

The Louisiana Musician

"The Official Journal of the Louisiana Music Educators Association"



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- October 28** **Classic on the Cane Marching Band Contest**
- October 31** **NNSO Halloween Pops Concert**
- November 2** **Wind Symphony Concert**
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- November 6** **Percussion Ensemble Concert**
- November 7** **Chamber Choir and Lyrica Concert**
- November 12** **Jazz Orchestra Concert**
- November 9** **Chamber Winds Performance**
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From the Editor's desk Carolyn Herrington



Wow – time is flying!!

It seems like yesterday – we were starting school, and when you read this – the first 9 weeks are already behind us! I want to challenge you to take time in your day to:

- Give a “REAL” positive comment to one student per class.
You never know what a day may hold for them and how simple positive words will carry them.
- Make a “sticky note” to encourage yourself – My personal “note to self” today was – “God is enough – HE has given you what you need”.
- Let your loved ones know how much they mean to you.

A wise person once told me that you should only use 3 main points, after that point our listening “sponge” is full ... so I hope these are helpful to you today.

I am super excited about conference 2023 – Brett Babineaux has done a terrific job of lining up outstanding clinics for you to recharge your battery, the Division Chairs have secured wonderful clinicians for our students, Josh Stearman has an exhibit hall full of vendors! EXCITED to see YOU this November.

Rest by Pat Deaville

Many goals and objectives. Exist inside our minds.

We focus. Obsess. Drive and push. Yet over time, do find.

We must create a balance. To pass, all of life's tests.

High standards and hard work needed. But also, we must rest.

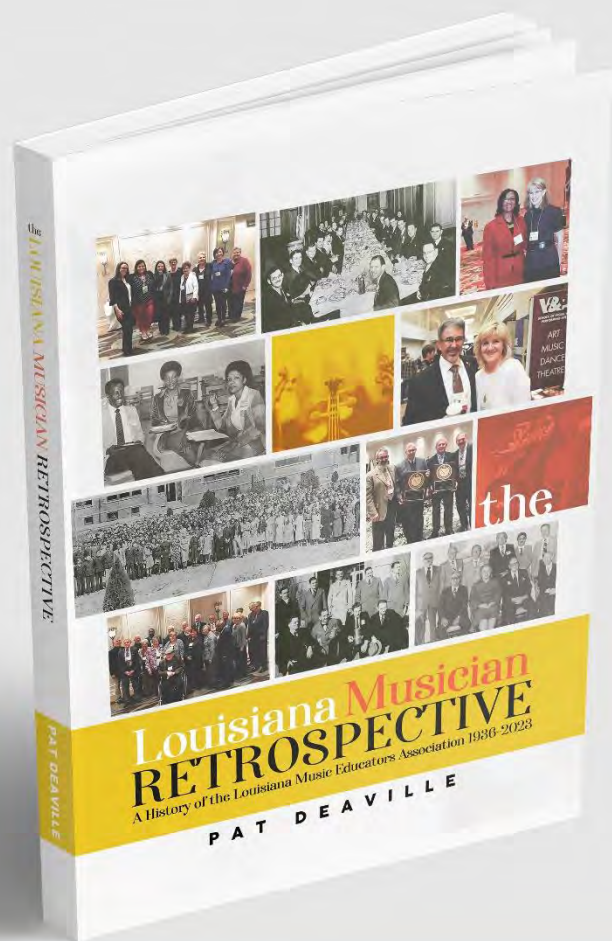
There does arrive a moment. When work defeats your cause.

You must accept, there is a point. When you just have to pause.

It's vital to gain control, over our racing minds.

In order to sustain success. Step back. Relax. Unwind.

Mr. Deaville will be available throughout conference to sign copies of "The Louisiana Musician Retrospective" - he will also be presenting a clinic on Saturday November 18th at 1:00pm in the "Mississippi Delta" room.



Introducing a
NEW Publication
the
Louisiana
Musician
Retrospective

by **PAT DEAVILLE**

A History of the Louisiana Music
Educators Association 1936-2023

Books Available from the Author

PAT DEAVILLE | P.O. Box 6294, Lake Charles, LA 70606 | pdeaville3@gmail.com

About the Author

Pat Deaville served as an award winning band director for twenty years, then left the rehearsal hall for a twenty-year administrative career, becoming the Supervisor of Music and the Director of Curriculum and Instruction for Calcasieu Parish. He was inducted into the LMEA Hall of Fame and honored with the *Distinguished Legacy Award*. Mr. Deaville's involvement with the LMEA included a thirty-four-year tenure on the Board of Directors with eight years as a District Director, twenty-five years as Chairman of the Professional Development Conference, and twenty-eight years as Editor of The Louisiana Musician.



P.O. Box 6294 Lake Charles, LA 70606

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From the President *Brett Babineaux*

Happy Fall everyone! I would like to encourage you to be with us for the 2023 Louisiana Music Educators Association Professional Development Conference and All-State Activities. It is always a wonderful opportunity to learn from inspiring clinics, hear wonderful performances, and renew relationships with our fellow music educators. LMEA continues to do our best to serve you for the advancement of music education.



You will find a wide variety of clinics available from each division. I encourage you to experience our All-State rehearsals and concerts from some of the finest student musicians in our state led by nationally-known clinicians. We always enjoy and are elated to have our Louisiana universities perform for us. We are excited to have the combined Louisiana and Mississippi National Guard Musicians with us this weekend for a performance. Our exhibit hall will feature many of your favorite vendors and well as some exciting new ones.

We are indebted to our collegiate and business exhibits that grace our hallways and exhibit halls each year. We hope you will all consider helping us to **CELEBRATE MUSIC** for our annual convention.

From the President-Elect *Lee Hicks*

Hello Colleagues!

Can you believe it's almost time for our annual conference? The school year is flying by and we will now have an opportunity to slow down, even if it is brief, to enjoy an incredibly diverse list of clinics, workshops, and events at this year's conference. As music educators we are continuously making a difference in the lives of others by sharing our passion for music with our students, their families, and our communities. The LMEA Professional Development Conference is a time for YOU to take care of YOURSELF! It is a time to enjoy some of the amazing offerings at the conference, to get re-energized to continue, and improve, the impact you make in the lives of others, and to enjoy some community and discussion with other music educators.



I look forward to discussing music in our schools with friends and colleagues during the conference. I am especially interested to hear your thoughts on the future of LMEA and what we can do to better serve our membership throughout the school year. YOUR voice is very important to us and we want to know how we can improve OUR organization for the benefit of ALL music educators in Louisiana. To improve our organization, and develop a larger community of music educators, we must work together to advocate for music in every school and every community. Let's work together and begin our dialogue to expand the vision of what LMEA can bring to our music education community as a whole.

SEE YOU AT THE CONFERENCE!!!

Reports from Executive Board

From the Past President/Executive Director *Scotty Walker*



As I begin my new role as Executive Director, I pause to reflect on what this organization has meant to music education in Louisiana. Thanks to Pat Deaville and his new book, we learn about our founders' shared vision and how it has been our guiding principle from the beginning. You are all a part of that legacy, and I am eternally grateful. Our board consists of individuals excited to bring positive, life-changing experiences for its members and the students of Louisiana. It is a transparent board that genuinely cares to provide the most beneficial experience for everyone. Indeed, at the top of the list of new experiences for LMEA will be the conference move to New Orleans in 2025. Additionally, there are many services available to you and your students. Please take advantage of the many opportunities available through LMEA, lmeamusic.org, and the National Association for Music Education, [Membership - NafME](http://Membership-NafME). When attending the National Assembly in June, I had the opportunity to sit and talk with many Executive Directors from other states. Most, including the National Association, are experiencing financial hardships. To help alleviate the deficit, Nafme has decided to increase its membership dues by \$2. Although many are experiencing these challenges, I'm happy to report that LMEA is financially sound. Since the pandemic, the board has been working diligently to maintain the high level of service our membership has come to expect and increase the experiences our members deserve. Changes were made to help ease the financial burden. You now receive the Louisiana Musician via email, and many board meetings have gone virtual. You will see the report, which includes the adopted budget for 2023-24 and the financial information from 2021-22 and 2022-23. We expect to run into a deficit this year. However, the board feels confident that the extra programs offered will help to offset anticipated expenditures. Best to you, your family, and your students. I look forward to seeing you at conference.

(FINANCIAL REPORT ON PAGE 7)

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END OF YEAR FINANCIAL REPORT 2022-23

BUDGET 2023-24

REVENUE	BUDGET FOR 2023-24	REVENUE 2022-23	REVENUE 2021-22
General Revenue:			
Membership Dues (NAfME/LMEA)	\$ 15,000.00	\$ 14,247.00	\$ 12,717.00
Donations (Unrestricted)		\$ 53.90	\$ -
Communication (Magazine, Newsletter, Website)	\$ 2,500.00	\$ 2,279.84	\$ 4,020.30
General Revenue Subtotal:	\$ 17,500.00	\$ 16,580.74	\$ 12,717.00
Program Revenue: (see program details below)			
Advocacy (Restricted Grants or Revenue)	\$ -	\$ 4,000.00	\$ 4,200.00
All State (Auditions, Events)	\$ 55,000.00	\$ 53,078.80	\$ 52,859.70
Assessments	\$ 40,000.00	\$ 36,507.96	\$ 25,185.99
District: Large Ensemble, Solo and Small Ensemble			
Standard of Excellence Awards, State Solo Assessment			
Professional Development	\$ 44,000.00	\$ 42,140.96	\$ 35,267.50
Conference, Webinars			
NOLA Conference		\$ -	\$ -
Program Revenue Subtotal:	\$ 139,000.00	\$ 135,727.72	\$ 117,513.19
REVENUE TOTAL	\$ 156,500.00	\$ 152,308.46	\$ 130,230.19

EXPENSES	BUDGET FOR 2023-24	EXPENSES FOR 2022-23	EXPENSES FOR 2021-22
Supportive Services:			
Office (Office Supplies, Postage, Other)	\$ 400.00	\$ 418.15	\$ 578.51
Web Services (Google, WebinarJam, Zoom)	\$ 400.00	\$ 396.45	\$ 1,358.99
Communication (Magazine, Newsletter, Website)	\$ 500.00	\$ 1,716.79	\$ 371.11
Awards - Members, Schools, Hall of Fame	\$ 2,000.00	\$ 1,970.30	\$ 1,132.72
Bank Fees (Credit Card, Bank)	\$ 360.00	\$ 360.00	\$ 360.00
Board Meetings	\$ 10,000.00	\$ 10,427.35	\$ 9,471.56
Salaries	\$ 42,000.00	\$ 29,000.00	\$ 22,000.00
Employer Share - Social Security, Medicare	\$ 3,215.00	\$ 1,951.23	\$ 1,677.14
Professional Services - Accountant, Legal	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00
Professional Service - Insurance (Bonding)	\$ 2,000.00	\$ -	\$ -
Supportive Services Subtotal:	\$ 62,875.00	\$ 48,240.27	\$ 38,950.03
Program Services: (see program details below)			
Advocacy	\$ 4,929.59	\$ 2,070.41	\$ 4,223.41
All State (Auditions, Events)	\$ 53,000.00	\$ 52,886.93	\$ 44,278.95
Assessments	\$ 10,000.00	\$ 8,862.44	\$ 10,119.07
District: Large Ensemble, Solo and Small Ensemble			
Standard of Excellence Awards, State Solo Assessment			
Professional Development			
Conference	\$ 30,000.00	\$ 28,292.43	\$ 29,275.99
NOLA Conference (2025)	\$ -	\$ 10,033.62	\$ -
Program Services Subtotal:	\$ 97,929.59	\$ 102,145.83	\$ 87,897.42
EXPENSES TOTAL:	\$ 160,804.59	\$ 150,386.10	\$ 126,847.45
TOTAL	\$ (4,304.59)	\$ 1,922.36	\$ 3,382.74

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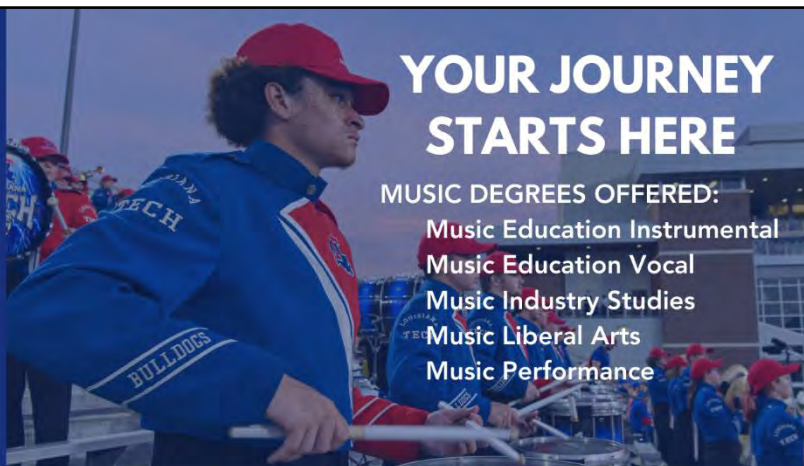
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Five-Note Morphing: a Path to Improv Success

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Improvisation by key centers, by blues scale, or via the ability to play any note convincingly over any chord are always options. Here I explore a fourth avenue: being literal with each chord change, responding with chromatic decisions that conform to the symbol of the moment.

