



THE SYDNEY MUSIC EDUCATION CONFERENCE 2019

Conference Philosophy

The underpinning philosophy of the Sydney Music Education Conference is to provide delegates with practical sessions designed to equip them with the confidence and skills to take their instrumental program to the next level.

In order to give a logical, thematic flow to the Conference, sessions will broadly relate to the following areas of instrumental instruction:

- Teaching Philosophy – why we ‘teach’ instrumental music programs
- On the Box: Conducting as Teaching
- Ensemble Development
- Repertoire Selection - tied back to a philosophy
- Instrumental Pedagogy in Practice:
 - the ‘How to’ Series (throughout)
 - the Directors Band – *Second Winds* (ongoing program)

The SMEC 2019 is currently seeking NESA Accreditation for 17.5 hours of Professional Development

Session Abstracts

Beginning Band Instruction: Not for the fainthearted

Monte Mumford

The challenges of teaching beginning band can often be frustrating and overwhelming. In this clinic we will examine some of the obstacles and challenges we face as we stand before our eager, first-time instrument learners. We will examine the information, knowledge, and experience one needs to successfully prepare, encourage, and sustain our students through the use of systematic and sequential training methods and related material. We will also discuss ways in which we can motivate their enthusiasm for their new instrument, utilising their inherent learning skills and previous experience through effective investment and tangible returns.

We will examine the effective use standard method books, a range of proven supplementary teaching materials, including online resources, and the need for appropriate, supportive repertoire. We will also consider the need for in-depth pedagogical knowledge for all families of instruments; people skills, the need for both consistency and confidence in our teaching methodology.

Look Before You Listen!

Peter Boonshaft

So many of the problems that students have can be caught and fixed when we *see them*, long before we *hear* them. Topics will include posture, playing position, embouchure, tonguing, buzzing, reed placement, ensemble setup, stand placement, percussion practices and much more. Useful for band directors and teachers of any level.

I am Not Your Metronome

Randy Navarre

As a conductor, we can easily get into conducting time patterns and forgetting that our real job is to interpret the music and help our musicians play more musically. While we have seen some orchestra conductors hardly conduct

with any time pattern (and that is no favor to even the most professional of players), we can briefly leave the pattern to help shape and express the music. This workshop gives examples of how and when this is appropriate.

Teaching from the Box

Stephen Williams

Stephen is currently Chief Conductor Instrumental for The Arts Unit, a specialist unit in the N.S.W Department of Education & Communities, having taken up this position in 1999. In this session he will detail the philosophical and practical approach he brings to staging the NSW Schools Spectacular, the world's biggest school variety show.

Conducting: What should they be able to do without you?

Jason Isaac

When your ensemble reaches the point where they are able to deal with the basics of the piece without undue reliance on you, it frees you up to take the performance to the next level. Jason will offer his insights into how you can instil in your ensemble the confidence to take responsibility for many of the fundamental aspects of their performance, and the value adding you are then able to bring to the show.

Alexander Technique

Greg Holdaway - Director of Sydney Alexander Technique

Greg is very experienced working with musicians and enjoys their dedication and creativity. Greg's energetic presentation will introduce you to the possibilities of the Alexander Technique for improving ease and freedom in playing and ensuring your long term enjoyment in making music.

Commonalities between music performance ensembles and classroom music education.

Monte Mumford

Often there can be a lack of connection and communication between classroom music, and instrumental music performance programmes. This clinic aims at exploring ways in which one can identify the ways and means of integrating the basic elements of classroom music instruction methods with instrumental ensemble training techniques.

The common ground we as music educators all share should lead to a unity, alignment and consensus of overall music education direction and goals within school music departments. We will consider the fundamental educational elements, core values and materials we share between our classroom and performance music education programmes. We will also investigate ways of integrating itinerate music staff into our core values and music performance education activities.

