

Job Title: Primary School Classroom Music Teacher

SUBMITTED BY:	Catherine Lyons [REDACTED]
Date: February 2013	SUMMARY
SCHOOL OF EMPLOYMENT:	Camberwell South Primary School – State School Peate Avenue, Glen Iris. Vic 3146 Ph: 03 9889 4295 Working full time as a Classroom Music Specialist Additional duties around Instrumental and ensemble coordination.
Minutes per week	Every child receives 50 minutes specialist classroom education in a separate purpose build room.
Extra curricula duties	Recorder lessons are provided free as an elective to Year 3 and 4 children, during the regular timetable. Choirs are offered as an elective during lunch times. A bi annual Musical theatre production is delivered to year 5 and 6 children using class time and after school time. Intermittently, extension programs such as the Vic State School Spectacular, EMRY concerts, incursions and workshops from professional musicians are offered.
Extra curricula 6 independent staff	Private instrumental tuition and most ensemble programs are offered as extra curricula activities, operated outside regularly scheduled class time, privately funded by parents.
INVITATION	The committee is cordially invited to attend CSPA and view the program as part of the inquiry process.

Terms of reference 1,2 and 3:

Evidence supporting music education in schools;

(1) benefits to society and to individual students wanting to pursue music as a career

“Music has a power of forming the character and should therefore be introduced into the education of the young.” Aristotle

There is compelling evidence that music education benefits the development of literacy, numeracy, creativity, social skills, concentration, team-work, fine motor coordination, self-confidence, neurological growth, and the emotional sensitivity of children. The research supporting this statement is listed here <http://smag-schoolmusicactiongroup.blogspot.com.au/> and on the website BAMER. <http://australian-music-ed.info/BAMER/>

The entire population need would benefit from a P – 12 stand-alone music curriculum.

From the research, everyone in the Australian population needs music education in order to a) make discerning choices as a consumer in this multi-billion dollar industry <http://artfacts.australiacouncil.gov.au/industry#post-548> and as a health and wellbeing need. <http://www.creativityaustralia.org.au/wp-content/uploads/2012/05/Report-5-Systematic-Mapping-and->

[Review.pdf](#) ;b) at least 50% of the Australian population will continue participating in live music either as a hobby, a second job or as their primary income; choirs, rock bands, jazz bands, marching bands, and dance scenes are all thriving with live music in Melbourne; and b) the gifted and talented musicians will be discovered, directed towards the best pathways to develop their talent and move into the ranks of the elite performers, and contribute to the global stage.

In order to cater for the needs of the whole population, a tiered approach needs to be developed. This view runs parallel to the thinking embedded in the PE programs in Australia. The entire population receives a PE program in schools to a) cater for movement encouraging the whole population in physical activity b) cater for at least 50% of the population that will continue with team sport and athletic activity as hobbies into their adult life and c) to identify and support the gifted and talented from a very young age. The same pedagogy and thinking needs to be applied to music in schools from P - 12. With such an approach, Australian society stands to benefit from a) higher rates of mental health and wellbeing in the community b) thriving live music scenes beyond Melbourne as people continue with playing as a hobby or as a second income into their adult lives and c) keeping the billions of dollars garnished from the elite performers, rather than seeing it go overseas as is current practice.

"In the olden days, everybody sang. You were expected to sing as well as talk. It was a mark of the cultured man to sing." Leonard Bernstein 1918 - 1990

Individuals pursuing a career:

As a difference to other performing art forms, music is a language, with both an aural history and a written symbolic communication form. Just as with any foreign language, foundational stepping stones need to be delivered in an age appropriate sequential way, in order to make the child independent of the teacher, and for them to independently read music (both as an aural tradition and written tradition) just as they independently read books. In order to allow for the gifted and talented to make it through to the global stage, curriculum and pedagogy needs to be compulsory and delivered by expertly trained teachers. The subject needs to be written as a stand-alone curriculum, and assessed as such in order for the vigor of the academics to be embedded into the child's experience from a young age. The subject is so broad and demanding that unless a child has this level of support, they just won't make it to the elite levels to perform on the global stage. Should the curriculum be delivered to the whole population in a rigorous, sequential way Australian society stands to gain by keeping the finances here, and developing a cultural exploration unique to this land.

Historically, the most elite musicians have begun their education at a very young age – sometimes 3 years old. It is at this age that many start to show signs of talent. Historically, those that have risen to fame as adults have grown up in a musical home, and it has been the job of families to educate the child. In the 21st century, it is the job of the school to deliver these skills to all in order to find and support those that will take up a musical career.

Some graduates of the CSPS programs have moved into professional careers during their teenage years- understanding that the programs have been a collaborative effort of parents, teachers and professional industry experts. During January 2013 I have enjoyed hearing of 5 young ladies participate in *Sleeping Beauty* at Her Majesty's Theatre, another at The Malthouse doing *Seussical* and another appearing in TV commercials. Some of these young people have just started year 7. In years gone by many graduates of my programs, have pursued their singing through the Australian Girls Choirs and been very successful in their television appearances. Several students report that on starting high school they are put in the 'extension' ensembles. My programs offer rigorous, sequential music education over a period of 7 years, combined with the opportunities to learn an instrument delivered by highly trained experts, as described in the summary above. Fundamental to the success, is the willingness to open the school door to all the parents and musicians/performers within the local community and allow them to contribute to the music program. We develop relationships with the local high schools enabling combined workshops and performances. It is with all these combined efforts that we have a thriving music community, that I am only too honoured to be a part of, and allows children to succeed at semi professional and professional levels at such a young age.

Opening the school doors, benefits the micro society – the local village. People just love to be a part of the joy, love and excitement that being part of a music program can offer. For instance, our annual end of year celebration attracts former students, and former parents to come back to the school and celebrate with 'the village'. All the children sing together, with actions compelling adults to joyously join in. With the assistance of Mr. David Reichman – orchestral conductor – and Michael Redman – concert bandmaster - we have instilled an annual tradition of bringing these ensembles together to form an orchestra and perform 'The Radetzky March'. The children raise the roof as the whole audience begins to clap as they do in Vienna ☺

Our bi annual musical theatre production consistently sees former students offer to assist backstage in make up, props, sound, lighting, set painting, impromptu acting and of course playing in the live band. At our last musical theatre event, secondary school students sat in the orchestra pit alongside parents, musicians from the MSO, music teachers from surrounding schools and a local community band. Even a grandmother volunteered to play bass ☺ and members of a local dance club came along to dance in the aisles at the cued time. We had a ball!! The whole community just so enjoyed coming together on this auspicious occasion to play together and have such fun! This type of collaboration occurs regularly in the culturally and financially secure community. The generosity of the parents, combined with the high caliber instrumental team collaborating with local providers is a consistent occurrence leading to a rich education for the children. The community morale, connectedness, networking, school promotion and collective success just cannot be measured – significantly contributing to the local society benefits.

