

## Friday 2 August 2019

9.00am	Registration and coffee/tea/breakfast	Foyer
10.00am	<p><b>Welcome and Acknowledgement of Country – Anna Reid, Head of School and Dean</b> (Sydney Conservatorium of Music, The University of Sydney)</p> <p><b>Welcome – Neil McEwan AM</b> (Sydney Conservatorium of Music, The University of Sydney / Oxford Conducting Institute, University of Oxford)</p>	Recital Hall West
10.15am	<p><b>Keynote: Karen Grylls (The University of Auckland, New Zealand)</b> Imagination, resonance and the choral ear: A practitioners view of choral sound <b>Chair: Neil McEwan AM</b></p>	Recital Hall West
11.00am	<p><b>Gesture: Interdisciplinary and philosophical perspectives</b> <b>Chair: Cayenna Ponchione-Bailey</b></p>	Recital Hall West
	<ul style="list-style-type: none"> <li>• <b>Jared Oaks (Ballet West) and Cherilyn Worthen (Utah Valley University, USA)</b> Conductor-as-choreographer: Ballet-based tools for conducting instruction</li> <li>• <b>Mark Powell (Eastman School of Music, USA)</b> Conducting MA: An open space for music making with an implication for conducting pedagogy</li> <li>• <b>Charles Gambetta (International Institute for Conductors, USA)</b> Conducting outside the box: Exploring a fresh approach to conducting gesture</li> <li>• <b>Nicky Gluch (Sydney Conservatorium of Music, The University of Sydney, Australia)</b> From robots to interpretative ballet: An exploration of gesture in conducting</li> </ul>	
1.00pm	Lunch	Atrium

## Friday 2 August 2019 (continued)

	STREAM 1		STREAM 2	
2.00pm	Conducting pedagogy: Interdisciplinary perspectives Chair: John Trill	Recital Hall West	In rehearsal Chair: Tzelaw Chan	Recital Hall East
	<ul style="list-style-type: none"> <li><b>Lauren Reynolds (University of Delaware, USA)</b> Maximising artistry in conducting through the application of core leadership and mindfulness tenets</li> <li><b>Katharine Parton (The University of Melbourne, Australia)</b> Linguistic analysis as a basis for conducting pedagogy</li> <li><b>Joanne Heaton (Sydney Conservatorium of Music, The University of Sydney, Australia)</b> Beyond the baton: Investigating the intangibles of conducting</li> </ul>		<ul style="list-style-type: none"> <li><b>James Slimings (Royal Conservatoire of Scotland, UK)</b> You get what you're given: The agency of choral blend according to trained ensemble singers</li> <li><b>Francis Huan Chun Tan (National University of Singapore, Centre for the Arts)</b> Enhancing the conductor's rehearsal toolbox: How can the concept of <i>flow</i> improve the rehearsal experience of a community band?</li> </ul>	
3.30pm	Afternoon tea	Atrium	Afternoon tea	Atrium
4.30pm	In the ensemble rehearsal classroom Chair: Aleta King	Recital Hall West	In the field Chair: Stephen Mould	Recital Hall East
	<ul style="list-style-type: none"> <li><b>Elizabeth Scott (Sydney Conservatorium of Music, The University of Sydney, Australia)</b> Making 'cents': The quest for better intonation in a cappella choral singing</li> <li><b>Tammy S. Yi (University of Arizona, USA)</b> Back of the orchestra: High school students experiences with alternative seating</li> <li><b>Monte H. Mumford (Freelance Conductor and Music Education Consultant)</b> Ensemble rehearsal planning strategies: How to strengthen learning through educationally focused rehearsals</li> <li><b>Michael Jones (Queensland Conservatorium, Griffith University, Australia)</b> The rehearsal room: An authentic music classroom?</li> </ul>		<ul style="list-style-type: none"> <li><b>Paul Phillips (Stanford University, USA)</b> That party at Lenny's: The controversial combination of conducting and politics</li> <li><b>Petter Sundkvist (Luleå University of Technology, Sweden)</b> Room for interpretation: Music making in different acoustics</li> <li><b>Ian Cook (Avondale Conservatorium, Australia)</b> Music for the people: How Australian broadcasting legend Hector Crawford contributed to Australian cultural history in the post-WWII period</li> </ul>	
6.30pm	Break			
7.30pm	Conference Dinner – Portside, Sydney Opera House (\$68 per person, please pay when you register for the Conference)			