Copyright Issues APRA I AMCOS

Presenters: TBA

Educational Licensing Representative APRA I AMCOS

Arranging and changing music to fit your ensemble is highly necessary in many ensembles. It also comes with a multitude of copyright obligations. The APRA AMCOS Representative will guide delegates through the potential copyright dangers involved to ensure you're not put in a potential copyright breach situation.

Repertoire Selection for teaching and Learning

Jason Isaac

Choosing repertoire which serves your educational and artistic goals is central to the success of your instrumental music program.

In this session Jason will discuss the philosophy behind repertoire selection which assists individual students while at the same time developing the entire music program.

Creative Recruitment

Randy Navarre

Learn the complete process of recruiting more students into your band program. The discussion starts with the planning of a good recruiting program to the details of how to make the students so excited they cannot wait to join the band. (Also see *Instrumental Music Teacher's Survival Kit*)

Ensemble Development Exercises that Work!

Peter Boonshaft

This session offers specific exercises you can use to develop ensemble performance. These focused warm-ups isolate and target improvement in the areas of balance, blend, intonation, rhythm, rhythmic subdivision, listening, articulation, dynamics and virtually every aspect of large ensemble playing. Useful for band conductors and teachers of any level: elementary school, middle school and high school.

Instrumental Pedagogy in Practice

Conference Directors Band: 'Second Winds' (multi-session)

Peter Boonshaft

The first few rehearsals with a beginner band can make or break a child's future musical life experience. This multi-session clinic will allow Music Directors of *all levels* the practical opportunity to develop their skills and understanding on a 'secondary' instrument of their choice in a simulated beginner band environment.

All delegates will be required to bring a secondary instrument on which they would like to broaden their playing experience. We will form a conference band, *Second Winds*, where Peter Boonshaft will demonstrate an approach towards directing beginner players on: basic playing skills, playing errors and their causes, rehearsal techniques for beginners, effective conducting, warm-up routines, and how to develop ensemble concepts.

To facilitate these sessions Peter will be using the *Sound Innovations Ensemble Development for Young Band* proudly supplied by **ALFRED MUSIC**.

This session will be repeated as an ongoing, stand-alone program, throughout the year.

'How To' Series – Instrumental teaching for the non-player

Various Presenters

These sessions are designed to upskill MDs in directing the sections of the band where they might have limited playing experience, and as a refresher for more experienced players. These sessions will be distributed across the three days and will cover a range of issues including:

- Assessing suitability of players for the instrument
 - Starting players off – avoiding typical faults
 - Getting a better sound out of your instrument
 - Managing the section
 - Practice advice for your students
 - Tutor books and recording artist your students should be listening to
 - Instrument purchase, paraphernalia and instrument care
 - Advice for parents
1. Teaching Brass for the non-brass player
 - Trumpet, Horn, Lower brass
 2. Teaching Percussion for the non-percussionist
 - Kit and Tuned Percussion
 3. Teaching Woodwind for the non-woodwind player
 - Clarinet, Saxophone, Flute

One-On-One Conducting Tutorials – limited spaces available (contingent on registration numbers)

Simon Thew

Simon will work one-on-one with individual Music Directors for one hour sessions. The session focus will be determined by the delegate's experience and individual needs. Areas covered may include: conducting/stick technique, score study, and rehearsal techniques.

Simon Thew undertook conducting studies in Sydney, Vienna, Berlin, and Barcelona with mentors including Sebastian Weigle, Nicolette Fraillon, Harry Spence Lyth, Richard Bonyngé AC CBE, and John Hopkins OBE. In 2007 Simon was awarded a Churchill Fellowship in 2012 allowing him to undertake professional development opportunities with Birmingham Royal Ballet, The Royal Ballet, English National Ballet, Vienna Philharmonic, Berlin State Opera, and American Ballet Theatre.

Simon was an assistant conductor with Opera Australia from 2007 until 2010 when he made his conducting debut with the Australian Ballet. Simon accepted the role of Assistant Conductor with the Australian Ballet in 2017.

