s meeting.

Upon attaining Class D status, the group may enter the Class D Performance Evaluation event, during which time the director and ensemble shall participate in an LMEA sanctioned “Mentorship Program. The Director must complete and submit the Class D High School Intake Survey, along with all other necessary registration documents.

The specific “Class D High School Performance Evaluation” form and accompanying rubric will be utilized. When the group achieves “enrollment-based” classification, the LMEA/LMAA forms and rubrics will then be used for adjudication.

Once the given ensemble has achieved Division I (Superior) rating, the group will advance one level in classification. They will then have the option to remain in that classification, until they achieve a superior rating, where they will then advance to “on level” status.

In the event that a Division I (Superior) rating has not yet been achieved, the ensemble will remain in Class D, with continuance of Mentorship and Monitoring.

Be it noted that the purposes and intents of Class D are to promote Diversity, Equity, and Inclusion of LMEA Adjudicated Performance Events while aiding in the **Advancement** of, **Advocating** on the behalf of, and **Assisting** in the growth of students, directors, and music education in the school curriculum and culture.

**SCOTTY WILL FORM A COMMITTEE TO HASH OUT THE DETAILS OF CLASS D ADJUDICATION AND SHEETS FOR ASSESSMENT.**

- **JESSICA FAIN WILL CHAIR THE COMMITTEE CLASSIFICATION**
- **ANOTHER COMMITTEE FOR CLASS D DISCUSSION**

➤ Conference move 2025 – Lee Hicks

**Proposal: Moving the LMEA Professional Development Conference to New Orleans**

Research/Proposing group includes:

Lee Hicks, Jessica Fain, Joshua Stearman, Brett Babineaux, Scotty Walker



Proposing to move the LMEA Professional Development Conference to the Hilton New Orleans-Riverside beginning in January 2025, the week prior to the Martin Luther King Holiday.

Conference dates would be as follows:

January 16 - 19, 2025

January 15 - 18, 2026

January 14 - 17, 2027, etc...

The conferences in 2021, 2022, and 2023 would remain in Baton Rouge at the Crowne Plaza to fulfill contracts that have already been signed.

Pros:

- Allows us the ability to have all of the divisions (Vocal/Band/Orchestra/Jazz/Elementary) in the building at the same time.
- This will allow for more conference growth to provide an even more well-rounded experience for our membership.
- Provides the ability to add multiple junior high, middle school, and elementary honor groups.
  - These added ensembles would increase the number of student participants and parents attending the conference, increasing our room block, and helping manage the costs.
  - Adding elementary, middle school, and junior high groups will engage more teachers to attend the conference and, hopefully, to get more involved with LMEA.
  - Provides enough rehearsal space to rehearse ALL of the honor groups at the same time.
  - Potential to utilize world-class performance spaces (St. Louis Cathedral, Orpheum Theater, etc.)
  - Potential to offer more collegiate, military, and professional concerts.
  - Provides more clinic rooms than we currently have at the Crowne Plaza.
- Would allow LMEA to host keynote speakers and general meetings with all attendees.
  - Could also host a meeting/luncheon with superintendents, school administrators, and other stakeholders.
  - Will be attractive to conductors, clinicians, and vendors who would like to come to New Orleans.
  - Offers much larger exhibit areas, separate from any rehearsal spaces.
    - Increasing revenue from exhibitors

- Would not take away from educators' Thanksgiving vacation time, thereby increasing attendance from music educators in Louisiana, and possibly elsewhere.
- Would not interfere with marching band/football season. (i.e. high school football playoff games, LSU games in Baton Rouge, etc.)
  - Would not compete with ACDA conference, which is currently in late October/early November

Cons:

- It will cost more.
  - We are asking the Hilton representatives to work within our proposed budget of \$150 per night.
  - Parking cost.
    - We will negotiate parking prices for our attendees
- Meals.
  - A meal plan is being discussed for students and directors to remain in the hotel if they prefer to not leave the building. For any additional meals, directors and students will be able to eat in the Riverwalk--which connects to the Hilton--or they can go outside of the hotel to one of the many outstanding restaurants within walking distance in the city of New Orleans.

- Conference Chair and Webmaster Evaluation – Scotty Walker - *Scotty will be sending our surveys for the board to complete.*
- Required LMAA Adjudicators for Large Ensemble Assessment – Ronnie Gleason. Motion that two (2) judges shall be selected from the recommended list of LMAA approved judges for stage.

**Passed**

DISCUSSION – is there going to be a mileage concern? Call for question: First vote – if passed there will be another vote in November. Vote: 9 for 5 against – passes.

**Passed**

- **All State Guitar Ensemble – Brett Babineaux**

In new business, a formal motion to realize the Louisiana All-State Guitar Ensemble for the 2021 Conference in November will be made. The

following information is the prospective audition process and materials. I have included my research and sources in coming up with this material.