Multicultural celebrations are another aspect that develops this 'local village'. Multi cultural tolerance was strengthened and developed. Two end of year annual concerts full of songs and tunes from various languages, and various celebrations such as Hanukkah and 'Greek Name Day' enabled the children to share information from their own heritage. Music bridges the cultural divide and can effectively be used to bring to mind what unites us benefiting the wider community, ultimately benefiting all of Australian society.

"The room started keeping time. All these people that almost hated each other were swinging. Rhythm is the true international language. After all, your mother's heartbeat is the first sound you ever hear, and your own heartbeat is the last." ~ Dave Brubeck - 1988 when Gorbachev met Reagan The Moscow Summit

<http://ourpresidents.tumblr.com/post/37331395561/dave-brubeck-and-the-moscow-summit-we-were-sad-to>

After the celebratory concerts, which are a culmination of prior lessons, rehearsals and home practice sessions the positive energy coming back to the music department results in audience members inspired to undertake teaching degrees, take up new instrumental studies, graduate teachers approaching me for advice on how to 'develop momentum' etc and principals embracing me (yeah they give me a big hug) with thanks and joy and sometimes flowers and gifts!! The potential for transformational change through the efforts of a music department are huge. Did I mention, we have so much fun ☺

Essentially, the benefits to local society operate at CSPS in a very similar fashion to the 'Hubs' proposed by the UK government: <https://www.education.gov.uk/publications/eOrderingDownload/DFE-00086-2011.pdf>

(2) general benefits to students as a result of music education;

Children in general increase in their confidence through the creative, improvising, composing and performing processes. There is a volume of published research regarding this. Particularly the permission to explore, experiment, and finally select what works to effectively communicate a message to an audience engenders confidence.

Children that have been suffering with anxieties, suddenly seeing a humorous presentation by the teacher, or being 'permitted to fail' gradually come to understand that exploring what does not work is a valuable part of the learning journey. As they become more accustomed to the creative acceptance, children relax and take more risks.

Students with learning disorders – ASPERGERS, ADHD, AUTISM SPECTRUM, VISUAL DISABILITIES, - usually find music as a welcome outlet. Watching an enthusiastic young person with ADHD bang the drum kit is a joyous thing – they are putting the energy somewhere and succeeding. Others, put their 'dark side' into writing gothic lyrics to paly along to 'hard rock' music and find a way to connect effectively with the learning and teaching environment. New Australians, where English is a foreign language, enjoy showing their abilities on an instrument. They can connect to their new classmates through their playing, where the spoken language fails them. On occasions when these children have been courageous enough to perform at an assembly, they have received enthusiastic applause from the whole school community. Suddenly, they stand tall, shoulders back, chest pushed out, big smile. It's worth more than gold.

Our Guitar teacher Harry Jackson, takes up to 45 children for lessons during lunchtime across the week. We particularly notice the development of emotional health and well being in the students he takes, as a result of his care and attention: *"We all know that a world without music would be a very sad and empty world indeed. I was fortunate to discover the beauty and power of music from an early age, and now as a teacher and composer of music (5 CD's and currently at work on 3 more) I see my students happy by what they achieve in the short term, and when engaged and excited by music, what they can achieve in the future. Learning music also helps in the learning of other subjects and I have certainly seen many "difficult" children blossom with the introduction of music to them. Some of my students become performers, many write their own songs, and most of them play music all their life. I am happy and grateful to have the opportunity to teach at CSPS and see children excited and enlivened by the music in their lives."* Harry Jackson, Guitar Teacher.

Children that are highly able, develop sensitivities to the nuance of sound, and slight changes in presentation and learn to articulate these subtleties in parallel to emotional range. When extended into chamber orchestras, or asked to lead large orchestras, these highly able children develop tolerance for others of varying abilities, learning to appreciate all contributions are necessary for a team effort to be successful.

All of these children have benefited from the processes from composing through to presentation. Performances at all levels have benefited morale within the school, and the public profile of the school as a whole, as mentioned at T of R 1.

(3) benefits to student academic performance as a result of music education;

Learning across domains is rich in the delivery of music education. The obvious areas of development that translate across domains are in the Interpersonal and Creative thinking domains. As stated earlier there is compelling evidence that music education benefits the development of literacy, numeracy, creativity, social skills, concentration, team-work, fine motor coordination, self-confidence, neurological growth, and the emotional sensitivity of children. However, the inferential meaning in the question conveys that some believe that music is not an academic subject. For the benefits of working in this context where English and Math are valued as the highest 'academic' subject I will give an example how the academic subject 'music' assist students in English language development.

For the youngest of children the articulation and annunciation of the English language requires an inordinate amount of skill development. Symbol interpretation, verbal memory, and phonics are all areas that are directly assisted through Music education. The lips, teeth and tongue actions need to be coordinated effectively in order to shape speech. Rhythm and rhyme poems and songs are the most effective way of enabling this skill development in young children. Historically, parents have been able to access the cultural use of 'Mother Goose' and other rhyming texts to develop this in their children prior to school entry. 21st century technologies have been driving change in preschool development, impacting the level of speech skills in Prep children. Youngsters come to school from up to 250 different cultural backgrounds in Melbourne, impacting the variety of English language speech capabilities in any cohort. Music games, stories, poems, rhymes, songs, echoes, sport chants, African call and response games, and the National Anthem are all delivered in the first years of schooling in order to develop the annunciation skills in the children.

For Instance, the book Shiny Dina <http://www.amazon.com/Shiny-Dinah-Susan-James/dp/0945613784> allows for the students to divide into two groups, where one chants an 'ostinato' while the other group announces the rhythmic story complete with rhyming couplets. Within one task the children are gaining musical concepts, English language articulation skills, and teamwork skills. During these units, I direct the children towards online resources, and also ask them to contribute their ideas to the blog: <http://misslyonsmusicroom.edublogs.org/rhythm-and-rhyme-tongue-twisters/> A comprehensive research paper, citing many other researchers, outlines the translation of music and language development in young children: <http://www.abcmusicandme.com/Images/ABC%20White%20paper.pdf>

Music and memory: <http://www.itworksforbobbi.com/2011/09/free-friday-learn-with-pleasure-free.html>



Terms of reference 4,5 and 6:

Current provision of music education in Victoria:

Within CSPA there are various funding arrangements to support the music program, and interdisciplinary studies.

(4) music education provided through specific funding for music education;

INCURSIONS

There is a separate funding mechanism for visiting artists. These funds are drawn from a parent levy at the start of a school year. The Unit levels 1 – 4 have an allocation of \$ per child where teams will choose to invite experts particular to their program e.g A theatre ensemble may come to perform a piece around bullying at the start of a school year.

The specialist team, comprising of PE, Music, Visual Art and LOTE (Italian) are allocated \$15 per child.

