The Collaboration Issue
Features

The changing face of supervision: Collaborative learning communities for instrumental music teachers ........................................ 3

_Tracey Young_ reflects on the changing face of supervision in schools and what this means for Instrumental Music Teachers

Information on the standing offer arrangement (SOA) for musical instruments and music Stands ........................................ 6

Alone in the classroom? (We don’t have to work alone) .............................................................. 7

_James Kukulies_ shares his thoughts on a collaboration and support for teachers

The power of visualisation becomes clear following a challenge ............................................. 8

_Andrew Bell_ shares his thoughts on the challenges and triumphs faced in teaching students online

Maryborough Music Conference 2017 ................................................................................................. 9

‘You want me to go where?’: Collaboration in a rural community .......................................... 10

_Matt Chambers_ recalls his experiences in building an Instrumental Music Program in Biloela

Reflections on a professional development workshop ......................................................................... 11

_Jeff Jarrott_ shares his thoughts on a collaborative percussion professional development workshop

What’s On ........................................................................................................................................ 12

An overview of Professional Development events

Professional Associations for Music Educators

Professional Associations for music educators include;
Australian Band & Orchestra Directors’ Association (ABODA) http://abodaq.org/
Australian National Choral Association (ANCA) http://anca.org.au/1index.html
Australian Strings Association (AUSTA) http://www.austa.asn.au/qld.html

Other recommended providers of professional development for music teachers include;
Futura Music Education http://www.futuramusiceducation.com.au
Sound Thinking Australia http://www.soundthinkingaustralia.com
Solavoce Choral Conducting and Musicianship Courses http://www.solavoce.com.au

Further information is available from Dr Damian Hoey; 07 3354 0234 or email admin@musicrc.eq.edu.au
In recent years, teachers have seen big changes in their professional landscape in terms of expectations as far as accountability and supervision are concerned. This short reflective article aims to put forward some principles that could assist Instrumental Music Teachers in this changing climate.

Organisational Vision and Leadership
Organisations need to have a clear vision of where they are, where they want to be and how to get there. Employees in the organisation also need to know this information, including where they fit in the context of the organisation’s goals. (Delahaye, 2005; Marshall, 2013; Nolan and Hoover, 2008) When organisations make the effort to make this happen, individuals within the organisation know the ‘bigger picture’ and more importantly, how their role and work directly contributes to this.

It could be argued that a very important part of supervision is disseminating the organisational vision and giving it meaning at the individual level. Regional Music Coordinators and Principals are responsible for the supervisory process for Instrumental music teachers. The process of determining an Instrumental Music Teacher’s role within the greater organisational vision could come from asking a number of questions, including:

1. ‘How can individuals within their everyday work environment contribute to the vision/goals of the organisation?’
2. ‘How does an individual see their role in relation to the vision?’
3. ‘What specific areas within an individual’s work role need development to help them in their achievement of the common goals/visions?’
4. ‘What specific areas does the individual excel at that could potentially help colleagues?’
5. ‘What is the best way to assist the individual in the areas needing development?’
6. ‘What resources are needed to assist development?’
7. ‘How can the individual’s strengths assist other colleagues in their own development?’

In this way, supervision becomes a reflective process of making meaning and setting goals that reflect the bigger picture vision in an individual’s professional practice. They would also allow the supervision process to provide support for an individual in line with both organisation and individual goals.

Learning Communities
Supervision is a process that aims to improve and enhance an individual’s work performance. In education, supervision is geared toward enhancing student outcomes. (Sergiovanni and Starratt, 2007) For all educators, there is currently more emphasis on supervision and development, student outcomes and accountability. For Instrumental Music Teachers, these changes have come about in a climate where teachers have had to find their own direction developmentally, largely due to their distance from the educational communities in which they work. This distance does not refer to physical distance, rather, the distance in which specialist teachers – instrumental music specialists in particular, feel concerning their belonging to the learning communities in the schools in which they work. This is due to the fact that instrumental music specialists are not in one school full time and do not attend staff meetings on a regular basis. This professional distance is further exacerbated with the addition of physical distance for music specialists working in regional and remote areas.