## Saturday 3 August 2019

8.30am	Registration	Foyer
9.00am	Conducting and identity Chair: Stephen Mould	Recital Hall West
	<ul style="list-style-type: none"> <li>• <b>Luke Dollman (Elder Conservatorium of Music, The University of Adelaide, Australia)</b> Can conducting be taught?</li> <li>• <b>Brian Kaufman (University of Maryland Baltimore County, USA)</b> Developing self authorship through learning conducting</li> <li>• <b>Rachelle Elliott (Sydney Conservatorium of Music, The University of Sydney, Australia)</b> Towards defining the role of the choral conductor in Iceland</li> </ul>	
10.30am	Morning tea	Atrium
11.00am	Historical perspectives Chair: Neal Peres Da Costa	Recital Hall West
	<ul style="list-style-type: none"> <li>• <b>Nir Cohen-Shalit (New York University, USA)</b> Historical pre-performance practices in mid-19th-century Germany: What can the archives tell us?</li> <li>• <b>Cayenna Ponchione-Bailey (University of Oxford, UK)</b> Explorations into players' musical agency and ensemble togetherness</li> <li>• <b>Stephen Mould (Sydney Conservatorium of Music, The University of Sydney, Australia)</b> A Eugene Goossens archive</li> <li>• <b>Michael Colburn (Butler University, USA)</b> What would Sousa do? The performance practices of the March King</li> </ul>	
1.00pm	Lunch including a Special presentation – a tribute to Maestro Werner Andreas Albert by Neil McEwan AM	Atrium
2.00pm	Keynote – Neal Peres Da Costa (Sydney Conservatorium of Music, The University of Sydney, Australia) Entering into the melos: Tempo (and rhythmic alteration) as intrinsic expressive tools in the performance of Classical and Romantic orchestral works Chair: Cayenna Ponchione-Bailey	Recital Hall West
3.00pm	Afternoon tea	Atrium
3.30pm	Perspectives on wind ensemble repertoire Chair: John Lynch	Recital Hall West
	<ul style="list-style-type: none"> <li>• <b>Rachel Howley (Queensland Conservatorium, Griffith University, Australia)</b> Changing the status quo: The role of the conductor in supporting greater representation for Australian women composers in the wind band genre</li> <li>• <b>Christopher Milne (University of Western Australia, Australia)</b> Recreation and redefinition: An examination of the transcription and evolution of a <i>cappella</i> choral works transcribed for wind band</li> <li>• <b>Onsby C. Rose (Ohio State University, USA)</b> Maslanka's Symphony No. 10</li> <li>• <b>Rickey Badua (California State Polytechnic University, USA)</b> The Maverick: an analytical study of Carter Pann's <i>Symphony for Winds: My Brother's Brain</i> (2011)</li> </ul>	
5.30pm	Break	
7.30pm	Dinner – at your leisure OR Opera Australia – <i>Madame Butterfly</i> (Puccini) – please organise your own ticket purchase via the <a href="#">Sydney Opera House box office</a>	

## Sunday 4 August 2019

9.00am	Registration	Foyer
9.30am	<b>Gesture: Technology</b> Chair: Tzelaw Chan	Recital Hall West
	<ul style="list-style-type: none"> <li>• <b>Shaun Fraser (University of Western Australia)</b> Counting on the beat: An experimental analysis of conducting the preparatory cue</li> <li>• <b>Andrea Brown (University of Maryland, USA)</b> MAESTRO: Using technology to improve kinaesthetic skill learning and confidence of music conductors</li> <li>• <b>Vera Gehrs and Christoph Louven (Osnabrück University, Germany)</b> The non-invasive capture of conducting movements: A mixed methods study with kinelyze and the Microsoft Kinect</li> </ul>	
11.00am	<b>Conducting for films</b> Chair: James Wierzbicki	Recital Hall West
	<ul style="list-style-type: none"> <li>• <b>Angel Velez (Los Angeles Film Conducting Intensive, USA)</b> Conducting to picture: Understanding the common tools and challenges of conducting to picture</li> </ul>	
11.30am	Morning tea	Atrium
12.00pm	<b>Keynote – David Robertson (Sydney Symphony Orchestra, Australia)</b> The conductor and rhythm: Visual practitioner in an aural medium Chair: Neil McEwan AM	Music Workshop
1.00pm	Lunch	Atrium
2.00pm	<b>Professional development: Ways forward</b> Chair: Cayenna Ponchione-Bailey	Recital Hall West
	<ul style="list-style-type: none"> <li>• <b>Sue Arney (The University of Melbourne, Australia)</b> Pre-service teachers and the conducting community: Building critical partnerships</li> <li>• <b>Long Tao Tang (University of Illinois at Urbana-Champaign, USA)</b> Nurturing complete conductors: A survey on undergraduate level conducting curricula in select American universities</li> <li>• <b>Carolyn Watson (University of Kansas, USA)</b> Cracks in the glass ceiling: Women conductors, new trends, old challenges</li> </ul>	
3.30pm	Afternoon tea	Atrium
4.00pm	<b>Conference committee, chaired by Cayenna Ponchione-Bailey and John Traill</b> Conference wrap-up	Recital Hall West
5.00pm	Conference close	