If you're a more experienced improviser, questions may arise in your head: "Can I *really* play on the chord changes? Or do my lines stop every time I play a color-tone?" If you're less-experienced: "Am I ready to go beyond scale-steps 1, 3, 5, and 7 and *hear* 9, 11, and 13? Or do I run from them?"

Jazz education for less-experienced improvisation-levels tends to focus on requiring mastery of full scales. Yet:

- Students learning entire scales tend to gravitate to the root of every new chord as they improvise, not exploring the rest of the scale as much.
- Many of the lyrical melody lines of "standard tune" composers—and even the improvisational solo lines of the jazz masters—aren't built of eight or nine pitches: many have only four or five notes.

So if great, lyrical lines can be constructed from just a few notes, why not focus for a while on mastering *half*-scales that originate from a single pitch-name throughout the piece, adjusting chromatically as needed to address the shifting harmonies? I call this "Five-Note Morphing" and have found it to be the single best indicator as to whether a student—or I—can successfully "make the changes" while improvising over a given tune.

This approach is as effective or more so for vocal improvisers and for developed classical musicians, yet it is very different from learning scales from each chord-root. And it's just as relevant for advanced improvisors on very challenging chord changes: you'll be forced to address the chords and related scale-steps in ways you might otherwise avoid. I call it "the great lie-detector" because if you've been faking your way through the chord changes, you'll hit a full-stop quickly in this exercise.

Variables

Recognition of a given chord's third and seventh is critical. But decisions as to whether to proceed through a natural ninth or a flatted one, or a natural fifth or a raised one, are up to you. What does the flavor of the melody of the tune at that point suggest? Do you wish to reinforce or defy that? An initial approach can often be to shift as little as possible from the preceding or following chord's key-center, as that will minimize mental interruption to the improviser and thus potentially maximize your lyricism as the chords move by (as in my book [*Cutting the Changes: Jazz Improvisation via Key Centers*](#)).

Where you start your five-note pattern is also up to you. Regardless, you'll end up covering *all* the letter-names of the scale, as **part one** of the exercise is to perform a five-note scale up and down; **part two** is to start on the fifth note of that exercise and begin a new five-note pattern from there, thus covering a total of a ninth.

You can then explore starting the exercise from any scale-step of your choice; and you'll never lose one of the most important elements of the drill: whereas in improv-practice it's easy to avoid certain tones, in Five-Note Morphing you have to address *every* letter-name. By doing so, you'll get your ear attuned to 11ths, 13ths, and altered 5ths and 9ths that you likely would otherwise have avoided for as long as possible—and which would have caused you to doubt your solo-line even when hitting a very "tasty," *correct* note!

If you're new to swing, first perform these in even-eighth bossa nova style. But eventually you have to perform them in swing; do so at as slow a tempo as you need to be accurate. You'll find repeats here to "vamp" the drill, plus the occasional passing-tone to facilitate a repeat. If you're an instrumentalist, *singing* these exercises will benefit you greatly, placing the sounds in your mind's ear before you reach them on your instrument.

My final advice: though I am providing you written examples for pedagogical purposes, I strongly encourage you to teach this approach strictly *by ear*, at least for blues and simpler chord progressions. You and your students

will then develop aural recognition of the darker and lighter tonal colors associated with shifting chords—invaluable!

A Minor Blues

I have great results starting with A minor blues: see why in **Ex. 1A**!

EX. 1A: A MINOR BLUES, STARTING ON E

1 **Amin7**
AEOLIAN, OR COULD USE F# (13 OF CHORD)

5 **Dmin7** **Amin7**

9 **F7** **E7** **Amin7** **E7 (V CHORD OPTIONAL)**
LYDIAN-MIX, OR COULD USE Bb ALMOST E ALTERED, OR COULD USE G#

Comping aside, this path of **Ex. 1A** is so easy for middle-school soloists that often I'll teach measures 1 and 9, then simply tell them to watch for my “thumbs-down” signal in bar 9 and “thumbs-up” in bar 10 as they either play the exercise or solo within the five notes.

Ex. 1B is a bit more challenging in mm. 10 and 12—but doable with just a bit of practice!

EX. 1B: A MINOR BLUES, STARTING ON A

1 **Amin7**

5 **Dmin7** **Amin7**

9 **F7** **E7** **Amin7** **E7 (V CHORD OPTIONAL)**
LYDIAN-MIX, OR COULD USE Bb G# = Ab, OR COULD START ON Bb (#11 OF CHORD)

You can still teach it by ear, then remind students in real-time by calling out or using flash cards. Remember: the final V-chord is optional!

F Basic Blues

Comping aside, for a basic F blues the first 8 bars of **Ex. 2A** are identical; so I can even use a “thumbs-up” in mm. 9 and 12, plus a “thumbs-down” in mm. 11 and 1, to cue the E natural or Eb. I can point out later our use of C minor and major scales. And now we have Lydian-Mixolydian in a different measure!

EX. 2A: F BASIC BLUES, STARTING ON C

Ex. 2B is of similar difficulty. And I can point out later our use of F major and F minor scales—perhaps even E half-diminished (still F major), if that won't confuse the participant(s).

EX. 2B: F BASIC BLUES, STARTING ON F

Bb Rhythm Changes

Comping aside, you can solo over the A sections of “rhythm changes” (based on the chords to Gershwin’s “I Got Rhythm”) entirely with the Bb major (Ionian) or Bb dominant (Mixolydian) scale, as well as the blues scale. So let’s focus on the bridge, which changes to three other keys before returning in its last two bars to the home key of Bb. Ex. 3A shows minimal pitch-shifts are needed.

EX. 3A: Bb RHYTHM CHANGES, BRIDGE, STARTING ON A

Again, you can hold two, one, or no fingers up to signal the number of accidentals needed at a given point. Sometimes I use flash-cards that simultaneously show the number of accidentals needed in the keys of most band instrumentation: C, B \flat , E \flat , and F concert!

Ex. 3B requires a shift every two bars, from G, C, F, to B \flat , also possible with flash-cards.

EX. 3B: B \flat RHYTHM CHANGES, BRIDGE, STARTING ON E

Standard Tune: “Satin Doll”

Let’s look at a “standard tune,” which can be more complex. Ex. 4A addresses the four key centers that appear in the initial A section of “Satin Doll”: C, D, G, and G \flat (or in part, D \flat). This illustrates how important it is across the two iterations of the exercise to negotiate each pitch (that you might otherwise easily avoid if only improvising during practice).

Both Ex. 4A and Ex. 4B require a small leap from the end of m. 6 to the beginning of m. 7—but to either the fifth or first scale-degree of the key; so they’re quite doable with a little practice.

EX. 4A: SATIN DOLL, A SECTION, STARTING ON C

After the drills, invite the students to solo using just *half-scales* with the *same* letter names.

EX. 4B: SATIN DOLL, A SECTION, STARTING ON G

Variations on Morphing

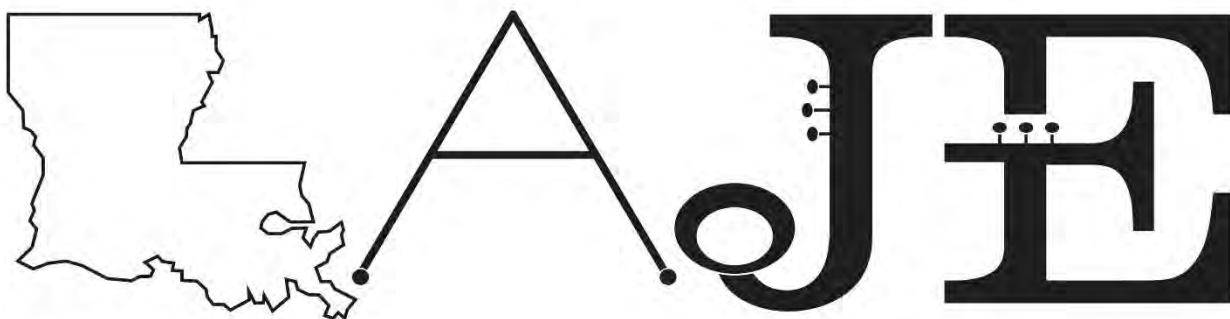
The preceding examples carry the same five notes throughout a measure. But you can adapt Five-Note Morphing to a harmonic rhythm of half-notes (shifting to the new scale in the second half of the bar) or of quarter notes blues and standards: as long as you proceed up five notes and down five notes (if in 4/4), you'll be forced to address the chords and related scales in ways you might otherwise avoid. Once achieved, you'll be confident that you can play any pitch-name over any chord.

Download C Treble, C Bass, Bb, Eb, and F versions of these musical examples, plus mp3 rhythm-section play-along accompaniment, within the online version of this article archived at www.garciamusic.com/educator/articles/five.note.morphing.html.

This article is copyright 2021, 2023 by Antonio J. García and originally was published in Down Beat, Vol. 89, No. 4, April 2022. Find more of his articles at <https://www.garciamusic.com/educator/articles/articles.html>.



Trombonist, vocalist, composer, and Professor Emeritus **Antonio García** is the former director of jazz studies at Virginia Commonwealth University and recently relocated to his native New Orleans. He is Secretary of The Midwest Clinic and past Associate Jazz Editor of the **International Trombone Association Journal**. His newest book, **Jazz Improvisation: Practical Approaches to Grading** (Meredith Music), explores improv-course objectives and grading. His book with play-along CD, **Cutting the Changes: Jazz Improvisation via Key Centers** (Kjos Music) offers musicians of all ages standard-tune improv opportunities using only their major scales. Tony's latest commission was performed by the Orpheus Chamber Orchestra in Carnegie Hall in October 2023. E-mail him at ajgarcia@vcu.edu; visit his website at <https://www.garciamusic.com/>.





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Crowne Plaza, Baton Rouge

2023 CONFERENCE REGISTRATION:

Directors **with All-State members** MUST register for the 2023 Conference by November 1, 2023.

*To register at the member price, you will need your LMEA membership number and expiration date.

LMEA members* (after November 1)	\$80
Non-LMEA members	\$95
College/University Students	\$20
Administrators	Free
Retired	Free
Elected Board Members*	Free
1st year Mentees**	Free

* To register at the member price, you will need your LMEA membership number and expiration date.

** LMEA members who were accepted into the Mentorship Program as a mentee by October 31, 2023 are eligible for a free conference register for their first year in the program. This form will require your LMEA membership number and expiration date.

2023 CONFERENCE LETTER TO SCHOOL ADMINISTRATORS: Teachers needing a letter of description and support for their administration should download the [Letter to School Administrators](#).

2023 CONFERENCE SCHEDULE, PRESENTERS, AWARD WINNERS

2023 CONFERENCE SCHEDULE (with abstracts) – The tentative schedule has been posted. A final program will be available in a few weeks.

2023 SESSION PRESENTERS' BIOS

2023 GRADUATE STUDENT RESEARCH SHOWCASE

2023 LMEA RESEARCH SESSIONS

MEET THE 2023 AWARD WINNERS

2023 FEATURED UNIVERSITY PERFORMANCES

HOTEL INFORMATION:

The conference hotel is the Crowne Plaza Executive Center, 4728 Constitution Ave., Baton Rouge.

Some rehearsals and sessions are held at the Embassy Suites, 4914 Constitution Ave, Baton Rouge.

A Different Prism for School Excellence

by Pat Deaville, *Former Director of High School Curriculum and Instruction with Calcasieu Parish Schools (2000-2014)*

In recent years, we have been continually bombarded with rhetoric about schools, focusing on standardized test scores, letter grades for schools, school choice, vouchers, censorship, parental rights, and the potential abuse of artificial intelligence in the school setting. But for just one moment, I would like the readers to examine our schools, teachers, and administrators through a different prism.