So, what does this mean for teachers? In regions with Regional Music Coordinators, there has been a move by coordinators to address the isolation of teachers through the creation of learning communities of Instrumental Music Teachers. This form of supervision is less hierarchical, less isolating more distributed and has potentially more opportunity to create trust between stakeholders. In these communities, learning and developing are embedded in the identity of the organisation and the professional identity of the individuals within. Supervision is a reciprocal process between all members of the community and critical reflection is encouraged. Members of a learning community collaborate on a range of different projects and recognise different learning styles. (Walkley, 1998) Because
supervision is ‘everyone’s business’ in a learning community, the issues inherent with the more traditional model of supervision being the responsibility of only one person are greatly minimised.

Current roadblocks in Instrumental Music Learning Communities include confusion about who is responsible for supervision, expectations from individual schools varying greatly between schools and teachers, and of course, the fact that individual schools are addressing agendas within their own learning communities, which do not necessarily take into account the other schools within an individual teacher’s circuit. Difficulties also arise in the physical distance between members of an Instrumental Music learning community. An advantage to Regional Music Coordinators being responsible for the professional supervision of Instrumental Music teachers is that the coordinators concern themselves with the whole picture of each teacher’s circuit and the specific developmental needs required in enhancing student outcomes in all of a teacher’s schools. The challenge is in developing a direction that also acknowledges each school’s way of working. The result has been the development of the Instrumental Music Pedagogical Framework. This has given Instrumental Music Teachers a blueprint for working, in a language that schools understand. The framework also recognises Instrumental Music Teachers as professional educators, both in relation to their own identity and just as importantly; in the eyes of the colleagues and the learning communities in which they work.

Traditional systems of supervision and appraisal often leave individuals feeling undervalued and that their real work is invisible to supervisors and appraisers. This is particularly true of Instrumental Music Teachers. A lack of understanding and knowledge of what Instrumental Music Teachers do can contribute to isolation and lack of developmental feedback. This comes back to Principals and colleagues in schools not necessarily viewing the Instrumental Music Teacher as a professional educator, but rather a ‘musician who happens to work in the school once a week.’ According to Snell, Wong, Chak and Suk-kwan Hui, ‘representational predicaments come about when an employee believes that their immediate line manager and others in their organisation with authority have ideas about the work demands, performance and circumstances which are different to the employee, leading to unfavourable ramifications.’ (2012, p. 252) For Instrumental Music Teachers, this raises the question of how learning communities in individual schools see the Instrumental music teacher – is it as musician or educator? The reality is that Instrumental Music Teachers are both of these things. In schools, being viewed as a professional educator is important, because Principals and colleagues need to see the Instrumental Music teacher through this lens to be able to offer them the same support as other educators.

Supervision can also become an effective and empowering process when individuals have direct input into the design and implementation of their own supervision. (Ryan and Gottfried, 2012, p. 569) In a learning community, it is likely that individuals will act in both the role of supervisor and supervisee and that members of the learning community will support each other to observe, reflect, plan and evaluate. This is often achieved through the implementation of particular formats to allow collaborative reflective practice, such as learning circles. (Walker, Cooke, Henderson and Creedy, 2013, p. 505) Current moves toward this model in Instrumental Music Learning communities include a move toward peer supervision and reflection in the form of small focus groups of teachers.

Reflective Practice as Supervision

Reflective practice is a process where individuals are encouraged to reflect on their practice with a view to understanding aspects of themselves, their work, their actions and their relationships in professional practice. This process is
ongoing and cyclical.

In his article considering what reflective is and the reasons for using reflective practice in education, Farrell (2012, p.14) goes further to state:

‘For me the implications of both Dewey's and Schön's work is that reflective teaching is evidence based; teachers collect data or evidence about their work and then reflect on this evidence to make informed decisions about their practice. Engaging in evidence-based reflective practice enables teachers to articulate to themselves (and others) what they do, how they do it, why they do it, and what the impact of one's teaching is on student learning.’