Simon has a long association with the Australian School Band and Orchestra Festival. He has a strong background in working with young musicians and is the conducting clinician for the recipients of the Festival's Cliff Goodchild Scholarship for Professional Development in Music Education.

Presenters

Dr Peter Boonshaft

Recognised as one of the most exciting and exhilarating voices in music education today, Peter Loel Boonshaft has been invited to speak or conduct in every state in the nation and around the world. Honored by the National Association for Music Education and Music For All as the first recipient of the "George M. Parks Award for Leadership in Music Education," Dr. Boonshaft has recently been named Director of Education for Jupiter Band Instruments. Dr. Boonshaft is the author of the critically acclaimed best-selling books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*, as well as his first book for teachers of other disciplines, *Teaching with Passion, Purpose and Promise*. He is also co-author of Alfred Music Publishing's new beginning method book series, *Sound Innovations for Band* and *Sound Innovations for Strings*, as well as *Sound Innovations: Ensemble Development for Intermediate Concert Band*, *Sound Innovations: Ensemble Development for Advanced Concert Band*, and the recently released *Sound Innovations: Ensemble Development for Young Concert Band*. Dr Boonshaft is currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music and Director of Bands. Dr Boonshaft has previously adjudicated at the ASBOF as is thrilled to be involved once more in the Sydney Music Education Conference.

Jason Isaac

Jason Isaac has been conducting orchestras, symphonic bands, and jazz ensembles for the past 20 years. Currently Director of Bands at Ashbury Public, Newtown HS of the Performing Arts, Willoughby Girls High, and Director of Jazz at St Andrew's College, Sydney University; Jason also works at The NSW Department of Education Arts Unit as conductor of the NSW Public Schools' Symphonic Wind Ensemble, and the NSW Public Schools' Symphony Orchestra. He has conducted at Pan Pacific Jazz Camps, State Music Camps, IAJE Jazz Camps, and for the Sydney Youth Orchestras.

In 2008 he travelled to the US to study with Victor Lewis, Jeff Hirschfield, Gregory Hutchinson and Carl Allen (Julliard). In 2009 Jason was accepted into the Symphony Services International Conductor Development Program; conducting Orchestra Victoria, The Auckland Philharmonic, Adelaide Symphony and Tasmanian Symphony Orchestras. Jason also studied with Lutz Koehler (Berlin), Arvo Volmer (Estonia) Marko Letonja (Slovenia) and Christopher Seaman (London). In 2014, Jason made his conducting debut to acclaim at Chicago's Midwest Clinic and is currently the Assistant Musical Director of the NSW Schools' Spectacular.

Jason has presented BOSTES/NESA accredited professional development sessions for the Australian Band & Orchestra Directors' Association and NSW Department of Education and has published articles in the areas of Jazz Pedagogy, Structuring Co-Curricular Instrumental Music Programs and Repertoire Selection.

In 2015 and 2016 Jason was the proud recipient of both the Secondary and Primary Schools' ABODA Conductor Awards at the Australian School Band and Orchestra Festival (formerly the NSW School Band Festival). In 2017 he was on the faculty for the Australian International Music Festival; working as a clinician and adjudicator for ensembles from around the world; and in January 2018 was engaged as a Course Associate Teacher for the ABODA Conducting Summer School; assisting Dr John Lynch.

Jason holds a BMus(Perf), and a DipMus(JazzPerf) from the Sydney Conservatorium, and a Masters of Teaching from the University of Sydney.

Monte Hilton Mumford

Mr. Monte Mumford was born in California, USA, migrating to Australia in 1984. Mr. Mumford earned both his

Bachelor of Arts Music Performance and Bachelor of Arts in Music Education from Seattle Pacific University, and his Master of Music degree from the University of Tasmania.