I was a music teacher for the first twenty years of my career. Then, I served in school and district-level administration for the next twenty-plus years.

As a music teacher, I worked to engage as many students as possible in a wide variety of learning opportunities (Quantity). Then, I established high standards of instruction, literature, and student performance (Quality) while promoting a supportive atmosphere where all students helped one another achieve their maximum potential (Community).

Later, as a school and district administrator, I wanted my school(s) to promote a wide range of programs that would address the diverse needs of the whole student population (Quantity), then establish high standards of instruction, curriculum, and student performance (Quality), while promoting an atmosphere in which all the various programs within the school supported and enhanced one another (Community).

I always asked two questions as a music teacher (to my students) and as an administrator (to my staff and fellow leaders).

The first question was about Goal Setting: “How good do you want to be?” The second question was about Commitment: “What are you willing to do to achieve those goals?” Goal Setting is a mental process. In contrast, Commitment is an action process.

When I was an administrator, I sincerely believed in setting lofty goals and committing my time, efforts, and resources to academics, the fine arts, athletics, and the industrial arts (including agriculture). I knew if we could obtain excellence in all these programs while linking them in a supportive and complementary manner, we would have an exemplary school and top-flight school district.



Katrice C. LaCour
Louisiana Music Educators Association
HALL OF FAME
Induction November 18, 2023



Katrice LaCour was born March 13, 1966, in Chicago Illinois to Rainey and Nazy LaCour. His teaching career covers twenty years in Natchitoches Parish. He earned his bachelor's degree in music education in 1991 from Grambling State University. His major instrument is the double bass with a minor on trumpet. He was an active member in the Grambling State University Tiger Marching Band, Grambling Orchestra, Ruston Civic Symphony, Grambling Jazz Ensemble, and a member of Kappa Kappa Psi honorary band fraternity.

His first position after obtaining his degree was Orchestra and Band Director at Campiti /Lakeview Jr/Sr High School in 1991/92 school year. Throughout his teaching career, LaCour remained active as a guest conductor, adjudicator, and clinician of numerous Honor Orchestras and Festivals. His ensembles have participated in numerous L.M.E.A. and National Festivals since 1991. Additionally, on numerous occasions he was a recipient of the Mayor's Award in Natchitoches Louisiana for his community service with the orchestra.

He currently is the Orchestra Director for the Northwestern State University Elementary/Middle Laboratory schools in Natchitoches Louisiana. In 2017 his middle school orchestra won Gold in the high school division at Festival Disney followed by a Performance at Carnegie Hall in 2019. That same year the Orchestra performed for Louisiana Governor John Bell Edwards. In 2014 he was elected Orchestra Division chairman for L.M.E.A. and has held that position for the past 10 years. During the 2022 – 2023 school year his orchestra would return to Disney and receive Best in Class and First Place overall. The same year He and the N.S.U. Middle Lab School Orchestra would be recognized for their accomplishments on the House and Senate Floor of the State Capitol with Senate Concurrent Resolution No 35 and 36.

Mr. LaCour also has an extensive performance career. He along with his brother Rainey LaCour performed in the U.S and abroad as a signed act for Entertainment America. Katrice entertained military troops performing USO and MWR tours in the United States and South Korea for 7 years. Between USO/MWR tours he was a guest entertainer for Royal Caribbean Cruise Lines. He toured the Eastern and Western Caribbean, Mexican Riviera, Hawaii, and Alaska. During this period, he entertained guests for Royal Caribbean covering a span of 150 cruises. In October 2020, he was inducted into the Folk Music Hall of Fame by Lieutenant Governor Billy Nungesser for his performance of French Creole Music on the accordion across the state of Louisiana and Texas.

Mike Sambola
Louisiana Association of Jazz Educators
HALL OF FAME
Induction November 19, 2023



Mr. Sambola is a graduate from Southeastern Louisiana University with a bachelor degree in Music Education. He has taught as an itinerant band director with the Baton Rouge diocese where he covered instrumental music from elementary through high school level. He is now a retired band director from Fontainebleau Jr. High School in St. Tammany Parish with 43 years of teaching experience where his bands have constantly received Superior Sweepstakes ratings at both the District and State levels. He is a lifetime member of the American Federation of Musicians Local 174-496 and has performed with artist such as Bob Hope, George Burns, Frank Sinatra Jr., Ray Charles, Martha Reeves and the Vandellas, The Spinners, Regis Philbin, Frankie Avalon, The Four Tops, The Temptations, Della Reese, The New Leviathan Oriental Foxtrot Orchestra, The John Mahoney Big Band, The WWII Museum's Victory Swing Orchestra, The Jay Zainey Orchestra and The Pat Barberot Orchestra. He still performs with other artists in the New Orleans, Baton Rouge and Gulf Coast areas.

LMEA Virtual Assessment

State Solo and Small Ensemble

LMEA is proud to present a virtual recital featuring some of the finest high school and middle school instrumentalists and vocalists in Louisiana. Performances will be selected from the entries submitted to the Virtual State Solo and Small Ensemble Festival. In 2023-24, the event has been expanded to include both solo and small ensemble performances. We are so proud of our music students. Take advantage of this opportunity to showcase their talents!

[LMEA Virtual State Solo Assessment](#)

Distinguished Legacy Award

Beginning in 2022, LMEA will announce recipients of the **Distinguished Legacy Award**. This award recognizes lifetime achievement. It is reserved for LMEA members with thirty or more years of distinguished service in support of the mission and goals of the Louisiana Music Educator Association. These goals include elevating character, advancing professional interest, and otherwise promoting the cause of music education in the State of Louisiana. No more than two LMEA members may be recognized within a calendar year.



Distinguished Legacy Award 2023

Tom D. Wafer

Tom Wafer, was a native of Ouachita Parish, graduated from Ouachita Parish High School in 1950 and earned bachelor's and master's degrees in music education from LSU.

To begin his teaching career, he returned to Ouachita Parish where he was band director in four elementary schools, then West Monroe Junior High, and then Ouachita Parish High School. After nine years in the Ouachita Parish Schools, he moved across town where, for six years, he was band director at Robert E. Lee Junior High, Sallie Humble Elementary and Lexington Elementary in the Monroe City

School System.

In 1970, Wafer returned to LSU to work on his doctorate. He served two years as a graduate assistant in the LSU Band Department, with responsibilities for charting the halftime shows of the LSU Tiger Band. He was then appointed as instructor of music at LSU, where, in addition to his charting duties, he taught four classes of music appreciation. Also, for two years, Wafer served as Assistant to the Dean of the LSU school of Music.

In December 1977, Wafer was appointed State Supervisor of Music Education in the Louisiana Department of Education. One of the accomplishments of Wafer's years at the Department of Education was the development of curriculum guides for elementary and secondary music education. He retired as State Supervisor of Music Education in July of 1986, completing a 31-year career in music education.

Tom Wafer was a member of the LMEA Board of Directors for twenty-five years, serving in such capacities as District Director, Editor of The Louisiana



Musician, State Advisor for Student MENC, and as State Supervisor of Music Education, an “ex officio” position on the LMEA Board. He also served LMEA as State Convention Chairman and State Festival Chairman.

Tom Wafer was inducted into the LMEA Hall of Fame in 1989. From 1993 through 2018 Tom served as Chairman of the LMEA Hall of Fame. In 2006 MENC honored him for 50 years of continual active membership and leadership in LMEA. In 1999 he also spearheaded the first compilation of LMEA Hall of Fame inductee resumes into a single document for preservation. He started the document with the initial inductee of Bob Gilmore (1982) and continued through the 1999 inductees (Mabel Smith, Michael Genevay, Lamar Robertson, and Mike Spears). Years later, Tom's compilation was expanded to include all the newer inductees. After he left the state department as supervisor of music, he worked for several Baton Rouge hotels (Holiday Inn at some point) and played a vital role in arranging hotel space for the LSU teams and their weekly rivals for home games. The LSU athletic department used him as their go-to guy in making these complicated reservations for visiting teams in the few Baton Rouge hotels that could handle these large teams with rooms, meals, and meeting space...along with the required security.

Tom D. Wafer will be remembered most fondly in his later years of service to LMEA for helping to hold down the registration table for the LMEA conference. Tom knew most everyone attending conference, and if he didn't know you – he was certain to get acquainted with you as you made your way through registration. LMEA lost our dear friend in March of 2020.



***Thank you,
Tom D. Wafer,
for 60 years of service to
Louisiana Music Educators Association.***



Tom D. Wafer Outstanding Administrator Award

***Michelle Chiasson, Principal
E.D. White Catholic High School
Thibodaux***

Michelle Chiasson, a 1986 graduate of E. D. White Catholic High School, earned a B.S. degree from LSU in 1989 and a M. Ed. degree from Nicholls State University. Michelle began her teaching career at Woodlawn High School and then moved to E.D. White Catholic High School in 1991 as an English and social studies teacher. During her 32 years at E. D. White, Mrs. Chiasson served as dance team moderator, Student Council moderator, Student Activities Director, Admissions Director and Academic Assistant Principal. Since 2011, she has served as Principal.

Michelle Chiasson was born to be an educator — a passion that is literally in her blood as a third-generation teacher. Chiasson said, “I have countless reasons to love the school that has been home to me and my family for over 38 years. As an administrator, I encounter Christ on a daily basis in the students and faculty, as I witness tremendous sacrifice and support from parents who want the very best for their children. I am blessed to call this amazing ministry my job.”



Tom D. Wafer Outstanding Administrator Award

***Debbie Dixon, Principal
Pine Wood Elementary
DeRidder***

Debbie Dixon has been an educator/administrator for 40 years in Beauregard Parish – she received both her Bachelors’ and Masters’ degrees from McNeese State University. In 1983, Ms. Dixon began her teaching career at K.R. Hanchey Elementary, moved to be the Guidance Counselor at East Beauregard High School, Guidance Counselor at DeRidder High School, Assistant Principal and Principal at DeRidder High School. She is currently the Principal at Pine Wood Elementary in DeRidder. She is married to Tom Dixon and has two daughters, Melissa and Amanda, and seven grandchildren.

Throughout her career in education, Miss Dixon has always been an avid supporter of the music programs in Beauregard Parish. She consistently ensures that the scheduling of the arts is a high priority. Her love for music and her enthusiasm for the students at her school to be involved has made a huge difference in the DeRidder schools.

Mrs. Dixon has always been a band fan. She chaperoned her first band trip when her daughter was a member of the DeRidder Junior High School Band under the direction of Carolyn Herrington. Her great joy now is to watch her granddaughter dance with the DeRidder High School Band under the direction of Aaron Theall. Even on her busiest day at DeRidder HS – she would make time to listen to rehearsals! Debbie Dixon creates ways to allow her music teachers to be the professional. Her door is always open, her greatest desire is to help her teachers and students succeed.



Tom D. Wafer Outstanding Administrator Award

***Dr. Grant Eloi
Superintendent
Natchitoches Parish Schools***

Dr. Grant Eloi is Superintendent of Natchitoches Parish Schools. He began his tenure in Natchitoches Parish on April 20th, 2020 a month after the beginning of the Covid-19 pandemic. He successfully navigated the pandemic, two hurricanes, one ice storm, all while transitioning the parish through massive cultural and strategic changes.

Dr. Eloi believes that educators today have to believe in equity, promote a growth mindset, and engage in empathic thinking in order to be successful. He believes that leadership and culture are extremely powerful tools to change the trajectory of students, schools, districts and ultimately our nation.

Dr. Eloi started his career as a social studies teacher at Pineville High School in Rapides parish where he also coached varsity boys Soccer. After six years in the classroom, he transitioned into the Assistant Principal role at PHS. After two and a half years he moved to the Louisiana Special School District where he was the Regional Coordinator of 5 Special School programs, providing education to some of the most disadvantaged students in the state of Louisiana.

Dr. Eloi has successfully improved the SPS of every school he has served at. While at Pineville High he helped move PHS from a “C” to an “A”. Later, while serving as Regional coordinator he increased the graduation rate at Renaissance Home for Youth and moved Pinecrest, a school for students with developmental disabilities, out of failing status. While in his current position, Dr. Eloi has overseen Natchitoches improve from a “C” to a “B” district and be recognized for the highest proficiency growth in the state. During his tenure the district has implemented the first pay raise for staff in over 14 years and been recognized as an “A” district for growth.