Good reflective practice relies on an attitude of openness and trust, and a willingness to undertake a process of change. It is reliant on an environment that allows risk taking and experimentation so that individuals can explore different avenues to learn and grow. (Nolan and Hoover, 2008)

To be an effective part of a supervision process, reflective practice needs to be embedded in a learning community which has an understanding of the practice, training or support in its implementation and a clear and collaborative plan of what it will look like in the learning community. Hail, Hurst and Camp (2011) indicate that a core element of reflective practice is data:

‘The time teachers spend discussing, reviewing, and analysing qualitative and quantitative data not only impacts them and their teaching and research, but that of their students as they make changes in their instructional practices. It not only helps the teacher who asked for help, but it also has an influence on the teaching, understanding, and shared research of the colleague who helped talk through the situation.’

There are many ways learning communities can collect data to engage in reflective practice. Some data collection methods include reflective journaling, learning walks, professional conversations, focus groups and peer review. More formalised methods include school or organisational surveys, 360-degree feedback surveys, standardised test data, school data and student pre and post testing. It is important to remember that whichever data collection methods a learning community use, it is imperative that the data is used sensitively and where appropriate; confidentially, and that the data is not used in connection with a formal appraisal process. This ensures the trust relationships in a learning community are maintained.

The next step in the reflective process is to explore the data and what it means.
(reflect), then develop a plan of action to address issues and problems found in the data. This could be done individually or in teams, depending on the issues being explored. This process of planning based on data, implementing the plan and reflecting on the new data this provides forms a cyclical process and can happen in an informal, individual and private way (self-reflection), or in teams or project groups working together.

For Instrumental Music Teachers, collegial learning walks could be an excellent way to implement reflective practice. Data that could be explored during these include student feedback, reflective journaling and feedback from colleagues participating in the learning walk.

Supervision and appraisal processes that are embedded in the ethos of the learning community, where supervision is a collaborative and reciprocal effort, the responsibility of all stakeholders and uses reflective practice to implement positive change is certainly an aspirational goal. To be achievable, these processes need to also be embedded in the vision of the organisation and those responsible for its leadership. It is encouraging that both individual schools and Regional Music Coordinators are moving towards these type of practices within the Instrumental Music Teaching Communities.

References
Once we leave the clutches of our university training, we begin a next phase of professional growth. Those who have been through their first 1-5 years know the ride. You have learned so much about teaching music yet there is still so much more... We are all on that same path.

Mentors
The beginning of a career is a bit steep but all of us reach other hills and mountains throughout our journeys. Some of us are fortunate enough to work alongside those invaluable mentors and colleagues to help us, show us new ways, share great resources/techniques/ideas or just give us the support and confidence boost we need to keep climbing. If these treasured people are not on hand, we can feel very alone in the classroom. How about a going on a treasure hunt?

Self-improvement
Most music teachers have the quiet agenda of self-improvement ticking away in the background. It started as soon as we picked up that instrument. There is always something more challenging to play, some performance event or venue yet to be experienced. That agenda needs connections to function. Without connections we need to leap every hurdle, solve every dilemma and unravel every puzzling student all by ourselves. Learning the profession all by yourself if a very slow path indeed.

Collaboration
Today almost everyone is just a short digital step away, but finding that connection through the digital noise is not always obvious. Start with the little things. Start small and then think big. Do you know the teachers in and around your locations? What events can you do with them? We all know the “win-win situation” analogy but we can also think in triple positives. Engineer a small project with a colleague that has a positive for your music program, a positive for their music program and a larger positive for everyone involved. Once that project is done, do something bigger.

Professional Organisations
Professional organisations are great places to collaborate in a much wider circle with connections to all kinds of areas. These connection can be core to your discipline or a great add on with opportunities and benefits you never dreamed of. These are volunteer organisations however. You need to be prepared to get involved, give up a little of your time and help out. The professional rewards do repay with interest when, just like in your ensembles, together a team of committed professionals can achieve those goals beyond the reach of the individual.

The Connected Professional
The connected professional is someone who helps others and asks for help themselves. You can be a mentor to one person and an understudy to another. It doesn’t have to be a hierarchy, it can be a circle.
There are many situations in our jobs as Instrumental Music Teachers that occur on a daily basis. These can include classroom management; people management; timetabling; behaviour assessment; medical assessment; musical assessment; coordination conditioning; listening; technique conditioning; language definition; rule and expectation instruction; comparison; observation; and detailed verbal instruction.