As incursions often cost around \$7 per child, the specialist team work on a bi annual rotation. During the years where we are able to find incursions of around \$4 per child or less, we are able to distribute the experiences further.

Over the last few years, Music has been able to fund: Shrewd Brass (Musica Viva), The Victorian Opera – The Magic Flute, Jon Maddin (Marimbas), Italian folk artists, and this year – African Drumming.

DONATIONS

AMUSE has a network of teachers. Through this network, CSPA heard that Sacre Coeur were looking for a school to donate their Manhasset music stands. We were fortunate enough to receive them and a parent, Anne Watts, generous enough to use her personal time to collect them.

(5) music education provided through non-specific funding, for example, general student resource package funding;

GLOBAL BUDGET

I am employed full time as the classroom music specialist.

My role as coordinator is not remunerated. The attached document “Music Coordinator – CSPA Role Description” outlines briefly all the duties I perform without remuneration. Were I not to engage in these activities, the cohesive running of the department would be detrimentally affected, as well as student outcomes. Were I working in an independent school, the role would be attracting a significant leadership remuneration package and time release. Parents have commented to me that I am actually performing the jobs of 2 people.

During the year of a musical theatre production, another job description would need to be produced. Whether a higher duties allowance is awarded for directing a musical theatre piece is a Principal’s discretionary decision. In 2009, no allowance was granted. In 2011, an allowance was granted. 2013 is yet to be negotiated. In previous years, in other schools no allowance was granted.

FACILITIES:

The Labor Federal government’s funding package for buildings and facilities, benefited the music and performing arts area tremendously. The principal at that time, Ms. Brigid O’Keefe and the school council were all strong supporters of music and performing arts. With the assistance of consultants, and an architect that had already been working with the school for 6 years, we now have a beautiful purpose built facility with two rooms adjacent to each other.

The carpeted music room boasts significant storage areas, an interactive white board, 2 large Marimbas, a digital piano, stereo systems, 10 student guitars and a full drum kit.

The open space theatre is designed for the acoustics to be very ‘live’ (the sound carries). Open space means that the artists chose to place the audience where they wish. This is where we host our soirees each term, and where the 0.1 Drama teacher works (wages funded through the CRT budget). This space is ready for the next stage of development – the installation of spot lights and sound systems. We wait on parent fundraising for that one.

The flooring is designed to be conducive to dancing. As the rooms are adjacent, I take classes into the theater often to discuss acoustics, or do some dancing as appropriate to the lessons. There is also a dance teacher that uses this space (wages funded by parents in a user/pays system).

The space has a huge wardrobe that is filled with costumes and props from 30 years of full scale musical theatre productions.

THE ‘OLD MUSIC ROOM’ – with an upright piano

This space becomes the stage for assemblies as there is a folding door that opens to the sports hall.

Itinerant strings teachers to conduct both their private lessons and their ensembles.

Itinerant piano teacher

THE AFTER CARE ROOM

Itinerant Cello and Guitar teachers

THE FAR PORTABLE

Itinerant brass, woodwind and drum teacher. The Concert Band is run from here.

In previous years, the itinerant music staff have only had access to using, the uniform shop, the after care room and the 'old music room' – all on a shared roster.

TIME:

Every child is a part of a 50-minute specialist music lesson every week.

When I first commenced at the school, one-hour session was allocated for me to coordinate the ensembles and instrumental staff. This allocation has been whittled away from me over the years.

Ensembles are run outside the regularly scheduled time table:

- Choirs are run during lunchtimes, for 20 minutes. I run the elective choirs, so the children receive this ensemble development free of charge. However, the limited time means that specialized training in part signing choirs cannot be delivered. It becomes a sing-a-long in melodic training and basic vocal technique.
- Concert band is run at 8 am for 45 minutes free of charge to the children. The band master sees this training and the public presentations as his marketing strategy.
- Beginner strings is run at lunchtimes and parents pay per child
- Senior strings is run from 8 am for 45 minutes and parents pay per child
- Chamber strings is student directed. I buy the scores, open the room at lunchtime, and allow the 4 most advanced children to work independently. We hope to change this in the future.
- A dance teacher works at lunchtimes every day. Parents pay per child for this service directly with the dance teacher.
- Senior Guitar ensemble occurs every Friday lunchtime

Private lessons

All private music lessons run through the day on a roster.

PERFORMANCE SOIREEES

These happen once or twice per term – usually starting at 7.30 pm. I coordinate and set up for these events as a part of my expected duties.

BUDGETS:

There is a classroom budget of \$2500. This year saw the increase by \$500. The previous amount had not increased for 5 years making the purchase of instruments and equipment difficult.

There is a separate budget for incursions as mentioned earlier.

There is a separate account for 'Music Excursions' which is for the parent funded extra curricula activities.

The school allocates \$2000 for the start of a musical theatre year. The musical theatre production is meant to be self funding from the ticket sales, so this \$2000 is meant to be reimbursed to the school when the ticket sales are finalized.

OTHER:

PD is funded through the regular global budget allowance of the school.

(6) music education provided through parent contribution

All 6 itinerant music staff operates as a private business on the financial level, as does the dance teacher. There is a 0.1 Drama teacher operating during the regularly scheduled timetable. Each of the children get one term of specialist drama classes for 50 minutes per week. The school issues a levy to the parents, which pays the drama teacher a CRT wage for the day.

Financially, each of these 8 staff members are responsible for their own superannuation policy, and receive NO SICK PAY. I am not sure how workcover operates for them.

ON a curriculum level, and day-to-day level, I coordinate all their efforts without remuneration for these higher duties.

All of the itinerant staff are extremely well educated, and have had highly successful performance industry experience.

One in particular has worked with Philharmonic orchestras touring globally, and behind such greats as Pavarotti and Bernstein. It would be advantageous if we were able to offer them the job security of a weekly wage with PAYG looked after, superannuation, and sick pay.

These itinerant staff are invited to PD funded by the school through our new principal Coralee Pratt. Their decision to attend will be based on whether they are working in another setting on the day of delivery.

FOPA – Parent donations

The Friends of Performing Arts was established as one of my first initiatives when I gained the position. The purpose was to develop a culture of an 'open door policy' to allow parents to come into the working environment. In this way, we have

seen parents give of their time in very generous ways contributing to the rich and diverse musical experiences of the children.

