**Music Education at Centre Stage**

The social and neuro-science research that backs the impact that music has on your children’s psycho-emotional, social and academic aptitudes is wholly undisputed. See the following video for example: [VIDEO: Your child's brain on music](https://www.youtube.com/watch?v=R0JKCYZ8hng)



* ***Through the use of Orff music education principals and the Prodigies Curriculum, Centre Stage presents an exciting, innovative and cutting-edge music education program that perfectly combines music appreciation and music theory with a fun and stimulating program. Prodigies makes what would be more complex theoretical concepts into easily understandable and fun to learn lessons which stimulate your child’s intellect, emotional well-being musical aptitude through instruments, singing, movement, dance, art and story-telling.***

***Centre Stage will also be introducing music and movement classes inspired by Dalcroze’ Eurythmics, a recorder workshop, a Piano Lab, Parent-Child combined piano classes, individual advanced vocal training, and Choir and theatre ensemble singing workshops. B-2-C offerings unpacked further below.***

***B-2-B offerings:***

* ***With an ever-increasing upward trend of employee engagement in the corporate workplace, forming choirs and ensembles through adult singing and Orff workshops in preparation for internal or external PR communication campaigns, provides corporate partners with an opportunity to build teams or managers toward becoming greater inspiration, harmony, coherence, mutual aspiration and a shared vision of higher purpose and excellence.***
* ***The Music and Leadership workshops presented, provide corporate partners an offering to gift their leaders and managers an opportunity to learn about the relationship between music and managerial leadership by sharing lessons learned and skills garnered from the art of professional conducting that are transferable to co-creating inspirational organizational teams and corporate environments. Leaders leave with an accomplished sense of having trained toward enhanced active and empathetic listening, creative and spontaneous problem solving, the capacity to create an inspirational atmosphere, nurturing a shared-knowledge environment where everyone’s contribution is valued and sought-after, and orchestrating a shared and achieved vision of excellence.***
* ***The Music Educator Workshops for teachers and Ensemble Directors (in the education space) are geared toward upskilling music teachers and ensemble directors in creating energetic and positively inspiring learning spaces, group and individual coaching prowess, and forging an atmosphere that is conducive to creativity, problem solving, and peer-learning.***

***---------------------------------------------------------------------------------------------------------------***

**Outline of various existing and potential offerings at CS**

1. **Early Years Music and Movement**
2. **Orff, Prodigies and instrument-building Music Box**
3. **Piano Lab and Parent-Child combined classes.**
4. **Vocal Training, Choir Singing and Theatre Ensemble Singing**
5. **Improvisation, life-resources through art, and composition workshops.**
6. **Parent and Adult Singing and Orff Workshops.**
7. **The Tanglin-type of opportunity?**
8. **Music Educator/Ensemble Director Training (ECDA, International Schools and MOM)**
9. **Music and Leadership Workshops (Corporate/Managerial Leaders and Head of Schools/HOD’s).**
10. **Conducting and Ensemble Director Masterclasses.**

****

1. **Early Years Music and Movement**

The early years music and movement classes are divided into four key stages:

* 1. The first stage **‘Baby Beethoven’** starts as young as 6-12 months (parent accompanied and sitting).
* The key focus during these classes will be to lovingly expose Baby’s ears and body, in the most playful way, to the sounds and tones that will be beneficial to its neuro-cognitive functioning and in preparation for the next stage. By the end of these sessions Baby should begin to know Mom and/or Dad’s singing voices intimately.
	1. The second stage **‘Bonny Beetles’** caters for 12-18 months infants (parent accompanied and standing/walking).
* The key focus at this stage is to build on the exposure gained by Mom and Babe during the ‘Baby Beethoven’ stage and enhance their intuition toward tone-production, word-formation and rhythm through the use of simple songs, movement and story-telling.
	1. The third stage is **‘Mini Mozart’** 18-30 months (utilizing Totigies program, and parent accompanied).
* The key focus during this stage is to begin to introduce the toddlers to some of the Orff-style instruments and story-telling through dance games, as to better nurture a sense of rhythm in their gross motor skills as they go through an absolutely wonderful stage filled with a mix of the discovery of independence and healthy emotional attachment with their fellow music-maker (parent).
	1. The fourth stage is **‘Little Maestros’** 30-months to 4 years (utilizing pre-school prodigies, and parent accompanied till 3-years, but not older).
* By age three, if a child has had the nurturing and exposure to music and movement since the “Baby Beethoven’ stage, they may very well be ready to begin an instrument such as recorder, piano, or violin. In supporting our toddlers through this gateway, the ‘Little Maestros’ program, embarks on a journey to gift them with musical tools that they can employ throughout their lives, from active listening, to Cerwin hand-signs, solfege, reading sheet music, and improvised creative problem solving. There is also a deliberate attention to Neuro-feedback as to give parents some feedback.
1. **Prodigies and Orff Music Box (5-12 years).**
* ***See link for promo video:*** [***CLICK HERE***](https://www.youtube.com/watch?v=bGl8S1QMvrA)