We have all been students of teachers that have differing skills in the latter of these. Some of the teachers in our past may have used a monotone voice; some may have worked consistently with facial shapes only and not used their voice at all. Some memories of my early past include teachers that used too much of their voices in an overly creative and emotional way. Which of these people were the ones that made the most impact on my learning and therefore my interest in the subject? It has been a thought I have had presently while changing some aspects of my weekly teaching schedule.

Earlier this year I was offered a position at the Music Resource Centre helping promote and nurture the Instrumental Music Online program. This obviously involves teaching students; however there were many other aspects that I have noted need attention for greater success. While things like a better technological and constant connection can and will be addressed over time, I am hoping we will become pioneers inspiring and collaborating with large telecommunication companies in assisting this process. There are certainly opportunities for perfection in communication over huge distances. Some of these have been proven already however; it presently comes down to cost. What money is wasted when it comes to education and opportunities for young people?

While the program is taking off successfully at present we do face many challenges. My first experience teaching online showed me that vision is not always going to be an option. This is an obvious problem when teaching instrumentally as posture, hand positions, stick and mallet hold, facial muscle use and breathing all take part in the self-confidence of a beginner musician. This proved that I had not really prepared myself for what was to lie ahead.

Imagine yourself in this position......a beginner instrumental student has taken delivery of a new instrument. They are extremely excited about this new adventure and cannot wait to get started. The system being used involves a telephone connection (through a PIN coded exchange for privacy) and a video link using cameras at both ends. This student lives on a vast, expansive station four hours west of Longreach. Access to people other than family happens once per month when the family purchases food or fuel.

Vision of the student’s size, shape and face slowly appears on the screen for the very first time as you introduce yourself to them and one of their parents. As with our teaching methods you explain what the lesson will involve today and ask them to take their pieces of instrument out of the case carefully. You name the parts for the student as you see them come together and assist the student to adjust everything. It is strange and foreign to them as nothing like this has ever been in their presence. Many memories of your own first experiences return and your passion to help them increases quickly. The next achievement of their day is learning to hold this new ‘thing’ that makes funny sounds.

It is at this point the screen goes black and connection is lost. Their name appears on your screen, but you are now unable to see anything. As a creative based mind, visions of the last sighting of them are still in your head but now you have to depend on your imagination and recollection of exactness to continue. There is no option in cancelling the remainder of the lesson, as this has been the one action they have been anticipating for the last month. A cancellation now could damage any passion, expectation, or self-confidence belief they have.

I had to use every possible sense and descriptive word I could recall to assist a beginner trombonist hold their instrument correctly for the very first time without seeing anything they were doing. I began as I imagine a blind student may have used a monotone voice; some memories of my early past include teachers that used too much of their voices in an overly creative and emotional way. Which of these people were the ones that made the most impact on my learning and therefore my interest in the subject? It has been a thought I have had presently while changing some aspects of my weekly teaching schedule.

I asked them to lay their left hand on the smooth, curvy stopper was allowed to touch the floor. I explained that it may end up a long and tall shape almost as tall as they were. This gave the impression of the correct upright position. Next, I asked them to lay their left hand on the smooth, curvy pipe that was closest to the ceiling (the right hand could be placed anywhere on the instrument at this point). The student now had to run their left hand down the side of the section that did not swell out at the end (the bell) and find the first ‘cross-over’ bar. Place a ‘Fonzie’ left thumb on this ‘cross-over bar’ while the thumb ran parallel with the shortest ‘bar’ to its right side. The middle, ring and little fingers of that same hand now had to be placed in through the gap between two ‘bars’ making the original thumb placement now appear behind the ‘cross-over bar’. This should now let the pointer finger point up towards the mouthpiece (which I had named earlier before disconnection).
This instructional process went on until the lesson was complete. It took that much time. As frustrating as it was, my only concern was that this student had followed and understood enough to have a rough idea of how to hold this instrument ready for their practise during the week. I explained the homework and said my ‘goodbyes’ until next time.