Dr. Eloi holds a Bachelors of Science in Secondary Education from Louisiana State University as well as a Masters in Educational Leadership from Northwestern State University and a Doctorate in Educational Leadership from the University of Louisiana at Lafayette.

Dr. Eloi’s greatest accomplishment is being husband to Lauren Eloi and father to Ella, Charlotte, and Percy. The Eloi’s reside in the city of Natchitoches where they enjoy everything the city has to offer. As a family they love to camp, boat, and collaboratively have a passion for all things Disney.



Tom D. Wafer Outstanding Administrator Award

***Toby Quarles
Music Supervisor
Caddo Parish***

Toby Quarles is a 1997 graduate of Northwestern State University where he received a Bachelors of Music Education. He has taught in both the public and private school settings and internationally for over 20 years. He received his Master's Degree in Educational Leadership and Supervision from LSUS. He currently serves as the Music Supervisor for Caddo Parish Public Schools. It is his joy and privilege to serve students, teachers, administrators, and parents in this role. Toby has been married for over 25 years and has three adult children who all pursue music in various capacities. In his free time, Toby enjoys fishing, hunting, and playing in the church orchestra with his wife and son. His future goals include continuing to promote music locally and in the state of Louisiana.



Outstanding Young Music Educator Award

***Molly Jones
Sulphur High School
Sulphur***

Molly Jones serves as the Choral Director at Sulphur High School in Sulphur, LA, where she directs the Beginning and Intermediate Treble Choirs, Tenor-Bass Choir, Mixed Choir, Advanced Treble Choir, Select Choir, and Swing Choir. She attended McNeese State University, graduating cum laude with a Bachelor of Vocal Music Education in 2017. She was named the District V Vocal Music Educators Association Teacher of the Year in 2022. She currently performs with several local ensembles, including BonaVox, Louisiana Vocal Arts Ensemble, and the Louisiana Choral Foundation. Her professional affiliations include LMEA, ACDA, Sigma Alpha Iota Professional Music Fraternity, and the Vocal Music Educators Association.



Outstanding Young Music Educator Award

Jess Lambert Northshore High School Band Slidell

Jess Lambert is in his third year as assistant band director at Northshore High, and fifth year overall following his time at Lutchter High School. Mr. Lambert is also the director of the Northshore High jazz band and helped curate the first annual Slidell Community Jazz Concert, combining both Northshore and Slidell High School jazz bands.

Mr. Lambert is a graduate of Southeastern Louisiana University where he was awarded the Dr. James Wilcox Award for Music for most outstanding graduating music major.

Mr. Lambert is a member of the National Association for Music Education and the Louisiana Music Educators Association, and he serves as the High School Honor Band Chair for the District IX Band Directors Association.



Robert L. Wilhite Award of Excellence

Myles Schexnayder Lakeview Jr/Sr High School Band Campiti

After graduating from Belaire High School in Baton Rouge in 1977, Myles Schexnayder attended one year at LSU before auditioning for and being accepted into the United States Marine Corps Field Band Program in 1978 where he played Euphonium and was the lead singer for the Show band which toured the country.

Upon his discharge from the Marine Corps, Mr. Schexnayder enrolled at Louisiana Tech University to study under world renowned euphoniumist Raymond G. Young. While there, Mr. Schexnayder was the principal euphoniumist in the wind ensemble during his entire collegiate career. In the spring of '89, he was awarded the prestigious "Chairman's Honor Recital" award. He graduated from Louisiana Tech with a Bachelor of Arts in Instrumental Music Education later that summer.

In August of 1989, Mr. Schexnayder began his career as a music educator at Ringgold High School. The following year, he was transferred to Arcadia High School, a K-12 school, where he started the band program with only three band members. When he left Arcadia 4 years later the band had received its first superior ratings in over 20 years and had grown to 150 members which included beginner to advanced level students in a school with a population of about 400.

In 2002 his Ouachita Parish High School Symphonic Winds were honored as the featured guest ensemble for the Ark La Tex Band Clinic.

Mr. Schexnayder has taught at several high schools throughout his career, including Neville, Ouachita Parish, Franklin Parish, and Farmerville high schools. His bands have consistently earned superior and excellent ratings at every school he has taught at both the district and state levels.

After retiring in 2009, Mr. Schexnayder returned to teaching in 2019 at Ville Platte High School. In January of 2021, he accepted the position as band director of Lakeview Jr/Sr. High School. When he arrived, there was only one student enrolled in the band. After recruiting several former members, he managed to put together a small ensemble of 10 students, 2 of whom were beginners. Although he did not have time to prepare the band for large ensemble assessment, he was able to take them to Solo and Ensemble festival where they earned a superior rating for their performance. The following year, he took another ensemble of 12 students, eight of whom were wind players and consisted of 3 beginners, to large ensemble assessment where they earned superior ratings from each stage judge.

Mr. Schexnayder attributes his success to many mentors, including his father, the late Carl Schexnayder, the late Dr. Michael Spears, Frank Ramsey, Steven Pederson, and Myron Turner.

He is a 5-time recipient of Who's Who Among America's Teachers, The Hixon Teacher of the Year Finalist (currently known as the Golden Apple Award) and has been recognized for Exceptional Achievement and Contribution to Music Education by The National Adjudicators Invitational Board, which includes such notable composers as Elliot Del Borgo, David Holsinger, Alfred Reed, and James Sweringen.



Stephanie Robertson

Louisiana Public Interest Fellowship

The Louisiana Public Interest Fellowship allows recipients chosen from the previous year Principal of the Year and Teacher of the Year Semi-Finalists and Finalists to spend the school year advocating for an education initiative of their choice that is aligned with the Louisiana State Department of Education's critical goals and key initiatives.

My project, *The Power of Music: Research on Music Education Programs in Louisiana*, is a research-based initiative that seeks to help music educators and education stakeholders gain a better understanding of the music programs throughout the state of Louisiana. The hope is that the work of this initiative will provide a foundation for state and district leaders to revitalize and grow music programs in Louisiana.

I am excited to be able to advocate for music education at the state level and am grateful to the Louisiana State Department of Education for this amazing opportunity!

LMEA Standard of Excellence Award

The LMEA Standard of Excellence Award was adopted in October 2019. Due to the unprecedented restrictions affecting bands during the pandemic, this award will go into effect in the 2021-22 school year. This award recognizes the results of quality teaching and superior performances in Louisiana high school and middle school instrumental/vocal music programs. Middle School Instrumental Ensembles can submit on EVEN numbered years. High School Instrumental Ensembles can submit on ODD numbered years.



Standard of Excellence Award

Willie Martin
Central Lafourche High School
Raceland

Willie Martin is the Director of Bands at Central Lafourche High School in Mathews, Louisiana, having accepted this position in the Fall of 2011. A native of Murphysboro, Illinois, Mr. Martin attended Louisiana State University, studying tuba under Dr. Joseph Skillen where he received his Bachelor of Music Education degree.

Under the direction of Mr. Martin, the bands at Central Lafourche High School have consistently received Superior ratings at all regional and state level assessments. The marching program has received statewide notoriety, winning the 2019 and 2022 Louisiana Showcase of Marching Bands State Championships. The program's active Winter Guard International groups have garnered national recognition receiving the honor of being named the 2017 WGI Winds Open Class World Champions in Dayton, Ohio.

Mr. Martin was named District VII Band Directors Association Band Director of the Year in 2020 and 2012. He accepted the honor of being named Teacher of the Year while teaching at Raceland Middle School in 2010 and was awarded the Outstanding Young Music Educator Award by the Louisiana Music Educators Association in 2011. Mr. Martin has also been a multi-time recipient of the Teachers Who Made A Difference Award by Nicholls State University. Mr. Martin was inducted to the Louisiana-Mississippi Color Guard and Percussion Circuit Hall-of-Fame in 2022.

Mr. Martin is a member of the Louisiana Music Educators Association, The National Association for Music Education, Phi Beta Mu, and the District VII Band Directors Association.



Standard of Excellence Award

Joey Nassar
St. Amant High School
St. Amant

Joseph Nassar received his Master of Music (MM) and Bachelor of Music Education (BME) from Louisiana State University, and has completed post-graduate work in Educational Leadership. He holds National Board

Certification in Early Adolescence/Young Adulthood Instrumental Music, and is a certified Teacher Leader.

Mr. Nassar has served as Band Director at Donaldsonville High School, Prairieville Middle School, and since 1999, Band Director at St. Amant High School in St. Amant, Louisiana. At St. Amant, Mr. Nassar conducts the Marching Band, Wind Symphony, Concert Band, and Jazz Band, and has served as the Color Guard faculty sponsor. All bands under his direction have earned numerous sweepstakes awards at LMEA state events, and the Concert Band, Symphonic Band, and Wind Symphony have been ranked first many times in their respective divisions in LMEA competition.

Mr. Nassar is active as a concert band and marching band clinician and adjudicator throughout Louisiana, and is a member of the National Association for Music Education, the Louisiana Music Educators Association, Phi Beta Mu, and the District IV Band Directors Association. Additionally, he has received many awards and accolades for teaching including:

- Selection by School Band and Orchestra Magazine as one of “50 Directors Who Make a Difference”
- Louisiana Music Educators Association State Band Division Chair
- Charter Member and Vice President of the Louisiana Music Adjudicators Association
- President of the LMEA District IV Band Directors Association 2007-present
- Induction into Phi Beta Mu, the National Bandmasters Fraternity
- Performer at the 25th Annual International Horn Symposium, Tallahassee, Florida

LAJE President *Michael Brothers*



The Louisiana Association for Jazz Education (LAJE) will once again offer several jazz related events during the conference including the jazz jam session on Saturday, November 18, 9:00 – 11:00 PM in the Crowne Plaza lounge and the LAJE Reading Band immediately following the All-State Jazz Ensemble performance on Sunday, November 19 at 3:40 PM in Premier II & III. I encourage everyone to attend all these performances as well as stop by our conference booth and attend the LAJE general meeting on Sunday, November 19 at 6:30 PM in the Bayou-Levee room.

Prior to the recognition of our Hall of Fame recipient, LAJE will also recognize outstanding jazz educators from the following districts:



District 2 - Rachel Morgan



District 3 - Rodolfo Espinoza



District 4 - Shawn Gee



District 5 - Tim McMillen



District 6 - Jeremy Williams



District 7 - Tyler Wiggins

Associate Organization - LAJE



District 8 - Lennard Holden



District 9 - Jonathan Lyons

Please take a moment to
congratulate these
Outstanding
Jazz Educators!

Jazz festival season is just around the corner! The dates for next year's festivals are as follows:

- ❖ Fortier-Gerbrecht Jazz Invitational Concert
Tuesday, February 20, 2024, 6:30 pm
Manship Theatre at the Shaw Center for the Arts, Baton Rouge, LA
- ❖ Loyola Jazz Festival
March 1-2, 2024
Loyola University, New Orleans, LA
- ❖ ULM Jazz Clinic
April 13, 2024
University of Louisiana Monroe, Monroe, LA
- ❖ LAJE State Jazz Festival / Bill Evans Jazz Festival
April 18-20, 2024
Columbia Theatre, Hammond, LA
www.southeastern.edu/billevents

We hope to see you and your ensembles at one or more of these great festivals. I look forward to seeing everyone at the conference!

Supporting
Music Education
for Louisiana's Students



Going Beyond the Classroom: The Transformative Role of Love and Kindness in Education, Foster Care and Music

Imagine being a 911 operator in Southern California in 1991, answering yet another call, but this time you pick up the phone to babbling and crying babies. The temptation is to end the call; it could have been an accident or little kids playing with a landline. This particular operator traced the call to a condo and decided to send officers to make sure nothing nefarious had happened. The choice to act affected the course of three babies who were found neglected, malnourished, abused and alone, eventually altering the lives of the seven children who would come from that home. I was the one-year-old who played with the phone and accidentally made the call; however, it was the responses time and time again from people choosing discernment, kindness, compassion and love that not only saved my siblings and me from that abuse, but helped us press on through the damage, become statistic breakers and taught to extend the same love shown to us.

November 30th was our “rescue” anniversary, and I can’t help but look back in gratitude on the key people who helped me survive and thrive; elementary teachers, my foster parents and an inspirational band director. We are absolutely the culmination of the extended kindness and compassion shown to us. Just think about it. Did you have a support system of people in your life who helped in small and mighty ways? Pushed you through school? Fed you? Put a roof over your head? Encouraged you to go to college? Helped you buy your first uniform, car or home? Gave you a ride to church or your job? Helped babysit so you could get to that job? None of us would be where we are without those family members, friends, church members, teachers, social workers and, oftentimes, complete strangers going out of their way sacrificially.