Parent – Anne Watts: Developed a role as ‘refreshments coordinator’ for all soirees. Small amounts of funds were raised which went towards equipping the new kitchen in the new center with cutlery and crockery etc. During the Victorian State School Spectacular year, she contributed her administration skills assisting with communication and paperwork. During musical theatre year, she contributed as the hair and make up coordinator. *“As a parent at CSPS for many years, one of the highlights of my tenure was being heavily ensconced in the School through helping out in the Music Department. I have one very artistic daughter and a son, who previously had not shown much interest in the arts and through Catherine Lyon’s inspiration, threw his hat in the ring for a part in a Senior School Musical and landed himself one of the lead roles. This meant that I had a good five years helping with some of the administration issues of a team we fondly called FOPA (Friends of Performing Arts). My duties included contacting all those on our FOPA list and having them help provide supper at the Soirees we held; rostering them to do “hair and make-up” for every student in the Musicals; and providing bodies for the correct parent/teacher/student ratio on excursions involved with participation in the State School Spectacular – to name a few.*

Catherine Lyons was always fun and supportive to work with and she made everybody’s help feel worthwhile, enjoyable and most of all appreciated. That is why, when it came time to move our Music Department from a cubby-hole behind the Stage in the School Hall to our purpose built Performing Arts Centre, it was my absolute pleasure to lend a hand moving boxes, instruments, desks, files – you name it to our beautiful new location.”

Parent – B: Contributed by donating her professional time, team teaching the Year 3 and 4 recorder program. Having graduated from the VCA in double reed instruments, her assistance was extremely valuable. Her professional industry experience as a stage manager has also been donated annually in our end of year concerts, and Musical Theatre Productions.

Parent – Wendy Clarke: Contributed by donating her professional time. Wendy plays flute with the MSO. She has given workshops in her instrument to the highly able children, performed free of charge for all the Year P – 4 children and played in the live band for the musical theatre piece.

Parents – 3 ladies : Contributed by providing free dance lessons to the children, and choreographed routines for the musical.

Parent E: Donated some of her time as a finance expert.

Parent F: F for fabulous – an extremely famous singer – a Dad - and famous choreographer – a Mum - gave hours of their time providing workshops to the children in their fields of expertise.

Parent G: G is for grandparents – One donated black socks to ensure the performance uniform was adhered to, one is a retired music teacher and plays bass guitar for us regularly, and Ernie Sigley comes back to the school his children attended to sing for us every year, during our end of year celebrations – sweetie ☺

EVERYBODY – Everybody donates time during the bi annual FAIR where we have a massive concert, and the bi annual Musical Theatre Production.

From our 2012 Fair Coordinator:

“For our school fair in 2012, we knew that by expanding the entertainment program we would be achieving multiple goals.

- 1) a chance for CSPS students to participate, to support their school and to showcase their talents*
- 2) a chance for extended families and friends of CSPS students to come and enjoy their performance (and spend money)*
- 3) a chance to invite other school and community groups to the school to provide more variety and for our children to witness what they are capable of when they have had more practice.*

We had the hall for all the performances requiring a large space and/or amplification, the performing arts space for instrumentals and voice, and an alfresco performance space near free seating for some of our musical groups. Students could choose which area suited them best. On 1st December CSPS had our very own junior version of the Big Day Out, concurrent performances featuring a diverse range of talents, which was a win for those who participated and a win for those who enjoyed.”

So the students’ involvement became a financially reciprocal arrangement providing such a rich education experience for them – to the extent that making music can be a business. The whole community of parents, and some outside private providers, assisted in funding the educational student performance opportunity supplied by the FAIR. The children had a ready-made audience, and learnt how their talents assisted in raising money for their school.

From a member of the live Band at the Musical Theatre production:

“As an experienced musician with many years stage and small band experience I was delighted to participate in the school musical as a reed player covering the saxophone and clarinet parts and making accommodations for younger student and ex-student players as they were able to schedule time with the group. Coaching the younger ones on elements of style, attention and stage manners was at the front of my mind while also covering the harder lead aspects of the arrangements. Working with the schools own teachers helped me understand the motivation and direction being strived for at CSPS. Forming a band from such a wide range of talents from students to professionals and being able to comfortably deliver a performance under the guidance of Catherine for several nights was a very rewarding and educational experience.” Roger Hogg

The experience for primary students playing alongside professional jazz players, members of the MSO, members of the Moorabbin brass band, returning secondary students, music teachers from surrounding secondary colleges, members of the

Youth Band Program, all for live singing to occur on stage is quite a feat! Yet could not be achieved without these generous parents and some private providers agreeing to be a part of our event. Funded by fun – good will ☺

THE GIFTED AND TALENTED – Parent funded.

Extension for children with special talents goes beyond the private provision of the itinerant staff. IN order to cater for their many talents, it is necessary to participate in the various regional offerings from time to time. Salaries for staff is covered in each of the extension areas – parents pay for the buses/transport, and entry fees or T-Shirts.

These include:

- Concert Band attending the Billy Hydes Music Festival
- An auditioned choir participating in the Victorian State Schools Spectacular
- The MSO come along to do workshops with the instrumental students once every two years – with a view to furthering their orchestral playing
- EMRY – Easter Metro Regional Youth concert at Hamer Hall. When possible, I will send violin players at 6th – 8th Grade AMEB level to participate with like minded peers

Some students need extension using private providers, and I regularly advice them to join the Australian Girls Choir, The Australian Boys Choir, The Glen Iris Ballet School, Melbourne Youth Music programs, CPCA, Greater Groove Music or participate in the local Boroondarra Eisteddfod.

COMMUNITY/PRIVATE PARTNERSHIPS – Free Funding

Musical experiences and extension comes into the school, and to the children through community involvement. While this is beyond the Terms of Reference, there is so much to be gained by looking for community and private partnerships to meet the children's needs. IN music, simply hearing a great band or seeing a great performance extends their thinking and understandings in this broad academic subject.

Canterbury Girls College: workshops and performances happen bi annually developing a strong relationship with a key feeder Secondary college. Students from Year 3 – 10 play together under Wendy Harvey's leadership, providing a rich musical extension experience for our young people. There is no cost to the children for these experiences. The school must simply provide time release.

Oxfam. The local branch hires out a major venue annually, and invites all the local schools to perform. The funds from ticket sales go to Oxfam's latest ventures. For the children they receive a free performance learning experience. Beyond musical learning, they discover how their efforts assist those less fortunate than themselves.

FAIR

The local Salvation Army has a long-standing relationship with the community, and as such wanted to come and play at the Fair. They were a part of the 'busking' arrangement. For the children, they were exposed to a great 6 piece brass ensemble and the historical/cultural group with such a strong commitment to Australian society.

The local Genesis came to give a 'Zumba' class – exposing and involving the children in a dance experience. The local Swing Patrol dance ensemble came, exposing the children to music of the 1940s and the dance forms of Lindy Hop, Charleston and Jitterbug. For these two ensembles, it was a marketing partnership for their clubs.

The Moorabbin Brass band provide performances as community outreach, exposing the children to a large brass band. A parent brought her professional modern covers ensemble along, and a past parent brought his rock band, and both ensembles performed for several hours (only one was paid by fair funding).

Canterbury Girls Concert Band were given a half hour slot where their involvement was about community outreach, and our children were exposed to some of the great big band music of the jazz era.