Mr. Mumford holds an international reputation as a conductor, educator, adjudicator and clinician, contributing regularly to the field of music education and performance studies through conference presentations, publications, professional development offerings, and master classes. He is highly regarded for his musical experience, expertise, and inspirational teaching style. He is in demand as a guest conductor, music education consultant, and adjudicator, providing performance strategies and professional development for music educators, administrators and students alike.

Mr. Mumford has worked with many professional, amateur student and adult groups throughout his career. As both a conductor and a performing artist on trombone, he has extensive experience with a number of Australian, American and other international symphonic, chamber groups, jazz ensembles, show bands and early music ensembles. He has served as a guest conductor, adjudicator and clinician throughout Australia, New Zealand and in the United States of America, where he has worked with ensembles at the national, state, and regional levels. He has served as visiting professor & conductor at the Devolet Conservatorium, Izmir, Turkey, Royal Northern College of Music, Manchester, UK, University of Iowa, USA, University of Auckland, NZ and the University of Melbourne, Australia. Mr. Mumford has also been a frequent lecturer for the Victorian Branch of the Australian Band and Orchestra's Summer Conducting School and in 2000, he was awarded the Australian Band and Orchestra Director's Citation for Excellence for contributions to music education and community music development. In January 2017, he received Life Time membership from the Victorian Branch of the Australian Band and Orchestra Director's Association for significant service to music education and community music development.

Mr. Mumford has presented papers, solo performances and conducted ensembles at state, national and international conferences, including the Australian Band and Orchestra Directors' Association, the Australian Society of Music Educators, New Zealand Concert Band Association National Conferences and The Turkish Music Educators Association. He has also participated in the Community Music Commission for the International Society of Music Educators in New Zealand, and Canada and was guest for the University of Oklahoma Wind Ensemble at the World Symphonic Band's and Ensembles Association International Conference in the USA.

Mr. Mumford was Senior Lecturer at the University of Tasmania from 1984 to 2003, where he lectured in conducting, music history, aural studies, instrumental and vocal music education pedagogy, and the supervision of music education majors. During his tenure there he established and coordinated the School's extensive instrumental and vocal ensemble performance programme. In 1985 he established the internationally recognised University of Tasmania Community Music Programme, serving as its Artistic Director for twenty years. He also served as Musical Director of the University of Tasmania Performing Arts Choir, Brass Ensemble and the University Wind Orchestra, which he founded in 1989.

Mr. Mumford is currently engaged as Advisor and Lead Educator for the Melbourne Youth Orchestra Teacher Professional Development Programme.

Dr Randy Navarre

Randy Navarre received his Bachelor of Music degree from Stephen F. Austin State University, in Nacogdoches, Texas, in 1973, his Master of Music degree from Temple University, in Philadelphia, PA, in 1981, and his Doctor of Musical Arts degree from the University of Maryland, in College Park, Maryland, in 1989. His major areas of study were saxophone and composition.

Randy Navarre is the founder and was the Director of Northeastern Music Programs, Inc. for 34 years. Northeastern Music Programs is an organization that provides general and instrumental music programs to schools. His responsibilities were recruiting new schools, supervising and guiding teachers so they can become experienced music educators, and running the day-to-day operations of the business.

Northeastern Music Publications, Inc. also was created and developed by Dr. Navarre after he saw a need for high quality, fun to play music for very beginning band and young bands. From this original idea grew a company that now provides music for band, orchestra, solo and ensembles for woodwinds and brass, books on music from repairs, musical excerpts, master classes, to new methods for Mariachi and beginning strings.

Dr. Navarre wrote 'The Instrumental Music Teacher's Survival Kit', originally published by Prentice Hall/Parker Publishing/Pearson Education. It is a step-by-step guide to teaching all the instruments of the band. Musical exercises, trouble-shooting charts, and other valuable information for the music educator are included in this book. The book is on its second printing in the US, and now published in Chinese.

