



# Nova Scotia Band Association Virtual Conference 2020



October 19 –22

## Session 1: October 19 –7pm AST

Listening in Band: Why & How

Paul Hutton & Richard Bennett

## Session 2: October 20 –7pm AST

Borrowed Wisdom: Advice for ensembles collected from great adjudicators

Dr. Mark Hopkins

## Session 3: October 21 - 7pm AST

Through a colourFULL lens: considering composer-student  
connectedness when selecting repertoire for your ensemble

Dr. Jodie Blackshaw

## Session 4: October 21 - 8:15pm AST

The Creative Process: how to inspire, guide and shape compositional thinking in your music students

Dr. Jodie Blackshaw

## Session 5: October 22 - 7pm AST

What the World Needs Now is Love Sweet Love: Building community and engagement to best serve our learners

Dr. Dale Lonis & Ardith Haley

**All sessions will be presented via Zoom. All registered conference participants will receive  
Zoom meeting invitations on the day of each session. Registration information can be  
found at the end of this brochure.**



## Session 1: October 19 - 7pm AST

### **Listening in Band: Why & How**

Richard Bennett & Paul Hutten will present strategies & ideas for listening activities that can become a fundamental part of music classes and rehearsals. Discussion and resources for embedding listening into your music teaching routine.



Paul has been teaching instrumental, choral and classroom music for over twenty years in the Annapolis Valley in Nova Scotia. Paul holds bachelor's degrees in piano (BAM), organ (BMus) and music education (BMusEd), and masters degrees in English literature (MA) and music curriculum development in education (MEd), and is pursuing a Masters in Social Justice in Education at Queens University. Paul currently teaches grades 6-12 music and grade 10 English at Central Kings Rural High School, but the focus of his career has been developing creative and collaborative ways to foster music literacy in middle school band programs. Paul has worked with the Nova Scotia Department of Education on curriculum renewal teams, and has also been a pilot and implementation teacher. He is the founding director of the Acadia Youth Band, and a long time teacher and conductor with Acadia University Summer Music Institute. Paul has also been a church organist and choir director for over twenty-five years, and has taught piano privately for over thirty years. He has raised four children with his wife, Rose, and looks forward to post-pandemic family gatherings.



Richard Bennett (B.Mus.Ed, M.Mus.) was born in Moose Jaw, Saskatchewan (1960) and grew up as an “air force brat.” At the age of 12, after bouncing around Canada, he entered Middleton Regional High School, in Nova Scotia, where he quickly acquired a deep appreciation of music under M.W. Harvey. Middleton would have to wait 8 years while Richard finished his schooling in Summerside, P.E.I., graduating from Three Oaks High School in 1978 before attending Dalhousie University.

Mr. Bennett holds a Bachelor of Music Education Degree from Dalhousie University (1982) and a Master of Music (School Music) Degree from the University of Calgary (1996). He has served on numerous curriculum development teams at the Nova Scotia Department of Education and Annapolis Valley Regional School Board. He is an active member of the Nova Scotia Band Association, a former member of the CMEA Board of Directors, and a Past President of the Nova Scotia Music Educators' Association.

He completed the Wind Band Conducting Programme at the University of Calgary in 1992 (including studies with Vondis Miller, Glenn Price, Jeremy Brown, Craig Kirchoff, Stanley DeRusha, John Paynter, David Whitwell, Timothy Reynish, and Frederick Fennell). In addition to his school bands he has, at various times, conducted the West Nova Scotia Regiment Band, the Acadia University Concert Band and Wind Ensemble, the Acadia Summer Winds, the Nova Scotia Youth Wind Ensemble, the Nova Scotia Junior Youth Wind Ensemble, as well as the Prince Edward Island Senior and Intermediate Honour Bands. During the summers he often instructed at band camps including the South Shore Music Camp and Acadia Band Camp. Mr. Bennett has also adjudicated at music festivals in Nova Scotia, Prince Edward Island, New Brunswick, and Saskatchewan and is often invited to guest conduct and give clinics throughout Atlantic Canada.