MUSICAL THEATRE

In developing a musical theatre piece for 2011 we decided to have a live band. Initially parents were invited to form the band with a vision that it would be a rhythm section with woodwind provided by Roger Hogg – jazz musician. It grew. Heaps of people WANTED to be in the band. A grandparent played Bass guitar, former CSPS students that had moved into year 7, 8 and 9 played trumpet, clarinet and tenor saxophone. One of our own exceptional students in Grade 5 at school played clarinet. The Moorabbin brass band sent members to cover a couple of instruments. Luke Serrano (Woodwind player and composer) played based on friendship. Our resident piano teacher, Katherine Listijo, played throughout the show for a small honorarium. Parent, Wendy Clarke plays flute in the MSO and volunteered (also providing orchestra lights), and Joseph Yu with Melanie Bennetts provided players from the Youth Band Programs.

<http://ybp.org.au/>

Funded: Community spirit – FREE!!!!!! Funded by fun ☺

The educational experience for all involved is best expressed by Melanie Bennetts.

"The Youth Bands Program is a not-for-profit community educational organisation and we were fortunate enough to be able to provide a number of young musicians from a range of secondary schools as well as a tutor to perform with the Camberwell South Primary School, it's wonderful teachers, parents and friends at their 2011 school musical. It was a marvelous occasion for all.

It broadened the young people's horizons dramatically, brought out in them a greater maturity and understanding of responsibility and cooperation. Working with adults and older students gave them an insight into the many possibilities that exist for them in the wider world, as well as providing immediate improvement in their own musical and theatrical skills.

Cross-age and cross-community endeavours such as this are truly engaging, richly rewarding and serve to educate, socialize and teach students about the fine resources in our schools and communities. This occasion brought many people from different environments together to forge connections which will lead to many future opportunities and help to provide young people with safe, inclusive mentoring and keep them civically engaged.”

The philosophical underpinning of this is ‘open door’ with a view to bringing the best educational experiences to the children is possible in public education. The notion of accessing all avenues and creating a school as ‘the centre of village’ was published in DEECD documents, which are no longer available online. The philosophy expressed by Dave Eggers in his community partnership to public schooling draws many parallels to those demonstrated by the CSPS community partnerships.

TED: Dave Eggers' wish: Once upon a school

<http://www.youtube.com/watch?v=qCGOyyq7x1Y>

Terms of Reference 7 - the extent quality of music education provision in Victorian schools; PERTAINING TO CSPS

Central to all the previously named extension activities, is the classroom program. A rich, engaging and rigorous program at the core of the musical learning has been essential for setting the foundations. The Approaches to Learning document issued by VCAA listed here <http://amuse.vic.edu.au/P10.htm> - clearly stipulates the assessable benchmarks for each level that correlates directly to my classroom programs and pedagogy.

Every class in the school receives a 50-minute specialist classroom music session.

Within the time I have, combined approaches are used in order to meet the benchmarks outlined by the VCAA. A mixture of pedagogical approaches is used throughout the 7 years from Prep – Year 6. Kodaly, Orff, Jon Maddin’s work, Ros McMillan’s approaches, an ethos that all should sing and move to music, as well as my own creative ideas drawn from years of service are embedded into the curriculum in order to meet the rigorous curriculum benchmarks that are stipulated by the VCAA and to deliver interdisciplinary outcomes.

A ‘Singing curriculum’.

All levels explore singing. From the moment a Prep child enters, they are learning to sing and move in time to the music. All musicians are encouraged to sing, and to understand that a musician needs to learn to sing through their instrument.

Each year an annual celebration is put on in December. So the whole school spends term 4 singing. Each December we use a different theme to frame the singing. Within the classroom learning, techniques of breathing, articulation, projection and the biology of singing are all explored. Actions accompany most songs, allowing for elements of dance and rhythm to be explored further. Occasionally part harmony is introduced. The culmination of all this work, raises the roof as well all sing together in the December concert.

For one term per annum, Jon Maddin’s Marimba program is used from Prep – Year 4 (and occasionally to Year 6).

Xylophones allow for every child to have an instrument in their hand. The program is sequential in skill building, and is very engaging. The series builds a student’s abilities in aural training, harmonic understandings and part playing, notational literacy and interpretation. After playing for up to 40 minutes, I ask the students to write aspects of notation appropriate to their level pertinent to what they have just played.

Each year a ‘Masterwork’ is chosen to correlate to what is occurring in the generalist classroom. For instance ‘The Planets’ by Holst or ‘The Four Seasons’ by Vivaldi are used for the Level 2 classes (Year 1 and 2) when either is being looked at in their classes. The approach used is one I have devised over the years to accommodate MI theory, The 5 Es (Engage, Explain etc), and to make the study very enjoyable. The introduction engages the children with visual stimuli and discussions around what the children already know occur. We then explore what sounds we might hear for each circumstance. Then I employ the 4 Ds (Dream, discuss, dance, draw). I will ask the children to lie down and dream what they hear – and put on the first track in the series of musical pieces. Then they are to discuss their dreams with a classmate. The track is replayed and the children asked to dance their imagined story. Finally, the children draw what they did. It is delightful to witness what the children come up with, and how much they remember in following weeks. At other times I am able to dedicate whole terms to exploring music from other lands. On other occasions, I am able to utilise new technologies for music on iPads, iPods and use Youtube clips. A blog is also used to extend and share learning experiences.

At level 3 (years 3 and 4) a full term is dedicated to a particular genre. As examples Rap, Opera will be used. By using a full term the method outlined in the 5Es gives the best overview. Children engage in either genre using videos of their generation (Rated G) – for example ‘The Rabbit of Seville’. Examples of successful child centered pieces are then explained and explored e.g. ‘The Magic Flute’. Aspects of the key techniques used for each genre is then explained. An outline of the steps necessary to create their own piece is then provided. Children are then asked to compose a work for that genre using the clear steps. They experiment and rehearse with all kinds of ideas for several weeks, with teacher input. The piece then is performed as a dress rehearsal. Feedback is gleaned, and groups are asked to refine their work before final presentation. Recordings are made of the final presentations, and reflection and celebration occurs when viewed back.

The Middle Years program (Level 4 - Year 5 and 6) allows children to compose and perform with more freedom. Within the attached PowerPoint presentation, an outline of the philosophy and pedagogical approach is given, culminating in the Year 5 and 6 children being able to compose and present their own 12 Bar Blues.

Further to these studies, Year 5 and 6 children are given the freedom to write their own songs in any style for one term, and there is a bi annual musical theatre production where all the skills and techniques required to put the show on is both taught during the music class and Inquiry learning explored in the generalist classroom.