After 14-years in the music education and early childhood development spaces, I can with absolute certainty declare that there has not been a pre-school music curriculum like it till now.

More importantly the world-renowned color-coded instrument system provides your child with a synesthesia-induced pitch sensitivity that gives them an advantage at the primary and secondary school levels in terms of music, mathematics and literary education, and concurrently, while co-creating music with peers, benefits their social and physical aptitudes. It has now become a widely known fact that playing an instrument is one of the only, if not the only, activity that stimulates all hemispheres of the brain simultaneously.

* 1. The **‘Pre-school Prodigies’**, **‘Totigies’** and **‘Primary Prodigies’** programs have been so conscientiously designed and tailored to the learning needs and age-appropriate learning-styles of Pre-schoolers (3-6 years), Primary Years learners (6-12 years) and Tots (18-months to 3 years).
	2. Through the use of Traditional Orff Instruments, Children enhance their rhythmic prowess, tone-differentiation, group-learning and social skills, gross and fine motor skills and empathetic and deep listening skills and co-operation.
	3. Recorders help children develop finer motor skills compared to Marimbas or bells, and develop their embouchure, and breath control which benefits their speech, focus, attention, and gives them an easy gateway into the world of ensemble and peer-achieved mutual excellence.
	4. The Color-coded instruments mentioned at the outset of this section include desk bells, hand bells, tubular chime-pipes, glockenspiel, xylophones, and boom-whackers. These instruments are largely considered to be easy to play, which lends itself to allowing the child to have more fun simply ‘playing’, gives them more space to read and follow, and to pay more attention to their empathy and active listening, rhythm and pulse, nuance and detail.
	5. Dalcroze’ Eurythmics involves movement and storytelling to music that teaches music fundamentals and rudiments unwittingly and in a relaxed and outrageously fun atmosphere. Children learn about their bodies, sharing a space with others in harmony, the feel of pulse, rhythm and time-keeping in their bodies, while negotiating social and emotional engagements with others in the room through the therapeutic use of music.
	6. Solfege and Kodaly are two closely related music pedagogic tools that in the simplest of ways rapidly teaches students to read sheet-music and employ sight-singing. This is particularly useful for those learning formal music as a subject at school, who wish to have an extra-edge, and for those who wish to pursue musical theatre with a greater focus, as it allows them to learn roles exponentially faster.
	7. Need to chat about some gear/resources needs for the Orff/Prodigies offering?
1. **Piano Lab and Parent-Child combined classes.**
	1. The **‘Piano Lab’** is part of the ***‘Music Box’*** offering as it is, unlike other piano tuition offerings out there, a group learning and ensemble activity at Centre Stage. It also uses the same color-coded system as the Orff and Prodigy instruments mentioned earlier. Piano learnt in this way, is particularly fun, as it provides an opportunity for learners to access ‘instant’ fun and rapidly achieve peer-produced music. It also sharpens their dexterity, fine motor skills, and ambidexterity; stimulating both the logical and creative centers of the brain. 
	2. **‘Parent-child combined piano classes’** – A great way for children to learn the piano with the active and engaged support of their parents in the learning process. A wonderful way to nurture the bond between parent and child through a common learning experience, and a non-pressured environment for adults to learn the beginner fundamentals of piano playing and music rudiments in a relaxed and fun manner with their child.
2. **Vocal Training, Choir Singing and Theatre Ensemble Singing**

 *(Also Perhaps call one class ‘Voice Studies) instead of singing to work on voice technique also applicable to actors and public speakers.*

* 1. Vocal Training forms part of the same stream of the ‘voice’ program at Centre Stage.