By extending our support, we can pave the way for others' success and bright futures. In Louisiana, I see many people recognize the transformative power of loving and helping others, especially our students, beyond the classroom. I want to share who these people are in my life to encourage you to see yourself in one of them or one day as one of them, impacting the sphere around you.

- **The Mighty Impact of Elementary Teachers**

Elementary teachers play a pivotal role in the lives of our students, often serving as compassionate individuals who go above and beyond to protect their well-being in their first decade of life. After the initial removal from our biological home, our parents cleaned up the house, took some parenting classes and Child Protective Services (CPS) placed us back with occasional “check in” visits throughout the years to ensure our safety. CPS always called my parents before their visits, so we rushed to clean the house and put on a good show. No one was allowed to say anything that would make my parents look bad. We may have been able to fool CPS, but my elementary teachers, especially my kindergarten teacher Mrs. Hope, truly saw us in our poverty. Mrs. Hope would give me extra hugs every morning when I walked into her classroom and one more before I walked home. She brought extra snacks and supplies, took my clothes home to wash, stepped up to meet with my parents, was patient when I was frustrated easily and created a safe and loving space for us to take refuge in. There were several teachers who met our needs however they could until the time I was 10-years-old and a teacher made a call to report the bruises they saw on my brother’s head. After that, CPS came unannounced and we were rescued and given a second chance at life. The elementary teachers brave enough to love us through our roughness and report the abuse the moment they had proof made the most profound impact on my life.

- **The Impact of Foster Parents and Social Workers**

The love and care provided by the team of foster parents and social workers can create a profound impact on a child's life as well. For me and my six siblings, the positive transition to foster care brought newfound stability and emotional support we had never received before. The nurturing environment provided by my dedicated foster parents allowed us to heal, grow and ultimately thrive. They were our cheerleaders, consistently pushing us to not let our past be an excuse for failure. We were met with love and patience when we were rowdy and tough to

handle. We had food consistently, clean clothes, learned to brush our teeth and take showers, and to take care of our things. We learned the importance of kindness not just towards each other, but to others around us. The support provided by CPS and the social workers gave my foster parents the resources for tutoring and experienced therapists, group talk meetings and helped us get involved in extracurricular activities such as the Royal Family Kids Camp and to receive Operation Christmas Child boxes. We went from failing students to “C” average, which was quite the struggle! By offering love, stability, support, understanding, positive experiences and a nurturing home, these foster parents and a/the team of incredible individuals played a crucial role in influencing our path.

- **The Impact of Music and the Music Teacher**

Beyond the academic realm, music education plays a significant role in shaping people’s character and instilling crucial life skills that cannot be learned anywhere else. While in my second foster home in 7th grade, I was randomly placed in an intermediate band class not knowing a lick of music. Then, my incredible band director began to teach. Mr. Robbins taught us how to read music and then make music happen through our instruments. He taught us how to teach each other, how to listen and work as a team. More importantly, he taught us how to work hard, that our sound was important, that our voice was meaningful, and that no matter what we were going through personally we needed to focus on what mattered in that moment and push towards our goals in the future. We were united by a common goal and, for the first time in my life, I began to taste success. His words and passion for music worked as a tidal wave of change washing over my life and that gave me hope. That experience gave me a sense of direction to become that for others as a music teacher one day, so I learned how to be academically diligent in and out of band class, pushing me towards becoming a straight “A” student. The influence of a phenomenal band director cannot be understated. Through exceptional music education, I gained the discipline, perseverance, and grit necessary to triumph over tough times. Mr. Robbins’ dedication, passion and belief in his students instilled a drive for excellence, propelling me forward towards their goals instead of consistently living in the past as a victim.



In reflecting upon my journey this far, I am constantly reminded of the profound impact that sacrificial love and kindness can have on shaping the lives of our young learners. It is through the collective efforts of teachers, foster parents and exceptional music education that we create an environment conducive to success for all students, but especially those coming from troubling situations. When we extend our support beyond the classroom, we empower our students to reach their full potential and become resilient individuals equipped for life's challenges.



Cory Craig – The Teacher
BEGINNING BAND CONCERT



Cory Craig – The Teacher
Guitar class tuning.

I encourage you to continue to invest your time, energy, love and homes for the young minds of Louisiana, knowing that we are a culmination of the sacrificial love and kindness shown to us.

Together, we can create hope and a future
for students in our classrooms, foster
children in our homes and music students
in our programs.



Cory Joy Craig

- Music Teacher and Band Director at Benton Intermediate School in Bossier Parish Schools
- Louisiana Middle School Teacher of the Year 2023-2024
- Grammy Nominee for Music Educator of the Year in 2022, 2023, and 2024
- Louisiana Tech University School of Music Alumnus of the Year 2022
- Louisiana Music Education Association's Outstanding Young Music Educator of the Year Award in 2019
- Middle School Band Director of the Year in LMEA District VIII in 2017 and 2023

Personal Website : www.coryjoycraig.com

Facebook - Cory Joy Craig

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PSA

**Teaching should not be a competition,
sharing lessons, strategies and advice
should be how we do things.**

**When teachers work together
and support each other,**

KIDS WIN!

Music Education: A Vehicle of Inclusion, Diversity, and Social Justice Inclusion

By Telly S. Higgins

In 1990, the Individuals with Disabilities Education Act (IDEA) ensures that all children with disabilities are entitled to a free appropriate public education. When an educator believed that a student may have a disability impacting his or her learning. That particular student is entitled to an evaluation in all areas that the behavior is suspected as a disability. It is required by law and mandated that school officials keep written plans of the disability through an evaluation called Individualized Education Plan (IEP). An IEP is a plan that lays out a series of actions and goals that a student attending elementary or secondary educational institution receives specialized instruction and related services. Within the IEP plan, a team is selected to monitor the student disability and behavior. The team includes the student, parent and school administrators. An inclusive classroom gives special needs students the opportunity to learn alongside their peers in age appropriate, general education classrooms. Therefore, each learner has support to learn, contribute and participate in all aspects of education and life within an inclusion class.

Music Education: Inclusive Classroom Environment

In today's music classrooms, diverse populations of students with a wide variety of needs are often grouped together. These include students with mild to severe physical, emotional, and intellectual disabilities who are now in the classroom for a small part to most of their school day. In the past, special-needs students were segregated and received their education entirely separate from the remainder of the school population (Montgomery, 2001). Music educators must recognize special need student's functional skills, mobility, communication, daily living and cognition. It is important that music educators work with special education teachers to establish certain strategies for an inclusive music classroom. For example, music teachers should collaborate with other teachers, paraprofessionals, and parents that are willing to assist in learning about student's different learning strategies that are required during the school day. Learning about students' needs, goals and preference is important when working with any student with disabilities (Draper, 2019).

When teaching special-needs students in an inclusive music classroom, teachers need to begin to experiment with ways to help all students become successful in music.

One step that music educators could offer in an inclusive music classroom would be to encourage student interaction. It takes time for a diverse group of people to understand each other's strengths and beliefs. The more musically and artistically connected students feel about their participation in school music classes and ensembles, the more likely they are to persist (Kaschub, 2019).

Second with the use of encouraging student interaction within the music classroom or ensemble, opportunities for peer-assisted learning strategy emerges in the classroom. Peer-assisted learning strategy involves addressing the different learning needs of every student with and without disabilities engaging in a positive interaction. Within peer-assisted learning strategy, Draper recommends, that student partners are carefully selected, choose tasks that all students are capable of completing, teach students how to work together and ask for help, establish rules for working together, make sure that students are participating alongside their typical peers and provide opportunities for students to grow with independence (2019).

Third, rearranging the physical environment to improve mobility in the classroom will increase access to materials, instrument, and equipment for all students, particularly those with severe disabilities who also have mobility needs. For instance, if a student who has limited ability a teacher will need to think about how he or she can adapt and modify any activities that include movement so the student can fully participate (Draper, 2019).

Positive Diversity

The belief of having a positive influence on diversity with all ethnic groups. It is a need for all students to feel included and know that their values are being respected, understood and recognized. Therefore, diversity in education and music can be reached through daily teachings strategies within the lesson plans, rehearsals and performances. This will motivate and encourage students to make strong progress in general music, band, choir and orchestra.

Diversity in Music Education

Diversity in music education means that we work with differences in learning styles and differences in teaching methods and approaches. Diversity incorporates change and flexibility. Diversity is present in who we are and what we do. Diversity is present in what we teach, where we teach, whom we teach, how we teach and who we are (Reed, 2004). As music educator, we work closely with the classroom teachers in our schools to integrate the music of the cultures that are being studied at various grade levels. By making connections for students and helping them understand the cultures they are studying in their regular classroom, we can enhance the overall learning that is taking place (Madsen, 2004).

Kaschub mentioned that embracing diversity means purposefully structuring programs, designing curriculum, and selecting music and materials to all students to feel recognized and included. To do this work, we must first seek to increase our own cultural competence. One way that teachers can do this is to read both nonfiction and fiction material that addresses issues around multiculturalism, diversity and inclusion to discover any unconscious biases that they may have (2019). Another way of increasing cultural competence would be attending workshops that focus on diversity, inclusion and culturally responsive teaching practices.

Social Justice

The act to stand up against indecencies and injustices that society have marginalized based on race, gender and culture. Social justice considers all forms of oppression that students face in their daily lives. As educators, we work to challenge those forms of oppression through our classroom environments, teaching strategies, and even the repertoire we select to teach. It is our responsibility to care for students by recognizing their culture and identity that have been depreciated and subjugated based on race, gender and culture (Hess, 2017 p.72). Social justice education begins with adopting a disposition to perceive and then act against indecencies and injustices. Teachers are public figures entrusted by a democratic society to act in the best interest of the students in their care. Music educators must embrace this social contract by “going public” or “coming out” reaching beyond incomplete musical engagements and into larger and more intertwined social, artistic, and political domains (Allsup & Shieh, 2012 p.47).

Social Justice in Music Education

Salvador and Kelly (2017) surveyed 361 teacher respondents’ engagement with social justice and shared methods for addressing social justice topics in music teacher education as well as describing limitations that prevented them for doing more. However, about 50% of respondents defined social justice in “difference-blind” terms. A further 10% to 15% of respondents rejected the need to address social justice topics in music teacher education, stated it was not their job, and/or described social justice as a waste of instructional time that should be spend on content. Within the classroom, social justice in music education goes beyond just learning notes, rhythms, music and composers. However, music educators should reflect on matters of equity and social justice, considering all forms of oppression that students face in their daily lives and work to challenge them through our classroom environments and teaching strategies (Hess, 2017 p.72). As music educators, we must carefully examine ways of enacting principles of social justice in the classroom. For example, creating a culturally responsive teaching practices specifically acknowledging the presence of culturally diverse students and the need for these students to find relevant connections among themselves and with the subject matter and the tasks teacher ask them to perform (Montgomery, 2001). A culturally responsive teaching approach allows students to have opportunities to engage with music in ways that are congruent with their own lived cultural experiences. Music educators should be able to broaden the program to include music that is deeply valued by students we teach and that our selection of music should change as we meet different student

populations and enriching musical practices that students enact outside of school (Hess, 2017 p.72).

Music educators should be able to communicate with students and value students as individuals. Most schools often marginalize students. As music educators, we can work to counter the message sent by institutions. For example, when ask about and teach music that students care about deeply, we communicate that we value their experience and their passions. Therefore, we provide students with meaningful opportunities to contribute and lead the class and prioritize hearing from as many voices as possible (Hess, 2017 p.73).

Lastly, within social justice, the community plays an important role as well. Communities are important resources in the work of social justice. As educators, we must work to identify those barriers that students encounter in the community. For instance, we engage students' own music interests and experiences in the classroom, we communicate powerfully to students that their perspectives are valued and valuable. We communicate that their experiences should be present in their education experience. Therefore, we further assist students in developing the tools to critique and notice absences and presences in the materials they encounter inside and outside school, we simultaneously help them develop skills to challenge systems, material, and media that exclude their lived experiences (Hess, 2017 p.73).