Mr. Bennett was Director of Bands at Middleton Regional High School, a position he held from 1982 – 2015. He taught instrumental music to students in grades 7 through 12 and directed the Beginner, Junior, and Senior Concert Bands as well as the Junior and Senior Jazz Bands. Out of some 10,000 “non-contractual” hours of rehearsals came concerts, trips, clinics, guest appearances and many profound musical experiences with 1000 or so students of “MRHS.” Personal highlights include performing at Vimy Ridge (2001), the inspiration of Michael Colgrass’ remarkable graphic notation work (2009, 2012) and being witness to countless “lightbulb” moments. He is most proud of many students expressing gratitude for “not just teaching us music but for teaching us about life.”

In his spare time he enjoys playing trumpet and flugelhorn with the “Annapolis Big Band.” He enjoys arranging for brass ensemble, concert band, wind ensembles, jazz ensembles, and orchestra (his “MacGillivray’s Cape Breton” was performed by Symphony Nova Scotia several years ago). He’s been known to really let his hair down as composer/arranger, keyboardist and “horn player” with his “Wednesday Nite Guys” free improvisation sessions or conducting the pit orchestra for a local school musical. If there is pen and paper nearby he might dash off a quick cartoon and he has even dabbled in dinner theatre. If you can’t find him he’s in the woods with his camera.



## Session 2: October 20 - 7pm AST

### **Borrowed Wisdom: Advice for ensembles collected from great adjudicators**

Adjudicators at music festivals use an arsenal of strategies and techniques to generate an immediate improvement in the groups they work with. In this session participants will encounter a plethora of creative solutions to common performance issues in bands, orchestras, and choirs, gleaned from adjudicators over the course of three decades of observation and practice.



Dr. Mark Hopkins is a Professor in the School of Music at Acadia University in Wolfville, Nova Scotia. In addition to leading the Acadia University Wind Ensemble, Dr. Hopkins teaches undergraduate and graduate Conducting, Instrumental Music Education courses, SoundPainting, and chamber music courses. He is Artistic Co-Director of the Denis Wick Canadian Wind Orchestra, and Artistic Director of the Nova Scotia Youth Wind Ensemble (2008-2011, 2013-present). In May 2019 Dr Hopkins received the National Band Award from the Canadian Band Association, recognizing his contributions "...to the promotion, growth, and development of the musical, educational, and cultural values of band throughout Canada". His work as a conductor has been recorded on *LIVE WIRED* (2015) and *In Sonorous Falling Tones* (2017, nominated for a 2018 East Coast Music Award). In Canada, he has guest-conducted bands and orchestras in British Columbia, Alberta, Saskatchewan, Prince Edward Island, Nova Scotia, Ontario, and Quebec, and led the National Youth Band of Canada in 2019. Abroad, he has led collegiate and professional performances in the United States, France, Bermuda, Hong Kong, China, Japan, Italy, Switzerland, and Romania.

Session 3: October 21 - 7pm AST

**Through a colourFULL lens: considering composer-student  
connectedness when selecting repertoire for your ensemble**

How often do we, as music educators, select repertoire because it is playable/singable? Whilst this is a valid consideration, perhaps we have not considered the valuable educational benefits provided through investigating the composer of the repertoire, their cultural upbringing and the impact this has had on their compositional voice. Such considerations offer opportunities for students and their teachers to find heightened connection with the repertoire they are rehearsing and performing, as well as offering newfound pathways for investigations into individual creative habits. In this session, we will explore ways to consider repertoire from a diverse array of composers and how to form connections between the composer and the student to enhance the music making experience.

**Dr. Jodie Blackshaw**

Presented by Long &  
Mcquade





Session 4: October 21 - 8:15pm AST

## **The Creative Process: how to inspire, guide and shape compositional thinking in your music students**

Composition. It's a lifelong journey – so how do you start teaching such a lengthy process when composition isn't your forte? In this session, I invite you to consider that perhaps we have been doing it the wrong way round for many years, and offer solutions that consider both the macro and micro-structures, skill set and personality of the individual when teaching musical composition.

Jodie Blackshaw (b. 1971) grew up in the south-east of rural Australia and formed a very personal relationship with music early in life through the creative application of her imagination to musical colours and movement. Today, she continues to seek creative experiences for students through her teaching and composing so they, too, may enjoy the personal relationship she discovered in her formative years.