Individual vocal coaching is available not only for the serious and enthusiastic singer, but also for the more generalist theatre enthusiast, and a fun way for actors and public speakers to learn projection, articulation, lyricism, character, tone and dynamics in the ways in which they speak/use their voice.

* 1. Choir singing is more of a medium-to-longer term vision at Centre Stage, where we hope to have formed two choirs over the next year or so. The first choir will be a junior children’s choir (4-11 years) that culminates from the Totigies, Prodigies, Orff and other early learning music offerings, and acts as a feeder system toward the music theatre workshop (singers) as well as the Centre Stage Choir (11-18 years).
	2. Theatre Ensemble Singing focuses on the ensemble (3-8 performers) items from music theatre, opera, and film repertoire. Applicants to this program have either been through more junior singing and music classes at Centre Stage or elsewhere or demonstrate a natural gift in this area of excellence through an audition.
1. **‘Pathways’ - Improvisation, life-resources-through-art, and composition workshops.**
	1. Based on an offering by Orffschulwerke (Teaching with Orff), but expands the teaching of improvisation and composition in music concepts toward interdisciplinary correlations with visual arts, and drama.
	2. By drawing parallels between life and art by scenario plotting real-life events and discovering corresponding improvisational concepts that could be applied to creative problem solving in our ‘everyday’.
	3. ‘Pathways’ introduces foundation Digital Audio Recording skills in fun and simple ways and by the end of the course the class will have produced their own studio quality audio production.
	4. ‘Pathways’ also discovers the physics and playful experimentation behind instrument building by using recycled materials to build instruments ‘from scratch’, so teaches the concept of up-cycling as well. <https://youtu.be/fXynrsrTKbI>
2. **Parent or Adult Singing and Orff Workshops with Drum Circle.**
	1. Internal Social – refers to parents and or friends of CS singing and drum circle perhaps participating in a workshop while waiting for their child? Or…
	2. External Social – similar offering, but for events, parties or other. and/or a
	3. Corporate team-building package.
	4. Could be a nice shoe-in to an adult choir at CS.
3. **The Tanglin-type of opportunity?**
	1. Only highlighted due to the significance of past experience, i.e. once a success is made of the engagement at one school it has always led to verbal referrals and similar engagements especially when the school performs publicly and/or competes at competitions or Eisteddfods.
	2. Brainfit instrumental teaching/Ensemble.
	3. Invictus International School ECA Instrumental Teaching and Choir.

1. **Music and Leadership Workshops (Corporate/Managerial Leaders and Head of Schools/HOD’s).**
	1. Applicable to business and corporate leaders or executives in training or to tertiary level scholars in managerial leadership. By using the metaphor of an orchestra as a model of performance excellence and the epitome of creating harmony, draw on lessons learned and parallels between the art of conducting and transferable principles applicable to organizational leadership. Eg. INSEAD (where I know the VC).
2. **Music Educator/Ensemble Director Training (ECDA, International Schools and MOM)**
	1. See doc on ‘The Power of Music’. Eg. Crestar School Group.
3. **Conducting and Ensemble Director Masterclasses.**
	1. Targets Conducting students, amateur conductors of community choirs and orchestras, church choir directors, Schools ensemble, band and orchestral conductors and other enthusiasts.
	2. An opportunity to perhaps brand an ‘ad-hoc/pick-up’ ensemble the Centre Stage Players/Soloists? Would be hiring a handful of pros or really good conservatory students to play for the masterclasses so that each participant has real experience working with musicians during their assigned podium time. As a way of addressing the need for instrumental teaching in the future being shouldered by numerous teachers, the invitations to these pros and semi-pros would also be a good way of assessing individuals work, quality, and character in a pre-recruitment sense. Also, the common practice is that besides the maximum allotted active participants who pay quite a hefty fee (and apply with CV etc), there are also spots made available (depending on size of venue) for auditors or non-participating student observers at a reasonable fee.