I thought deeply about the situation for days following and it began to occur to me that it really made everything so much clearer. I spent one evening that week in my studio with my eyes closed trying the same system on a flute, clarinet, alto saxophone, trumpet, euphonium and glockenspiel. I realised that the clearer the picture of the instrument was in my mind, the clearer it was to position myself correctly behind it for the best sounds, best posture and best breathing.

In fact, the pictures I had formed in my head were so easy to see in my mind, I was able to play simple pieces on them silently in my imagination. This then brought me to an effective system of teaching students enrolled in instrumental teaching courses.

If each student teacher in an instrumental course could collaborate with other students and try this method, would courses become slightly shorter, or would new teachers have a greater understanding of instruments that are not their forte? Would composers be able to write more challenging or acceptable parts in their compositions? Would it be easier for students to play an instrument from another family as well as their own? How could this method affect conductors and their musical outcomes? The understanding of instruments seemed to become clearer when I could not see it with my eyes, but used my imagination to describe it in full and exact detail.

Try closing your eyes and explaining all things necessary to a person that has never held or played an instrument while they hold it and have their eyes open. Did it change anything for you? Do we take too many things for granted in our workplace? I wonder.

Maryborough Music Conference 2017

https://mmc.eq.edu.au/Pages/default.aspx

The Queensland Government, Department of Education and Training is delighted to invite you to attend Maryborough Music Conference 2017 held from Wednesday 5 to Sunday, 9 July 2017 at the magnificent Brolga Theatre and Convention Centre. This conference is now recognised as Australia’s premier music educator’s event. The program offers over 100 multiple choice topics over four days led by world renowned national and international music educators, band and choral directors and clinicians. All delegates will have the opportunity to perform in one of the delegate performance ensembles.

Maryborough Music Conference 2017 will begin during the afternoon of Wednesday 5 July 2017 with Delegate Registration and the first conference sessions. The Conference will conclude with the Gala Concert on Saturday Evening 8 July and a departure breakfast and feedback session on Sunday morning 9 July 2017. Potential delegates are encouraged to book accommodation as soon as possible.
Starting my teaching career in a rural school first seemed rather daunting. I fondly recall the phone conversation, “we would like to offer you a position in Biloela teaching Instrumental Music”. I remember thinking straight away, where on earth is Biloela? Turns out it was a days’ worth of driving from home in Paddington. I remember the first pupil free day sitting in a classroom with seventy strange faces at Biloela State High school thinking why am I having to sit through all this talk of literacy and numeracy? From there breaking into subject groups to discuss planning and assessment for the coming year. It then dawned on me, how was I going to run a successful Instrumental Music program when I was the only Instrumental Music teacher in this town and the nearest person who I could talk to about my subject was 150 kilometres up the road? I had no idea of the journey that I was about to embark would shape the professional attitude I have today. Being young and bold back then, my main thought was that I wanted to have the best instrumental music program. But how exactly was I going to get there?

Where was I to start? Who could I throw ideas at? What had happened in the past? Where exactly is the closest instrumental music teacher? So many questions, but the best place to start was with what I knew that being Brass Banding. I had done a small teaching contract in Gladstone before offered the permanent position in Biloela and from this I briefly met the conductor of the Gladstone Municipal Band which was about an hour and a half drive from me and started the questions there. This allowed a small insight into the wider community and the Central Queensland Music scene.

As it would appear, there was a local town brass band called the Biloela Town Band. After attending a couple rehearsals, it wasn’t long before I had realised there was quite a substantial amount of music happening in this town and to be a part of this community you had to be very hands on. There were small instrumental music programs at the two private schools in town, a local Music, Speech and drama eisteddfod and Jazz club evening each month for musicians and vocalists. It wasn’t long until I felt part of the artistic community just from showing an interest and then in return willingness of the community to accept me as part of it was overwhelming. It became hastily apparent I had to establish a strong professional identity and develop the profile of my Instrumental Music Program to strive for the best.

I had to set up staff relationships first and I vividly remember planning a music tour in my first year. Discovering how finance and correspondence works within a school was intimidating but asking questions was the key. In organising this tour, it was important to set the right manner with office staff and particularly the Business Services Manager. Having this working relationship with office staff made things much smoother as working in rural schools, travel was vital to the Instrumental Music Program.