In 2020 Blackshaw completed her PhD in Composition at the Australian National University (supervisor Dr. Christopher Sainsbury). As part of her study, Blackshaw revealed her "colour-first" approach to composition through a series of works for the wind band medium, particularly her first Symphony *Leunig's Prayer Book*, and related these to sensitive and often challenging life experiences. Jodie's work *Peace Dancer* won the ANZCA composition prize in 2018.

In the same year, Blackshaw lead a presentation at the Midwest Clinic with Jerry Junkin, John Lynch, Kevin Sedatole, Mary K. Schneider and Julie Bounds to raise awareness of works for wind band by women. Concurrently, Blackshaw curated and launched the website [www.colourfullmusic.com](http://www.colourfullmusic.com) to raise awareness surrounding the programming of works by composers who represent 100% of the population. Since the launch of the website, hundreds of band directors have "taken the pledge" to program more music by "colourFULL" composers.

Jodie regularly presents at schools, universities and conferences throughout Australia, the United States, Canada, the Middle East and Asia and remains steadfast to her vision: providing resources for students that foster creativity and generate ownership and passion in the music making experience.

Jodie desires that her music not just be "another piece", but an imaginative and spiritual journey for performers and audience alike. To find out more about this Australian composer from the bush, please visit:  
[www.jodieblackshaw.com](http://www.jodieblackshaw.com)





## Session 5: October 22 - 7pm AST

### **What the World Needs Now is Love Sweet Love: Building community and engagement to best serve our learners**

Dale Lonis and Ardith Haley have created online, blended and in-person degree programs, coursework, teaching platforms and materials that are used the world over. In this interactive session everyone in the virtual room will work together to explore the key elements of engaging and inspiring not only our students, but also ourselves as teachers and life-long learners.



Following a career as a public school teacher, university professor, international conductor, and Dean of a Faculty of Music, Dr. Lonis entered the field of professional orchestra management. Although he continues to be active as an artistic and business consultant for professional orchestras and conductors, he is now spending the majority of his time developing *Distance Learning Models* for degree programming for universities throughout the United States, Canada and the world including programs in Australia, Israel and Asia.

This work has enabled him to continue to actively pursue what has brought him his greatest pleasure and success – coaching, training and mentoring students and educators. With Ardith Haley, he is the co-founder and program leader of the *Distance Learning Master's Degree in Curriculum and Instruction with a Music Emphasis* at Acadia University. They are currently teaching courses in a sixth cohort making it the largest graduate program of its kind in music education in Canada. The summer of 2021 will see the start of the seventh cohort of twenty graduate students. After many years in Chicago, Missouri, Winnipeg and New York City, Dr. Lonis now lives on the family farm in upstate New York with his wife Kelly and their Westie Fiona.



As a passionate and creative educator, Ardith Haley has dedicated her life to creating authentic learning environments and assisting others in becoming more effective in their personal and professional practice. She was awarded the 2013 Canadian Music Educators' Association Jubilate Award of Merit for significant contributions to music education in Canada. For the past ten years she has held the position of Arts Education Consultant with the province of Nova Scotia, where she is responsible for the delivery of education programs in dance, drama, music, and visual arts.

Ms. Haley's knowledge and mastery of best practice in curriculum and instruction, current pedagogy and assessment models as well as the psychology of success has guided the development and implementation of innovative and exciting new arts curricula for Nova Scotia's schools. The models she has created have attracted national and international attention and are currently being used as a guide by Singapore's Ministry of Education in its quest to implement music and arts pedagogies that nurture 21st century competencies. She is leading the professional development of teachers as they move to a more student-centric orientation and develop strategies to facilitate creativity in the learning opportunities they offer their students.

Ms. Haley earned her Bachelor of Music Education and Master of Education degrees at Acadia University where, in addition to coordinating the masters program, she conducts the Symphonic Band, teaches music education courses, and is the Director of the Summer Music Academy.







There will be a virtual social event hosted by NSBA Vice President, Diane Clark following session 5

October 22 - 8:15pm

## Registration Information:

If you renew your NSBA membership or become a new member prior to October 16 your conference fee is included in your membership.

For non NSBA members the conference fee is \$50.

Registration/Payment information can be found in the membership section of the NSBA [website](#).

**[Register for the conference](#)** (Registration Deadline is October 16)

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