**Research:** In creating audition materials and processes for this proposal, research was conducted by looking at audition requirements from different states. Three states used as guiding principles, South Carolina, created in 2017; New Mexico, and a long-established and highly competitive audition process in Florida. All three had similar audition components. The attached document of audition materials is the first set in what will become a 4 year cycle of materials.

<b>South Carolina</b>	<b>New Mexico</b>	<b>Florida</b>
No Scales	2 Scales	2 Scales
No Solo Etude	Solo Etude	Solo Etude
<b>Sight-reading</b> No sight-reading	<b>Sight-reading</b> Each student will be asked to sight read a 16 measures exercise (no difficulty level listed)	<b>Sight-reading</b> One 8-16 measure passage will be presented at the audition; 30 seconds will be given to visually study the piece (no playing); auditioner will be given one opportunity to perform the passage. The passage will likely be in an upper position, have a key signature and accidentals, have a variety of rhythms, and contain dynamic and other musical markings.
Ensemble excerpts from the repertoire to be performed	No Ensemble excerpts	Ensemble excerpts Not clear if they are from the repertoire to be performed

In looking at the varying level of requirements, I believe that the material types for the Florida audition are appropriate. However, the level is too difficult for a beginning All-State Ensemble. The ensemble difficulty for South Carolina, a recently formed division, is more appropriate. I have discussed

ensemble difficulty with Richard Paz, the head of New Mexico All-State Guitar, and he is working to find additional ensemble excerpts for future auditions based on my preliminary descriptions of perceived guitar abilities in the state of Louisiana.

In addition to the aforementioned state solo etude selections, I consulted the Austin Classical Guitar Education website. Their solo etudes are from the Texas UIL Solo Levels. Texas has many high-level guitarists and guitar ensembles. I have selected an etude that is less advanced than the Texas UIL Solos, the New Mexico solos, and the Florida solos. However, the etude I have selected includes multiple musical voices. It would be challenging for students that do not take private guitar lessons but still a feasible goal for students in the given time frame. As guitar education and All-State grows, the level of etude will increase in difficulty.

While South Carolina does not require sight-reading, it is important to educate guitarists to read. While many great pop/rock guitarists don't read, they also aren't learning multiple-part ensemble music. Since sight-reading is historically weak amongst guitar players, the level of difficulty of reading on the audition should be relegated to open position notes in C, G, or D or their parallel minor keys. The excerpt should be in simple meter with rhythms that aren't syncopated.

Since initial reading levels are focused on open position playing, the scales I have selected are common open position scales.

**Audition:** One Round

One round appears to be the standard across the country.

**Suggested Audition Process:** Taped Audition to be held in a central location in the student's district with a proctor in the room. The tapes would be evaluated by a guitar educator outside of the state. This impartial adjudicator would select the members of the ensemble.

**Sources:**

<https://cessig.wixsite.com/website> South Carolina All State

<https://fmea.org/programs/guitar/> Florida All-State

<https://www.nmmea.com/all-state/guitar-auditions/> New Mexico All-State

<https://www.austinclassicalguitar.org>

**Passed**

➤ Ready, Set, Geaux - 1 day conference proposal – Brett Babineaux 2<sup>ND</sup> BY GREG ODEN

### **“Ready, Set, Geaux!” Conference Proposal**

**Situation:** Many music educators start off each school year without professional development specifically for them.

**Proposed Solution:** Using WebinarJam and Zoom virtual platforms, educators in Louisiana and around the country will be able to experience and enjoy a 1 day professional development event to kick off the school year. Is it intended to inspire, educate, and equip all music educators and serve as an opportunity to feature all of our LMEA Divisions and Committees.

#### **Steps Involved:**

- Approve proposal
- Allow the Professional Development Committee Chair and Committee to finalize presenters and schedule
- Work with board members to set up advertising, virtual platform links, program, registration

#### **Potential Obstacles:**

- Cost options
- Available and willing helpers on day of the event

Mock Draft: (Mock draft in paper report)

**Saturday, August 7th**

<b>Registrants</b>	Goal = 100
<b>Budget</b>	\$200 per designated presenter
	\$600 total
<b>Registration Fee</b>	\$20 per active or retired teacher (regardless of membership) 50@\$20 = \$1000 75@\$20 = \$1500 etc.
	\$10 for college students

	Parish Inservice Rate = \$15/person
	Free = Presenters and helpers

Group Fee = 10+ @ \$15 per person

**Partnerships and Sponsors** US Army Band, NAFME, Conn-Selmer, Music for All, CMA

**Passed**

MOTION TO ACCEPT BOTH ADMINISTRATORS OF THE YEAR BY JIM TRANT – 2<sup>ND</sup> BY MICHELLE DESLATTES.

(Scotty sent out resumes for both candidates)

- Martin Guillory – Oak Park Middle, Lake Charles
- Mike Lombas – Assistant Superintendent Evangeline Parish Schools

President Scotty Walker reminded the board of upcoming deadlines for LMEA awards:

- Outstanding Young Director
- Robert Wilhite
- Barbara Butler

## **XII. Adjournment**