The interdisciplinary learning of the musical is rigorous, and extensive. A Musical Theatre piece is a business enterprising endeavour all of it's own. For the purposes of this document, the curriculum would be too extensive to provide. Should the committee wish to explore this, a document can be provided at a visit or a later date. Our Visual Art department works closely with the music department when running an 'inquiry' area for the children to learn through the making of sets and props. The CSPS Art teacher is Rebecca O'Neil: *"The Art Department works closely with the Music coordinator and classroom teachers, students and parents to design and create the sets and props required for the biannual musical production. Small working groups use class time and after school time to create what is required. The children are especially encouraged to add their ideas to this design process. Past pupils often volunteer their time to help with these projects and remember fondly, the musicals they were part of."*

There is a process to equip the children with the performing skills to engage in a musical theatre piece that runs through the whole school. The P – 6 singing program, the extensive performance opportunities, the itinerant dance program and the itinerant drama programs all assist towards this goal. The CSPS Dance teacher attracts enough pupils to run a user/pays program from Prep – 6 daily at lunchtimes: *"George Balanchine once wrote, "Dance is music made visible". Dance is a form of exercising, socializing, acting, and communicating. To create and perform builds great confidence and self-esteem. Dance as an art form is boundless – no barriers. Any person given the chance to dance in any way, shape or form, always does so with a smile - it's impossible not to. Dance has exploded onto our screens and into our lives. To give EVERY child an opportunity to dip their toe into the wide sea of artistic creativity, to explore and experience the unique and unbelievable extremities, excitement and enjoyment of Dance, is an opportunity not to be missed.*

As a Mum to three teenage children and, during many years as a freelance ex-curriculum and curriculum teacher of Dance, I have experienced, first hand, the advantages of working in collaboration with the music department. Musical productions, soirees, presentations and performances, at functions within the school community, have all benefitted from the joining together of music and dance." Kate Stanford, Choreographer and Dance Teacher for children.

Similarly, the curriculum employed by our Drama teacher is intended to create a sequential skill-building curriculum preparing the children for the Musical Theatre production. The youngest levels explore play based on Slade's writing in drama pedagogy – through to specific skill training in Level 4 (Year 5 and 6): *Each Drama term at CSPS culminates in an End of Term 'Drama Sharing'. The students' parents are invited to watch each year group share with them what we have been exploring in Drama throughout the term. As well as parents, the students' 'Buddies, from older year levels, are invited. This is an informal sharing and the emphasis is on giving students an opportunity to perform in front of an audience without the pressure of it being a 'Performance'. In this way, they can share the skills they have focused on throughout the term. The teacher is always there to guide students and make sure these skills shine through. At the end of the sharing it has become tradition to invite the audience to participate in a drama exercise. This could be participating in a game of 'What are you doing?' or creating a tableaux of some description. The wider school community is encouraged to tap into their 'Inner Child' – an essential quality in any actor. Hence parents are able to learn from their children. The children particularly enjoy the involvement of their parents and buddies – it is a great laugh for all involved." Lauren Smith, Drama Teacher.*

INSTRUMENTAL STUDIES

The curriculum delivered by the instrumental team is often around the sequential syllabi provided by the AMEB. Students are encouraged to sit the exams, and are publicly accredited when they achieve a certificate.

ENSEMBLE TRAINING

Further to the experiences already mentioned, students are encouraged in their ensemble playing from beginners through to chamber strings. Where the absolute beginners share 'Twinkle Twinkle', we move through to bringing the concert band and string ensembles together for the Radetzky March. The developmental approach supports children along their skill and technical developmental journey.

Our orchestra conductor is David Reichman: *"I conduct a string ensemble every Thursday from 8:00am-8:45am. The ensemble is made up of students from Year levels 1-6. Violins, violas and cellos are used. We start rehearsals with tuning then scales in different articulations, bowings and speeds as well as dynamics. We have performed various pieces such as The Circus Comes to Town, 3 pieces from Charlie and the Chocolate Factory and Radetzky March. We are working on movements from Harry Potter."*

The valuable professional teaching delivered in private lesson and ensembles by the instrumental team is assessed each semester using the an instrumental report pro forma. This can be viewed upon request. As their work is not recognized within the VELS document, nor a part of the timeline continuum, a separate report is provided to each of the 150 or more children involved in this aspect of the music program. It is intended to give a clear indication to parents about where the children are sitting in relation to specific skill development.

We all work together to ensure that the children have a cohesive team, working together to provide a sequential and comprehensive music program. Each area has various opportunities to perform during the year, again equipping the children with those essential presentation skills.

As mentioned at Term of References 5 and 6, there are extensive extra curricula programs that occur to develop the children's abilities further. With the generous contributions of all of the previously mentioned parties, we are able to extend the children's experiences with rich quality. Subsequently, the whole community highly values the program.

Further to this, once every two years I run a 'family concert'. Children are asked to recruit members of their families to form bands and perform at a soiree in August. This strategy effectively gets the children practicing at home, the families joining in, and everyone learning together. The warmth of the soiree shows the philosophy of people playing to be together – not to 'win' or 'be the best' – but rather for it to be a warm family experience. The philosophy of no hierarchy of genres is also in play. This was particularly highlighted when at the end of our evening, the whole community plays 'Little Brown Jug' together. I have a photo of 3 dads sitting alongside each other playing 'Little Brown Jug' on guitar, that I will treasure forever. Dad A - a folk guitar player, Dad B - 1970s Australian Rock God, and Dad C – a super famous singer with many strings to his bow – and all the kids and families dancing around and joining in. Gold.

TRAINING

My undergraduate degree prepared me well for the classroom pedagogy. Students at the UMIE were expected to attend up to 15 hours contact time in their chosen subject every week. I chose Music prac, Drama/Theatre Studies and English. This combination has been fortunate considering the level of Musical Theatre at CSPA.

Further, during the 1990s when economic cutbacks saw a shortage of positions available in schools, I ran my own business. Applause MTC was an instrumental teaching venture, employing up to 12 professionals at any one time. The learning obtained from this endeavour around finance, marketing, human resources and general business management has all been applied to my current role. During this time, I undertook studies in a Master of Education where studies in the correlation between music, learning and neurology was a focus.

During 2009, I was able to participate in the 'Aspirational Leadership' PD equipping me with psychology and understandings of the 5 Domains of leadership.

All the above learning feeds into my current role.

The VELS document available from the DEECD website is broad. To effectively deliver skill sets to children for them to grow to become well-rounded musicians, I find it necessary to follow the guidelines provided by the VCAA.