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Telly S. Higgins

A native of New Orleans, Louisiana and a graduate of University of Louisiana at Lafayette and Louisiana State University, Telly Higgins holds a Bachelor of Arts in Music from ULL and a Masters in Music from LSU. Higgins has studied with numerous of professionals in the collegiate world of music education: Mr. Scotty Walker, Mr. James Square, Mr. Mark Messina, Mr. Brian Dufour, Dr. David Campo, Dr. William J. Hochkeppel, Dr. Ann Marie Stanley, Dr. Dan Isbell, Dr. Kelvin Jones, Dr. Damon Tally and Dr. Dennis Llinas. In July 2020, Higgins began serving Archbishop Rummel High School as the ninth director of bands for The Raider Band and Chapellette Dance Team. Higgins is blessed to be part of Archbishop Rummel High School community and The Raider Band and Chapellette Dance Team.

Reports from Division Chairs

Band Division Chair

Ronnie Gleason



I would like to begin by expressing my heartfelt gratitude to the District Directors and all of the dedicated volunteers who have played a pivotal role in the success of the All-State Band Audition process. I sincerely hope that every student and director who participated had a positive experience, but as always, we strive for improvement. If you have any comments or suggestions regarding the audition process or wish to contribute in the future, please don't hesitate to reach out. We are constantly seeking fresh ideas and your input is valuable.

A special note of appreciation goes to Jim Trant, whose tireless efforts in organizing the 2nd Round All State Auditions have been invaluable.

I encourage everyone to mark their calendars for the upcoming LMEA convention this year and make sure to attend the exceptional All State Band Concerts. I would also urge each of you to take the opportunity to observe some of the rehearsals and learn from our outstanding clinicians. Special thanks go to Jim Price, The Concert Band Chair, and Kenny Broussard, the Symphonic Band Chair. The Clinicians and their featured programs are as follows:

All State Concert Band: Conductor: Sharon Laird

"On the Wings of the Wind" by Ryan Todd
"Greensleeves" by Alfred Reed
"Travelers in a Foreign Land" by Caleb Cuzner
"Luna" by Yukiko Nishimura
"The Royal Hawaiian March" by Robert W. Smith
"In His Grace" Ayatey Shabazz
"Dance of the Imp" by David Samuel
"Italian Rhapsody" by Julie Giroux

All State Symphonic Band: Conductor: Richard Saucedo

"Fanfare and Call to the Post" by Richard Saucedo
"The Bicycle Shoppe" by Lisa DeSpain
"Portraits in Jade" by Ryan George
"Good Night, Dear Heart" by Dan Forrest
"Walking into History" by Richard Saucedo
"His Honor" by Henry Fillmore, ed. By Frederick Fennell

I want to strongly urge you to join us at the Band Division meeting on Sunday morning during the conference. We have some exciting new topics to discuss. I eagerly anticipate your presence at this year's LMEA Conference.

Reports from Division Chairs

Vocal Division Chair

Greg A. Oden



Congratulations to the students that were selected to be in the LMEA All-State Choir for the Fall of 2023. I would like to express my gratitude to the teachers that prepared the students, the vocal chairmen and district directors that recorded their live audition, and to Jim Trant for doing a marvelous job as our Auditions Chairman. Your tireless work in vocal music does not go unnoticed.

The repertoire for the Mixed and the Treble Choir promises to be an outstanding journey through different genres of choral music. Please take some time and assist your students in their preparation for this once in a lifetime experience.

Treble Chorus Chaperone Registration will take place on Thursday, November 16, 2023, in the Hotel Atrium outside the main hall at 2:00 PM. Mixed Choir Chaperone Registration is also in the Hotel Atrium at 2:30 PM.

There are several opportunities for you to be informed and encouraged in this year's sessions. Please take the opportunity to attend as many as you can. Also, you are always invited to observe our great clinicians as they prepare the students for Saturday's Concert Sessions. If you had a student selected to the ensembles, please make sure that you register for the conference.

The conductor for the All-State Mixed Choir is Dr. Andrew Minear, Director of *Orlando Sings*. Previously, Dr. Minear was the Director of Choral Activities at the University of Alabama where he conducted University Singers and University Chorus, oversaw the graduate choral conducting program, and taught courses in conducting and choral literature. The UA University Singers performed at the 2018 Alabama Music Educators Association conference, and performances of choral-orchestral works included Bernstein's *Chichester Psalms*, Bach's *Missa Brevis in A*, Mozart's *Requiem*, and the southeastern premier of Jocelyn Hagen's multi-media symphony, *The Notebooks of Leonardo Da Vinci*. His interest session will be *Listening Matters in the Choral Rehearsal*.

The 2023 LMEA All-State Treble Choir will be conducted by Dr. Cameron Weatherford. Dr. Weatherford serves as Assistant Professor of Choral Music at Lee University in Cleveland, Tennessee where he conducts the Ladies of Lee, Choral Union, and teaches courses in the undergraduate and graduate choral music curriculum. Prior to coming to Lee, he served as the Chair of the Division of Fine Arts and Director of Choral Activities at Louisiana College in Pineville, Louisiana. His interest session will be *It Gets Better! Practical Ideas for the New Teacher*. I look forward to seeing you in Baton Rouge.

LMEA's PML Addendum Request Process.

New 2023: In an attempt to better serve the needs of our state's music programs as they select a required piece for assessments, LMEA has added information on the procedure to (1) add a piece to the PML (prescribed music list), (2) remove a piece from the PML, or (3) request a change to the grade level of a current list piece. [Click for more information](#) . . .

Reports from Division Chairs

Jazz Division Chair

Doug Stone



I hope your school year is off to a fantastic start! At the beginning of the school year, and many times throughout the entire school year, music educators are sometimes so overwhelmed with paperwork, organizational responsibilities, and emails that it can feel like teaching music is third, fourth, or fifth on the daily to-do list! As a word of encouragement, I want to share an observation I have made. In almost every interview I read or listen to with a legendary jazz musician, from Miles Davis to Maynard Ferguson, a reference is made to music teachers being one of the first, if not the *very* first, inspiration for these world renowned musicians. YOU are those inspiring teachers. YOU make a difference in the lives of all of your students every day. Keep doing what you are doing and enjoy the fruits of your labor. Thank you for all you are doing for young musicians in Louisiana.

The 2023-2024 jazz audition materials (Set IV) are available on the LMEA website, including jazz scale sheets for each instrument, prepared etudes, and the play-along mp3. Please visit the LMEA All-State Jazz Ensemble webpage, check out all the materials and resources, and share with students. The posted audition materials are not only useful for our All-State Jazz Ensemble adjudicators who will determine which students will participate in the All-State Jazz Ensemble, they are also wonderful learning resources for students of all ages and ability levels. Don't hesitate to invite all interested students to learn the etudes, play with the tracks, learn and grow as jazz players, and of course audition!

All-State Jazz Ensemble auditions will be recorded by district. District directors will communicate submission deadlines. The final deadline to submit recordings to LMEA is Saturday, September 23, 2023. In most cases, district directors will have deadlines that allow time for final submission to LMEA by September 23, 2023. The Louisiana Association for Jazz Education (LAJE) has helped facilitate the recorded audition process. The LMEA Jazz Division owes a debt of gratitude to the LAJE board for their tireless efforts in working with LMEA and promoting jazz education in Louisiana. Please visit the LAJE website www.lajemusic.com and follow them on Instagram @louisianajazzeducators for updates during the conference. If you have any questions about the audition process or anything else having to do with LMEA jazz, do not hesitate to email me at jazzdivision@lmeamusic.org.

Drummer, composer, bandleader, and educator Tina Raymond, director of Jazz Studies at California State University Northridge, will direct the 2023-2024 LMEA All-State Jazz Ensemble. Tina recently served as a clinician at the Loyola Jazz Festival in New Orleans and it will be great for our most elite Louisiana jazz students to work with her in the intensive environment of the All-State Jazz Ensemble.

A little bit about Jazz All-State clinician Tina Raymond...Tina Raymond is an accomplished drummer, composer, bandleader, and educator based in Los Angeles, CA. A unique voice in the contemporary improvised music scene, Raymond blends traditional jazz vocabulary with African polyrhythm and classical percussion technique. Brian Zimmerman of DownBeat Magazine writes, "Raymond displays ferocious chops and a remarkable sense of balance." She has toured the US, Europe and Asia as a leader and sideman. Raymond is also a co-leader of Esthesis Quartet with Dawn Clement, Elsa Nilsson, and Emma Dayhuff.

Recent recordings include the acclaimed Esthesis Quartet debut album (Orenda 2022), Boom Sessions Volume III with Dan Rosenboom, Gary Fukushima, and Eric Revis (Orenda 2022), Trio Subliminal "Cinema Infernale" (Orenda 2022), Kuba Stankiewicz' "Music of Roman Statkowski" (Warner Music Poland 2021), Bobby Bradford's "Stealin' Home" (NoBusiness Records 2021), and Tina Raymond "Left Right Left" (Orenda 2017).

Reports from Division Chairs

Upcoming releases include Esthesis Quartet “Time Zones” (Ears and Eyes 2023) and Rachel Eckroth’s Live at Sam First (Sam First Records 2023).

Raymond is the director of Jazz Studies at California State University Northridge, she received a DownBeat Educator Achievement Award (2020), and is president-elect of California Alliance for Jazz. Raymond has presented globally and her teaching credits include Los Angeles City College, The Herbie Hancock Institute, University of Michigan, Bard College, and Idyllwild Arts. She received an M.F.A in Jazz (drum set) from CalArts in 2010, and a B.M. in double performance, classical percussion and jazz studies, from University of Cincinnati’s CCM in 2008. She is an endorsed educator with Remo, Regaltp, and Sabian.

Orchestra Division Chair

Katrice LaCour

With fall weather comes cooler temperatures and State Conference. This year’s conference marks my tenth year as your orchestra division chairman. It’s also significant because it’s our last conference in Baton Rouge before the conference moves to New Orleans for the 2024/25 school year. This year I’m pleased to announce Dr. Bob Gillespie as our All-State Orchestra Conductor.



Dr. Gillespie is Ohio State University Professor Emeritus of string education/string pedagogy. Under Dr. Gillespie’s leadership, Ohio State University received the 2015 Institutional String Education Award as the premier string education university in the country. Dr. Gillespie is a past national President of the American String Teachers Association (ASTA). He is a frequent guest conductor of All-State, region, and festival orchestras, having appeared in 49 states, Canada, Asia, and throughout Europe. He is coauthor of the Hal Leonard string method book series, Essential

Elements for Strings, the leading string instrument teaching series in the US with sales of over eleven million copies. Also, he is co-author of the college text Strategies for Teaching Strings: Building A Successful School Orchestra Program, the String Clinics to Go DVD series, the Teaching Music Through Performance in Orchestra texts for GIA publications, and the new method series, Rockin’ Strings for Hal Leonard. In summers, well over 1,600 teachers have attended the annual summer OSU String Teacher Workshop, the largest string/orchestra teacher-training workshop in America. In Columbus, he conducts the Columbus Symphony Chamber Strings Youth Orchestra. In 2020, Dr. Gillespie received the Paul Rolland Lifetime Achievement Award from the American String Teachers Association for significant contribution to the field of string teacher education and string pedagogy. In 2022, he received the University of Michigan School of Music alumni Hall of Fame Award in recognition of his distinguished career in music education. In December 2023 he will receive the Medal of Honor from the Midwest Clinic for distinct services to instrumental music education and continuing influence on the development and improvement of bands and orchestras in America.

Dr. Gillespie has selected the following repertoire for this year’s All-State Orchestra:

Festival Overture by Dmitri Shostakovich

Symphony #4 2nd Mvt. By Peter Ilyich Tchaikovsky

Mambo from Symphonic Dances from West Side Story by L. Bernstein

Reports from Division Chairs

Dr. Gillespie will also present a clinic at conference on Saturday November 18 at 9a.m. titled “Motivating the Adolescent: Research-based Strategies to Get Them to Do Their Best in the School Orchestra.”

In closing, I would like to thank everyone for their continued support over the past ten years. The Orchestra Division meeting will be 8a.m. in the executive board room on Saturday November 18. Chair placement for strings will be posted on the L.M.E.A. website November 8th I look forward to seeing you at conference.

NAfME Collegiate Division Chair

Edward McClellan, PhD



While the coming year will surely hold a variety of ways to engage our students in the essential world of music education, the collaboration, cooperation, and partnerships among our members remains key to our success as a profession. As LMEA Collegiate Chair, Louisiana State Chair of the *Society of Research in Music Education* (SRME), and Louisiana State Chair of the *Society of Music Teacher Education* (SMTE) for the LMEA Board, I share the following information.