After a year on the job, I felt I had a handle on most things, but how could I take the profile of the program to another level? How can I get professional musicians to come and work collaboratively with my students? By now I had been asked to be the conductor of Gladstone Municipal Band due to a vacancy arising. My aim was to give some of my students an opportunity for extension to have them join a brass band that was a higher difficulty level then our town band.

This gave me the chance to use links from my university days where I was able to plan and coordinate a community Brass Workshop. Through a variety of consultations with the city council and applications for the Regional Arts Development Fund (RADF) I was given the green light. This funding allowed for the Queensland Conservatorium Brass Band to visit to Gladstone. The event provided around 100 young brass musicians the chance to work with the band and local community for an intensive weekend of rehearsals.

The next undertaking was to bring a wider variety of musicians to work in our community and through more research I was able to approach the Southern Cross Soloists as I had discovered they had sponsorship ties with the Local water and power companies, Sunwater and Stanwell. Our school was successful in obtaining funding with these companies to bring the group to Biloela to share their expertise. An important trait for this workshop was to build relationships with other small towns and schools as larger organisations seemed increasingly willing to help out with funding if the catchment of people is far great-
Other professional ensembles began showing interest in visiting our town and I was able to provide an opportunity for the Camerata strings to perform for our schools. Creating relationships with council members and organisations like Rotary and the local Arts Society were essential in making these events happen. This in turn made these opportunities seem a less mammoth task whilst working on a full teaching load!

Providing these collective opportunities with numerous people only made future projects easier to provide experiences for my students. For my final tour with Biloela SHS I was able to approach and secure funding through the school P&C, PCAP (Priority Country Area Program), The Local Eisteddfod Committee, The Biloela Town Band, The Queensland Limestone Plant. Through the great interest to support this event I began to see that it was evident that the local community and businesses were more than willing to support our instrumental music program help improve its standing.

Our tour included workshops with Forest Lake SHS, visits to the Queensland Conservatorium, QPAC and performances at primary schools at Monto, Mulgildie, Mundubbera, Gayndah and also Dreamworld. With links being strengthened amongst local Instrumental teachers through past workshops, we were also able to invite Students from nearby schools in Theodore and Monto. It was here that I realised that bringing these opportunities and a collective approach for Instrumental Music was fostering collaborations for schools in the region. Just as things were looking well, developments in my personal life had found me on the move to Blackwater SHS and essentially it was like starting all over again except this time I was able to hit the ground running.

Earlier connections with Forest Lake SHS meant that we were able to return the favour in hosting their ensembles for a leg of their school music tour at Blackwater. One of my first avenues in Blackwater was approaching the Youth Coordinator for the Central Highlands Regional Council and from this association, I was able to work in bringing many projects to the town of Blackwater. This allowed major events to be achieved where we hosted X Factor contestants, Reece Mastin and The Collective to work with our music students and particularly our school choirs. We performed the first major musical the school had accomplished in over 5 years through funding from the local BMA Mine which also helped with funding to bring ensembles such as Collusion and Best of Brass to work with the local schools.

To provide rewarding experiences for my students I had to realise that distance was not an issue. I recall numerous conversations with people saying I was in Biloela and consistently getting the reply of “you want me to go where?” In the end, there was always a way and just because I was 800 kilometres from the south east didn’t mean that I had less opportunities. I had to embrace the fact that I had to do the little bit extra and get the right people on board and give students the same opportunities as anywhere else in Queensland.

Reflections on a Professional Development Workshop: A Day of Percussion with David Montgomery

Recently I collaborated with David Montgomery – Principal Percussion Queensland Symphony Orchestra – to develop a professional development workshop for multi-instrumental teachers. This workshop allowed teachers to feel what it is like to be a young percussionist, through hands-on experience.

At the start of the day, David explained the neurological and physiological processes experienced by percussionists that set them apart from their other instrumental colleagues. For example, the fact that percussionists are not physically connected to their instrument when performing creates a variety of other factors to be considered.