Assessment becomes difficult knowing that the package amalgamates the Music outcomes of the students with the Visual Art program. As 'The Arts' is written as an overview for 5 Art forms, the assessment package amalgamates the children's music outcome with the Visual Art outcome leaving one dot on the timeline continuum under the heading 'The Arts'. Dance and Drama are not assessed – the itinerant teachers are not required to contribute to an assessment outcome. The amalgamation of the two Art forms, leaves the parent without a clear understanding of how their child is performing in each subject. For example, were I to give a high performing child in Year 5 an 'A', but the same child is underperforming in Visual Art and is accredited a 'D', the assessment package amalgamates the two numbers and places the child as a 'C' or 'C+' under 'The Arts'. The document would be interpreted as 'my child is at expected level for 'The Arts'. This is inadequate. Over years, parents complained about this matter sufficiently enough that both I and the Visual Art teacher have to put the numerical outcome in the comment box for all 530 children. This takes hours of work, and is arduous to say the least.

Moderation across to other schools becomes difficult as not every school delivers the same music curriculum. Some schools don't teach music at all. Talking to CRT teachers that occasionally cover LSL music positions, I'll ask 'What instrument do you play', they respond 'None actually, just love to listen to the radio and play CDs – you know music is a passion of mine'.

Terms of reference 8, 9, 10 and 11:

Future optimum provision of music education in Victorian schools:

(8) optimum governance and oversight arrangements;

The UK model where a Primary school music specialist is central to 'a village' philosophy would be ideal. 'The Importance of Music: A National Plan for Music Education

<https://www.education.gov.uk/publications/eOrderingDownload/DFE-00086-2011.pdf>

"music education is a partnership between classroom teachers, specialist teachers, professional performers and a host of other organizations including those from the arts, charity and voluntary sectors." Page 3.

It is my view that the VCAA 'Approaches to Learning' in music needs to be mandated as a stand-alone music curriculum for the State and assessed as such. The documents give credence to music as both an aural and written language, a historical/cultural body of work, and a creative art form – with interdisciplinary links. Were this to happen, assessment in the subject would have more credence, and moderation across the State would become well aligned.

The assessment computer package needs to be changed as soon as possible so that the amalgamation of Art forms no longer occurs.

Aspects of how instrumental studies align with classroom music studies in an assessment package needs to be considered. An amalgamation of studies in classroom and instrumental studies would be more logical than an amalgamation with Visual Arts.

The delivery needs to be one of a P – 12 approach, so that students are not having to ‘start again’ when they get to Year 7.

Opportunities for itinerant dance and drama teachers to be salaried at 0.1 needs to be explored.

Tertiary training needs to prepare teachers as independent musicians in their own right, as well as educational pedagogy. Music is ‘a contact sport’. There needs to be at least 15 hours contact time per week experiencing the aspects of the practicum – not the current 17 hours over a 4 year course that is delivered.

The status of the specialist needs to be addressed, as some primary school cultures only see the children’s time spent with another teacher as APT time, not an educational experience.

The employment arrangement of itinerant staff needs to be addressed. These high achieving professionals need to have the opportunity to apply for salaried roles where job security is more stable, complete with superannuation, sick pay and work cover.

Recognition of prior learning needs to occur within all accreditation processes and the VIT so that people who immigrate to Australia and have degrees from the finest conservatoriums of the world can invest and contribute to our music education industry.

Mentoring systems need to be set up from a centralized point so that graduate teachers can have access to the expertise in the field. Any mentoring system needs to be remunerated.

(9) optimum use of targeted funding;

The first best use of targeted funding is to put a specialist music teacher into every primary school with at least one session of music per week. From there, clusters and partnerships can grow.

As a department grows, and instrumental teams become involved in a school, a coordinators role needs to be acknowledged with a higher duties remuneration package and time release to perform such duties.

(10) optimum balance of central mandates and supports;

Music needs to be mandated for all children, delivered by expertly trained teachers in primary schools. The curriculum needs to be written as a stand-alone subject and not as one of ‘The Arts’. If just one of ‘The Arts’ the independent nature of a principals’ role means that they can just choose one art form to deliver if they so desire.

AusVels needs to honour music with as much credence as is afforded English or Mathematics.

The curriculum written by the VCAA in ‘approaches to learning’ could easily be used as the mandatory curriculum.

(11) optimum balance of music specific funding, non-music specific funding and parent contribution.

The model at CSPS works well in combining funding from all different sources. However, improvements can be made to the remuneration packages and status of all itinerant staff, and to remunerating higher duties for those performing a coordinators role.

Thank you for the opportunity to comment on the profession. My hope is that significant changes will occur so that children from all walks of life can have as much experience of music as those with significant financial resources. Equity for all.

“If music be the food of love, play on”. Shakespeare

ROLE DESCRIPTION

Music Coordinator – CSPS MUSIC DEPARTMENT

HUMAN RESOURCES

- Advertise, interview and Hire for Instrumental staff
- Induct staff into processes
- Oversee job performance of instrumental staff
- COMMUNICATION: inform of changes to generalist timetables immediately and vice versa
- Develop effective relationships with staff to facilitate engagement and communication
- Create opportunities for Instrumental staff to develop relationships with each other and the generalist staff members.
- Celebrations and parent funded gifts for pro rata work
- Liaising with parents from time to time on behalf of instrumental staff
- Encourage generalist staff to be involved e.g. rock band and Christmas concerts

ENSEMBLE OVERSIGHT

- Support the development and promotion of each of the 5 ensembles (currently being extended to the dance clubs)
- Assist with student attendance at ensembles
- Develop curriculum materials to engage the music students to engage effectively in each ensemble
- Organise excursions and incursions for the ensembles: Monash Bands Festival, EMRY, State Schools' Spectacular, Canterbury Band incursion, international visitors, Oxfam and CRE concert.
- Organise regular soirees – 2 per term in current calendar
- Support with scores, photocopying and notices to members of ensembles
- Run the two choirs at lunchtimes, including score preparation in APT.
- Liaise with parent assistants.

PERFORMANCE ORGANISATION

- Oversee, promote and organise the assembly performances: Every ensemble at least once per year: Individuals as requested
- Soirees – 5 – 7 per annum.
- Christmas assembly: CRE concert oversight
- Bi annual Music Count Us In – 200 – 250 in orchestra
- Bi annual Fair performances – all ensembles required.
- Oxfam every year – all ensembles. Paper work galore, and promotion.
- Communication with parents regarding all these events.

TIME ORGANISATION

- Create a hard copy term calendar – collating all known activities for a term ahead of time to that the instrumental staff can create time tables
- Liaise with generalist staff regarding swimming timetables, etc asking instrumentalists to juggle around all other programs.
- Obtain, collate, web post and photocopy term timetables of instrumental staff for generalist staff.
- Organise room allocations

PROMOTION OF INSTRUMENTALIST SERVICES

- Term newsletter advertisements of services
- Highlights of distinguished performing careers
- Verbal promotion during class time per semester
- Annual lunchtime demonstrations for teachers to play and promote their services.
- Future – use online tools to promote department

REPORTING AND ASSESSMENT

- Create and distribute CSPA instrumental report format
- Support staff with sentence starters and generic statements
- Create and communicate a timeline for reports to be submitted
- Proof read all instrumental reports – and include grade names where staff have omitted
- Collate and distribute instrumental reports to grade teachers for inclusion in envelope with regular report.