Join the Louisiana Collegiate Music Education Member Network

Collegiate students are encouraged to complete the following survey to get on the Louisiana Collegiate Network. This information will be used to connect College Music Education Students with other music education students at other Universities across Louisiana. The network will be active in connecting Collegiate NAfME Chapters and establishing communication among music education students and faculty. Please use this QR Code to get started:



2023-2024 LDOE Mentor Waiver Application to Mentor Resident Teachers

At the April BESE meeting, the Board approved a waiver for the Mentor policy for the 2023-2024 school year. Mentor teacher waivers will be granted on a case-by-case basis through the application process established by the LDOE and at no fee. The waiver will be issued by the LDOE for educators highly recommended by the Mentor’s principal and who possess one or more of the following qualifications:

1. Two years of Highly Effective Compass ratings;
2. National Board Certification;
3. Statewide or national distinction for excellence in teaching;
4. Experience as a TAP mentor, master teacher, executive master teacher, or certified TAP evaluator;
5. Content leader experience, as evidenced by participation in Content Leader training or redelivery of professional development; or
6. Master’s or doctorate in education and exemplary experience hosting student teachers.

Reports from Division Chairs

The 2023-2024 Mentor Waiver Application (<https://louisianabelieves.smapply.io/acc/l/?next=/prog/>) opened on July 10, 2023. Mentor Waiver Applications must be created by the system leader responsible for resident placement and/or Mentor recruitment and support. Please contact believeandprepare@la.gov with any questions.

The NafME Collegiate Summit

Saturday, November 18 – Monday, November 20

Collegiate members are welcome to attend all professional development sessions and all-state rehearsals and performances throughout the conference. The LMEA NafME Collegiate Summit is a collaborative effort among the Louisiana Music Educators Association, university faculty, K-12 music educators, and retired music teachers to focus on the needs of undergraduate music education majors and beginning music teachers. The **2023 NafME COLLEGIATE SUMMIT** provides a variety of professional development sessions for college students, and beginning and veteran music teachers. Please see this Preview of some of the 2023 sessions open to collegiate members as well as practicing music teachers/directors at this year's LMEA Conference.

General Collegiate Networking Session for All Collegiate Members

First Day to First Day: Making the Journey from Intern to Teacher

HOT Music Classes & Rehearsals to Foster Identity, Belonging, & Agency

The Lost Tools of Learning: A Journey to the Heart of Music

The History, Context, and Perspectives of Music Education in Louisiana

Mentorship for New Teachers

Dr. Edward McClellan

Dr. Carlton Kilpatrick

Dr. Amanda Schegel

Mr. Keith Hart

Mr. Pat Deaville

Ms. Cory Craig

Pre-Registration Rates

Collegiate Music Education Summit Participants should take advantage of conference pre-registration rates in planning to take part in this event. LMEA Conference "Pre-registration" for Collegiate Members is \$20; Pre-registration forms are available on the LMEA website

<https://www.lmeamusic.org/conference-registration-collegiate-and-retired/>

Special General Session for All Collegiate Members

Sunday, November 19^h

Collegiate members from all college/university music education programs across Louisiana are invited to meet their colleagues and peers from other universities at this general session. Collegiate members will participate in this informational and networking session. Share Best Practices of Leadership, Communication, & Networking among your peers and colleagues in the music education field.

Graduate Student Research Showcase

Saturday, November 18th

The **Graduate Student Research Showcase on Saturday, November 18th** will feature 20-minute presentations by Masters and Doctoral (PhD) students from Louisiana colleges and universities currently writing their theses or dissertations. Presentation can be on works in progress or research near completion. Each candidate will make a 15-minute presentation followed by approximately 5-minutes of Q & A from the audience.

Early Career Professionals Sessions

Monday, November 20th

9:00 am – 12:00 pm

On Monday morning (Nov 20), there will be specific sessions for Early Career Professions–Preservice Teachers, 1st Year Teachers, Teachers in their 1st 5 years. These sessions will include an Introduction to the LMEA Mentorship Program–Empowering Mentees and Mentors Through Mentorship and sessions on the Journey from Resident Teacher to 1st Year Teacher, and First Years as a New Music Teacher.

Reports from Division Chairs

Annual Music Teacher Education Breakfast

Sunday, November 19th

9:00 a.m.

Music Education Faculty at colleges and universities across Louisiana are invited to attend this informal BYO breakfast banquet and meeting as part of the LMEA Conference. This social gathering of Music Teacher Educators is an opportunity to connect with other professionals, develop collegiality, exchange ideas, share in common practices, and examine ways to enhance music teacher training programs in Louisiana.

Research Presentation Session

Sunday, November 19th

10:00 a.m.

The Louisiana Music Educators Association is pleased to announce a call for research reports for presentation at a Research Poster Session at the LMEA Conference on November 19, 2023. University faculty, graduate students, and classroom music educators are invited to submit proposals for presentation during this session. Authors whose reports are selected will present their research during a research poster session in which interested music educators can learn about the research and discuss applications to music teaching and learning with the authors. Posters will be placed in room Cypress I for viewing during the conference with formal presentation by authors on November 20th at 10:00 am. This year, we have presentations from music educators from Louisiana, Mississippi, and South Carolina.

In Closing

In closing, I look forward to a great year! I look forward to working together, being proactive and resilient, and exploring avenues for innovation during these extraordinary times! Please feel free to contact me should I be of assistance to you!

Guitar Ensemble Chair

Dr. Greg Robin, Committee Chair

All-State is fast approaching and we are so excited to welcome the selected participants. When we started 2 years ago we had auditions from three districts. This year we had auditions from six districts. Growth is coming. Word of mouth is the best pr and students are having a great time at guitar all-state. Our clinician this year is Dr. Janet Grohovac. Janet is a member of the Ibison Guitar Duo and the Austin Guitar Quartet. She is professor of guitar at Concordia University. Dr. Grohovac will present a clinic titled:



*“Warming up: building a routine that creates
a solid foundation for effortless guitar playing.”*

We look forward to seeing all the guitarists in November.

Reports from Division Chairs

Elementary Division Chair

Keith James

November Is almost here! I hope you have already registered for the conference. The elementary keynote presenter is none other than **Dr Patrick Ware**. Dr Ware is a nationally recognized leader in teaching music and is currently the AOSA president elect! He will be presenting sessions Friday and Saturday on body percussion, children's literature, jazz in the classroom, and creative movement. In addition to Dr Ware other elementary presenters include Catie Dwinal (Teaching Literacy through Music), Melanie Alexander (Technology Integration in Elementary Music) and Dr. David Tyson (Core Arts Standards in General Music). *Wow! Hope to see you there!*



Public Relations Chair

Joshua Stearman

We are gearing up for one last FANTASTIC conference in Baton Rouge! We are expecting a full exhibit hall, and we are welcoming (and welcoming back after a few years) several new exhibitors! Bring your school credit cards and stock up! Also, encourage your All-State parents and students to visit the exhibit hall as well! Vendors have step-up instruments, mouthpieces, choir books, and more! Commercial exhibitors at the time of publication are:



- | | |
|---|--|
| <input type="checkbox"/> Art's Music | <input type="checkbox"/> Lafayette Music |
| <input type="checkbox"/> Artistically Your's | <input type="checkbox"/> LMCGPC |
| <input type="checkbox"/> Chemical City Reeds | <input type="checkbox"/> Louisiana Association of Jazz Educators |
| <input type="checkbox"/> DeMoulin | <input type="checkbox"/> Marceaux Photography |
| <input type="checkbox"/> Digital Performance Gear | <input type="checkbox"/> MillerFoto (New!) |
| <input type="checkbox"/> Drescher Music | <input type="checkbox"/> Music & Arts |
| <input type="checkbox"/> Fan Pledge (New!) | <input type="checkbox"/> Quaver |
| <input type="checkbox"/> Fruhauf | <input type="checkbox"/> Snap! Mobile (New!) |
| <input type="checkbox"/> Hawaii State Tours | <input type="checkbox"/> Sweetwater (New!) |
| <input type="checkbox"/> Just Orlando | <input type="checkbox"/> World's Finest Chocolate |
| <input type="checkbox"/> JW Pepper | |

This year, we're also welcoming new universities and service bands: This year's College/Military exhibitors (as of publication) are:

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|---|--|
| <input type="checkbox"/> 6th Marine Corps District (New!) | <input type="checkbox"/> Mississippi University for Women (New!) |
| <input type="checkbox"/> Belhaven University | <input type="checkbox"/> Nicholls State University |
| <input type="checkbox"/> Centenary | <input type="checkbox"/> Northwestern State University |
| <input type="checkbox"/> Louisiana State University | <input type="checkbox"/> Southeastern Louisiana University |
| <input type="checkbox"/> Louisiana Tech | <input type="checkbox"/> U.S. Army Band |
| <input type="checkbox"/> Loyola University | <input type="checkbox"/> University of Louisiana-Monroe |
| <input type="checkbox"/> McNeese | <input type="checkbox"/> University of Southern Mississippi |



PETER R. MARSH FOUNDATION

The Peter R. Marsh Foundation's Middle School Music Grant has profoundly impacted the lives of thousands of students across the nation. Teachers have shared that the place they would most likely find a grant opportunity is through their state Music Education Association (MEA). In the interest of reaching the thousands of middle school music teachers who have not yet learned of this Grant, please share the following information on your state MEA website, in newsletters, and/or social media one or more times before the end of January 2024:

- The Peter R. Marsh Foundation accepts requests for the Middle School Music Grant program between September 1st and January 31st annually. Grants for \$1000 are available, nationwide, to public middle school music teachers in the United States.
- This program supports the efforts of teachers in leading their students to a fruitful life of behavioral kindness and emotional wellness, by nurturing empathy and compassion through community service and an inspiration to become more accomplished musicians. Additionally, the grant provides funds directly to music teachers for the enhancement of their classroom music education program.
- The Grantee and their middle school music students are to provide a minimum of three musical performances at senior facilities in their local or nearby communities during the school year. Each engagement is to include a post-performance student/senior visitation period.

See the Foundation's website <https://www.prmfoundation.org/> for complete Guidelines, Conditions, and Reviews from past participants. Additional teacher comments may be found on the Foundation's Facebook page <https://www.facebook.com/profile.php?id=100080202702839>.

For more information about this remarkable Grant program, contact:

Jan Greco

jgreco@prmfoundation.org

Middle School Music Grant

Program Administrator

PETER R. MARSH FOUNDATION

<https://www.prmfoundation.org/>

Guiding individuals to recognize the needs of others and honoring those who attend to those needs.

Conference Performances

Loyola University Chorale

Performing at the LMEA Conference on Friday, November 17, 2023 at 1:00 PM, Premier II and III.



Dr. Meg Frazier
Director of Choral Activities
Loyola University New Orleans

Dr. Meg Frazier is Francisco M. Gonzalez M.D. Distinguished Professor of Music and Director of Choral Activities at Loyola University New Orleans, where she conducts Chorale and Chamber Singers and teaches Conducting and Choral Conducting. Dr. Frazier has served Loyola as Director of the School of Music and Theatre Arts (2016-2021) and Associate Dean of the College of Music and Fine Arts (2021-2022). She also serves as Artistic Director/Conductor of the NOVA Chorale, a New Orleans-based community choral organization. Dr. Frazier's choirs have sung at state and regional conferences of

ACDA and NAFME and have toured in the U.S., Great Britain, France, Italy, and Austria. Dr. Frazier is a frequent guest clinician, adjudicator, and honor choir conductor and has conducted 15 all-state choirs in 11 states. Dr. Frazier especially enjoys preparing choirs for professional engagements; she is an annual choir contractor for the Louisiana Philharmonic and recently provided choirs for Andrea Bocelli and The Eagles.

Dr. Frazier is honored to present the Chorale and Chamber Singers for the LMEA conference. Please do contact her with questions about the Loyola choral/vocal program or our application and audition process (mfrazier@loyno.edu).



[REQUEST INFORMATION](#)



Loyola University Symphony Orchestra

Performing at the LMEA Conference on Friday, November 17, 2023 at 6:00 PM, Premier II and III.



Dr. Jean Montès

Director of Orchestral Studies, Loyola University New Orleans

Dr. Jean Montès is the Director of Orchestral Studies and Coordinator of Strings at Loyola University New Orleans where he conducts orchestral ensembles and teaches conducting and string pedagogy courses for music education majors. An accomplished conductor, educator, clinician, lecturer, and performer, he is passionate about challenging and stimulating audiences and musicians alike. In addition to his responsibilities at Loyola University, Montès is the Music Director of The Greater New Orleans Youth Orchestras (GNOYO) where conducts the Symphony Orchestra they performed locally, at Carnegie Hall and toured France.