Standard percussion techniques were explained along with useful tips...
and insights into working in a percussion section within a larger school ensemble, and how good sectional playing can assist individual playing development.

Throughout the day, we played through percussion ensemble pieces in a round-robin approach. Each teacher had the opportunity to play the full range of percussion instruments: tuned, un-tuned, auxiliary and timpani. Playing was interspersed with reflections and questions to get the most out of the experience.

Collaborations like this provide invaluable learning experiences that open our eyes to new ideas. The more ideas we have, the better our teaching practice can be and the better we can help to develop the abilities of our students to reach their maximum potential.

Professional Development Opportunities >>>

Music Teachers’ Seminar
A seminar for music teachers has been planned for Monday 17 October in conjunction with the Qld Symphony Orchestra and Opera Qld, and sponsored by Ellaways Music. The seminar will feature keynote sessions with sessions on conducting choirs and ensembles, curriculum, voice care as well as instrument specific sessions. It will be held at the Queensland Symphony Orchestra studios at Southbank. Numbers for the seminar will be strictly limited to 300. Information regarding registration is below. Book at https://www.trybooking.com/MVGR. You will receive a ticket, and also a link to nominate the sessions you would like to attend.

Data Driven Recruitment for Instrumental Music
Our next Twilight PD Session will be Data Driven Recruitment for Instrumental Music with James Kukulies. The seminar will be held on Tuesday 11 October, at the Music Resource Centre Studio 1 at Everton Park. The MRC is within the grounds of Everton Park SHS, 668 Stafford Rd., Everton Park. Book on our website: www.musicrc.eq.edu.au (requires EQ log on).

ANBOC scholarships
ANBOC is the national conference for the Australian Band and Orchestra Directors Association. ANBOC 2016 offers an array of opportunities to work with outstanding conductors and music educators in a collaborative and friendly environment at the Sydney Conservatorium of Music. This is an excellent opportunity for all conductors to develop and extend their skills. The conference will feature conducting masterclasses, keynote lectures and gala concerts. ABODA is offering two $500 scholarships for teachers in their first 5 years of teaching, or their final year of an Education degree to attend ANBOC in Sydney. The details are on their website http://abodaq.org.au/event/anboc-2016/. More information about ANBOC is available at https://abodansw.com/anboc-2016/. For more information about the scholarships please contact Stefanie Smith at president@abodaq.org.au

Paul Edmund-Davies Professional Development - Teacher’s Seminar Brisbane. Flutes and Flutists are presenting a workshop aimed at teaching ALL LEVELS of FLUTE during the last Friday and Saturday of the September Holidays in Brisbane. Paul Edmund Davies is a distinguished British flute player and educator. This will be held at the Voices of Birralee Headquarters, 57 Carwoola St, Bardon (within the Purcell Park sporting grounds), from Time: 9.30am - 5.00pm on 30th September - 1st October, 2016. More information at http://www.flutesandflutists.com/news.html

The 2016 Kodaly National Conference “Shared Identities” encourages the community to reflect on the Kodaly educator and musician’s identity in their own individual circumstances; as a musical community and how we are perceived on the broader “world stage.” The conference features world class sessions from local and international presenters with topics ranging from classroom to choral, and encompassing all age groups. More information is available at www.kodalynationalconference.org.au or contact the conference office on Phone: 03 9254 1035 or Email: kmeia2016@gmail.com

Queensland Oboe and Bassoon Competition
The Queensland Oboe and Bassoon Competition is one of Australia’s most exciting competitions for double reed players. Over $2,000 of prizes are to be won. The competition aims to support and encourage youth performance in Australia and is dedicated to establishing a high standard in oboe and bassoon playing. This event gives young oboists and bassoonists a rare opportunity to perform and compete with their peers in a friendly yet challenging arena. The competition is open to all non-professional oboe and bassoon players 25 years and under, and every competitor receives a certificate of participation and written feedback from a panel of professionals. Other double reed instruments from the bassoon and oboe families may be played. e.g. contrabassoon, cor anglais, fagottino etc. Senior, Intermediate, Junior and Beginner sections are available. Players in each section perform two contrasting works. Further information is available at www.adrs.org.au