Many compositions of Dr. Navarre's are published, and his music is performed throughout the United States, Canada, Europe, Asia, and Australia. He continues to receive commissions from band and orchestras.

Dr. Navarre performs as a classical saxophonist. He performs in concerts and festivals throughout the United States. Dr. Navarre perform has performed with the Philadelphia Orchestra. He has performed professionally with combos and big band jazz ensembles. He also conducts bands and orchestras at concerts and rehearsals for preparation at festivals and competitions.

Dr. Navarre provides clinics on teaching all beginning instruments, recruiting, developing the inner ear, writing and arranging music, time management, and score reading. Also, Dr. Navarre has conducted reading sessions for band directors to hear new music available for school bands. These clinics/workshops are given in colleges, state music educators' conferences, music stores/clinics, Province meetings in Canada, and conventions in Europe and Asia. He has given keynote addresses in Singapore and Australia music conferences. Dr. Navarre has adjudicated festivals and hired to prepare bands before the going to contest.

Stephen Williams

Stephen Williams has established himself as one of Australia's most versatile conductors, distinguishing himself with an impressive record of achievement in a variety of musical settings. In addition to conducting most of the Orchestras for Symphony Services International he has conducted, recorded and toured with many of Australia's finest Symphonic Bands and Jazz Ensembles. He has directed and performed with Australian groups at the North Sea, Montreux, Edinburgh and Monterey Jazz Festivals, has conducted concerts in Carnegie Hall and taken Australian orchestras, symphonic bands and jazz ensembles to conferences in the U.S.A, Japan, Europe, the U.K, Singapore and China.

In 1989 Stephen was awarded a conducting scholarship by Symphony Australia and for three years studied orchestral conducting under Werner Andreas Albert, during which time he conducted concerts and made recordings with many of the Symphony Australia Orchestras. In 1994 he was awarded the Harry Began Conducting Scholarship, which enabled him to study advanced Symphonic Band conducting at the University of Illinois under Professor James Keene. In 1995 he was awarded a Master's Degree in Orchestral Conducting and Research from the University of Queensland.

Stephen is currently Chief Conductor Instrumental for The Arts Unit, a specialist unit in the N.S.W Department of Education & Communities, taking up this position at the beginning of 1999. He is the Music Director for the NSW Schools Spectacular, the world's biggest variety show and has been since 1991. He also is the founding Music Director of the Northern Beaches Symphony Orchestra.



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Sydney Music Education Conference



ASBOF & ABODA Present
2019 SYDNEY MUSIC EDUCATION CONFERENCE

Wed 17– Fri 19 July, 2019

(school resumes July 22)

Sessions to include:

- Conducting and rehearsal skills (from beginner to advanced levels)
- Ensemble development exercises that work
- The latest in music technology
- 'How to' sessions covering how to teach:
 - Brass for non-brass players
 - Reeds for non-reed players
 - Percussion for non-percussionists
 - Big Band & Improvisation
- Arranging charts to suit your ensemble
- Repertoire choice - selecting '*music that teaches*'
- The art of studio teaching

Thinking of starting a band or string program?
This conference is a must for you!

Discount rates for ABODA members, MDs entering ensembles in the 2019 ASBOF, and Student Rates

Venue: The Australian Institute of Music
Foveaux St, Surry Hills—right next to Central Station
Check out all the details on our website

www.asbof.org.au

CONFERENCE CLINICIANS INCLUDE

- Dr Peter Boonshaft
- Steve Williams
- Dr Randy Navarre
- Monte Mumford
- John Morrison

Network with MDs, teachers and music professionals

Learn how to make it happen from the people who know

Target Audience

- School Band Directors
- School String Ensemble and Orchestra Directors
- Community Band and Orchestra Directors
- Schools about to start an instrumental program

EARLYBIRD Rate

\$395.00

Ends Friday 31 May

Full Conference Rate

\$475.00

(includes Conference Dinner)

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