Montès has held orchestral leadership positions at Virginia Commonwealth University, St. Ambrose University, the University of Iowa, and with the Waynesboro Symphony Orchestra, the Bay Youth Orchestras of Virginia, and the Greater Twin Cities Youth Symphonies. Montès holds degrees from Duquesne University, Akron University and the University of Iowa where he earned his Doctorate of Musical Arts.

A musician and conductor who enthusiastically promote music of all world cultures, Dr. Montès is in constant demand as a conductor, clinician, judge and lecturer with orchestras and schools at all levels throughout the country and internationally. His unique approach to repertoire selection and rehearsal techniques enables him to connect, to be effective and admired by audiences and musicians of all ages. Other appearances include guest conducting the West Coast Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Virginia Symphony Orchestra, The Richmond Symphony Orchestra, and the Cedar Rapids Symphony Orchestra, the NAFME All-National Honor Symphony Orchestra, Several All-State Orchestras, giving clinics and adjudicating in France, Russia, Haiti, Las Vegas and at the Midwest Clinic and performances operas such as Mozart's The Magic Flute with the VCU Opera Theatre. He enjoys collaborating with organizations representing the full spectrum of the arts.

Dr. Montès and his wife, Sarah, reside in New Orleans with their sons, Jaz Léonard and Soley Mica both of whom Montès considers to be his proudest achievements. In his spare time, Montès enjoys playing chamber music with friends, cooking and sports such as soccer, squash, badminton, biking and ping-pong. Dr. Montès can be contacted at jmontes@loyno.edu or by calling 504-865-2167.

Conference Performances

University of New Orleans Jazz Ensemble



Performing at the LMEA Conference on Saturday, November 18, 2023 at 6:00 PM, Premier II and III.

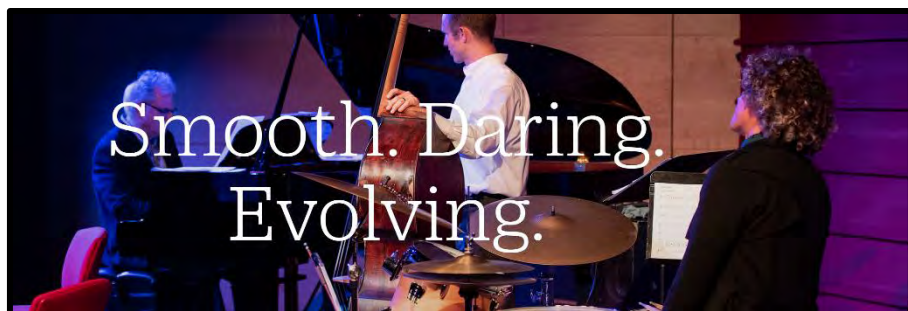


Brian Seeger

**Director of the UNO Jazz Ensemble
Coca-Cola Endowed Chair in Jazz Studies
University of New Orleans**

Brian Seeger is the Coca-Cola Endowed Chair in Jazz Studies at the University of New Orleans. Along with being one of New Orleans most admired jazz educators, Seeger is also a producer, composer and much-in-demand guitarist. His recording and bandmember credits include Davell Crawford, Stanton Moore, Karrin Allyson, the Organic Trio and Aaron Neville; he has performed live with Randy Brecker, Nicholas Payton and Peter Erskine. Seeger has toured extensively in the United States and abroad, sharing his music with audiences in over 20 countries including Bolivia, Brazil, Finland, India, Kazakhstan, Morocco and Turkey.

Seeger holds an MM from the University of New Orleans, where he studied with Ellis Marsalis and Harold Batiste, and has a BM, *summa cum laude*, from the Berklee College of Music where his teachers included Gary Burton and Hal Crook. Seeger is a member of the National Academy of Recording Arts and Sciences Producer and Engineering wing and is an artist endorser for Mesa Boogie amplifiers, Gibson guitars and D'Addario strings.



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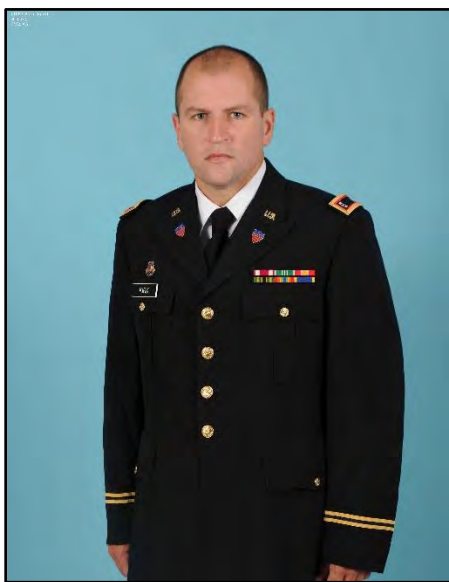
[**REQUEST INFORMATION**](#)

Conference Performances

Combined Forces of the 41st and 156th Army National Guard Bands



Performing at the LMEA Conference on Sunday, November 19, 2023 at 8:00 AM, Premier II and III.



Chief Warrant Officer 3 Casey Kirk is in his 13th year as the Commander for the 41st Army Band of the Mississippi National Guard. CW3 Kirk enlisted in April of 2007 into the unit as a specialist before obtaining the rank of sergeant, when he was selected to attend Warrant Officer Candidate School and become the commander of the 41st Army Band.

CW3 Kirk is a graduate of Mississippi College, where he obtained his Bachelors of Music Education degree and studied under Dr. Craig Young, and obtained his Master's of Music degree in Percussion Performance from the University of Southern Mississippi, where he was a graduate assistant under Dr. Thomas Fraschillo and Dr. John Wooten. He has been admitted to the graduate school at Liberty University where he will begin his Doctorate of Music Education in the fall of 2024.

CW3 Kirk is currently the Director of Bands and Assistant Professor of Music Education at Belhaven University in Jackson, Mississippi. He is in his 20th year of teaching, having spent 12 of those years teaching in secondary schools in Virginia and Mississippi. Under his direction, his bands consistently achieved superior ratings in both marching and concert band.

CW3 Kirk is a graduate of the US Army's Basic Combat Training, Warrior Leadership Course, Warrant Officer Candidate School and the Army School of Music's Basic Music Course, Warrant Officer Basic and Advanced Course. He has been awarded the Mississippi Medal of Efficiency, the Mississippi Longevity Award, the Mississippi Emergency Services Award, the Armed Forces Reserve Commendation Award, the Army Commendation Award, and the Meritorious Service Medal.

Conference Performances



Chief Warrant Officer 4 Wade A. Furniss currently serves as the Director of the Youth Challenge Program located at the Louisiana National Guard Training Center - Pineville and the Commander of "Louisiana's Own" 156th Army Band in Bossier City, Louisiana. He has been with the Youth Challenge Program since 2011 and has served as the Deputy Director and Director. He has been with the 156th Army Band since 1989 and has been the Commander of the band since 2007.

Chief Furniss graduated from Parkway High School in Bossier City. He holds a Bachelor of Arts degree in Music Education from Northwestern State University. Chief Furniss taught in the public school system for over 15 years teaching at Marksville High School, DeRidder High School, Merryville High School, and Tioga High School. Many of his bands earned superior ratings both at the district, state, and national levels.

Chief Furniss enlisted in the Louisiana National Guard in December 1989. He attended the Warrant Officer Candidate School at Ft. Rucker, Class 06-11, in June 2006. He attended Band Master Warrant Officer Basic Course at U.S. Army School of Music in April of 2007 and was commissioned as Chief Warrant Officer 2 in June of 2008. Chief Furniss was mobilized in support of Operation Iraqi Freedom and Operation New Dawn in January 2010 and served as the Officer in Charge for the Joint Visitors Bureau at Camp Victory in Iraq.

Under Chief Furniss' direction, the 156th Army Band has performed many missions within the state, across the United States, and abroad. The band has played at the U.S.S. Missouri at Pearl Harbor, the opening of the U.S. Embassy in Belize and played for the U.S. Ambassador's 4th of July Celebration in Port-au-Prince, Haiti just to name a few.

Chief Furniss' military education includes the Action Officers Development Course, Commanders Safety Course, Band Master Warrant Officer Advanced Course, Company Commander Pre-Command Course, Warrant Officer Intermediate Level Education Course, and the Warrant Officer Senior Service Education Course.

Chief Furniss resides in Pineville, Louisiana. He is married to the former Crystal Conn and is the father of three children: Keelan, Easton, and Colbin.





McNeese State University Wind Symphony

Performing at the LMEA Conference on Sunday, November 19, 2023 at 7:00 PM, Premier II and III.



Dr. Timothy Pardue


**Director of Bands
McNeese State University**

Dr. Timothy Pardue is the Director of Bands in the W.A. and Dorothy Hanna Department of Performing Arts at McNeese State University where he conducts the Wind Symphony, Pride of McNeese Marching Band, assists the Courtside Cowboys Basketball Pep Band, and teaches music education and conducting courses.

He holds a Doctor of Musical Arts degree in wind conducting from the University of Oklahoma, a Master of Music degree in wind conducting from the University of Arkansas, and Bachelor of Music Education degree from the Louisiana Tech University.

Pardue is an active arranger and clinician. He has arranged for The Pride of McNeese, The Pride of Oklahoma, and University of Arkansas Razorback Marching Band. He has conducted honor bands and adjudicated throughout the gulf south region. Pardue has presented his research on flexible scoring as a means to provide quality repertoire to small band programs with limited instrumentation.

Prior to pursuing graduate studies, Pardue taught middle and high school bands in St. James Parish at Lutchter High School and Gramercy Elementary and in Plaquemines Parish at South Plaquemines High School. He holds professional memberships in the College Band Directors National Association, Pi Kappa Lambda music honor society, Tau Beta Sigma, and Kappa Kappa Psi.

A close-up, vertical view of the right side of a violin, showing the f-hole and the body's curves. The wood is a warm, reddish-brown color with a glossy finish.

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Tommy Burroughs
Hall of Fame, Chairman



Hall of Fame Exhibit at Conference

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

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

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

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AWARD FORMS

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[Conference Registration](#)

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[College/University Exhibitor Registration Form](#)

[2021 Clinic Session Application](#)

[2021 Collegiate Summit Clinic Session Application](#)

[2021 Proposal for the Research Poster Session](#)

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[Application To Be A Mentee \(To Be Matched with a teacher Mentor\)](#)

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Back-to-School Resources

- Article: “[Teacher to Teacher: Tips for Getting the School Year Off to a Great Start](#)” (*Teaching Music*, August 2023)
- Article: “[Starting the Year with Creativity: Two Perspectives](#)” (*Teaching Music*, August 2022)
- Webinar: [Necessities for Newbies: What We Can Do to Help New Music Teachers Be Successful](#) Presented by Scott Burgener and Christopher Moseley
- Webinar: [Music-Driven Classroom Management Strategies for Elementary](#) Presented by Anthony Molinaro (Member login required)
- Blog: “[Five Must-Haves for a Successful School Year](#)” by Audrey Carballo
- Blog: “[The Storm before the Calm: Preparing for the First Day of Classes](#)” by Joseph Rutkowski
- Blog: “[It’s a Brand-New Day! How Will You Show It?](#)” by Lori Schwartz Reichl
- Blog: “[Engaging All Types of Learners in the Music Classroom](#)” by Brian Wagner-Yeung
- Blog: “[Helping Students Adapt During the First Days of School](#)” by Maria Stefanova Mar

First-Year Teacher Resources

- Webinar: [Dear New Music Teacher](#) Presented by Elizabeth Ann McNally (Member login required)
- Webinar: [Bridging the Distance: A Conversation with Collegiate Choral Music Education Students and Current Teachers](#) Moderated by Dean Luethi and Coreen Duffy
- Blog: “[The Key to a Successful First Year](#)” by Marissa Guarriello
- Blog: “[Being the ‘New Teacher’: Making a Smooth Transition](#)” by Kevin Coker
- Blog: “[Professionalism in Teaching](#)” by Lori Schwartz Reichl
- Blog: “[The Sunshine File](#)” by Corin T. Overland
- Blog: “[Five Things to Do in the First Five Years of Teaching](#)” by Audrey Carballo
- Blog: “[If I Could Turn Back Time: A Letter to My Younger Self](#)” by Lori Schwartz Reichl and Neil Anderson

**Find more back-to-school related resources in the [NAfME Resource Library](#).*

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