EDUCATIONAL COHESION

- Develop classroom curriculum that supports instrumental studies: intro to timbre, music language, composition, notational literacy by the end of year 2, end semester classroom concerts
- Performance culture – supported by philosophical development in classroom curriculum
- Extend using open ended activities in composition
- Teach performance/audience etiquette and other areas of ensemble learning areas
- Develop a singing curriculum – all good musicians can sing their scores
- Make links wherever possible to classroom and instrumental programs e.g. bi annual Music Count Us In Project

RESOURCES

- Purchases – annual plan to purchase one major instrument per year to support the ensembles e.g. drum kit
- Liaise with PA for band stand covers
- Pick up opportunities for donations wherever possible
- Raise money for supper at soirees for resources

FOPA

- Create a Friends Of Performing Arts team
- Develop role descriptions in consultation with team
- Liaise with FOPA
- Involve in all performances
- Create opportunities for specialist instruction – e.g. Wendy Clarke workshopping flutes
- Develop relationships to maximise support
- Increase participation and develop more roles

DATA

- Keep up to date on standards of individual students learning an instrument
- Create and keep up to date a data spreadsheet of every child learning in the school - communicate this with generalist staff – between 200 – 250 each year.
shared/staff/music/instrumental/instrumental database xlxs.

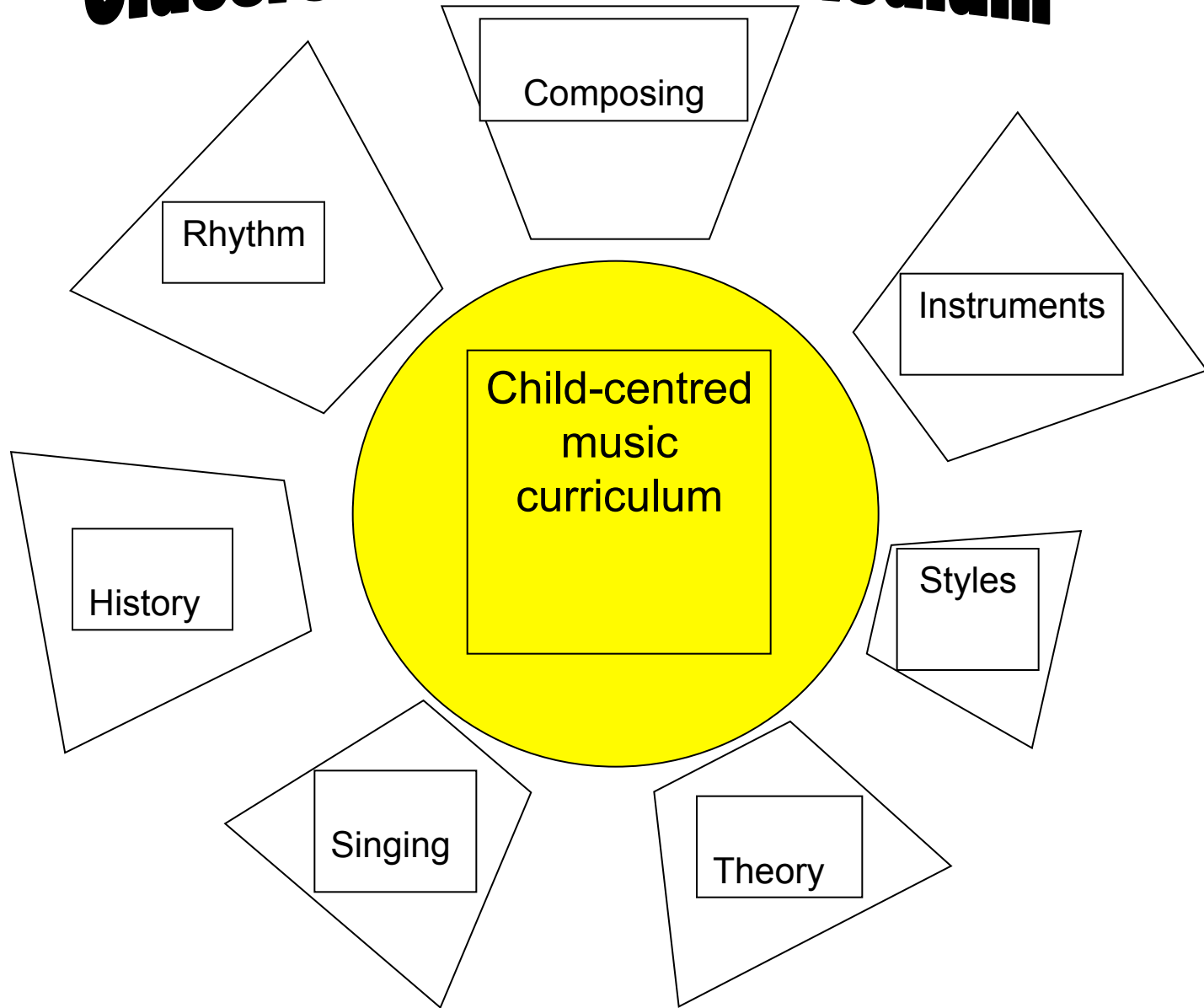
EXTENSION

- Direct individual students to outside sources to extend their musical abilities where opportunities arise: Boroondarra Festival, ACO, Auditions, Competitions, Choirs – National Boys, and Australian Girls
- Challenge individual students to take on accompanying roles, or participate in camps and special days.
- Celebrate AMEB achievements and encourage participation.

ARTS CAPTAINS OVERSIGHT

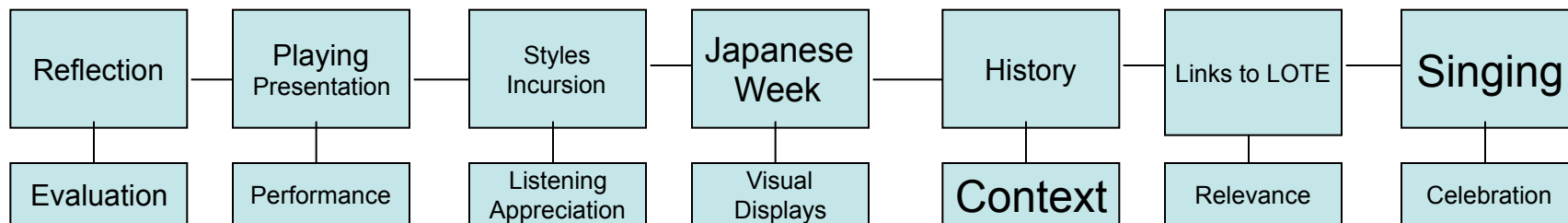
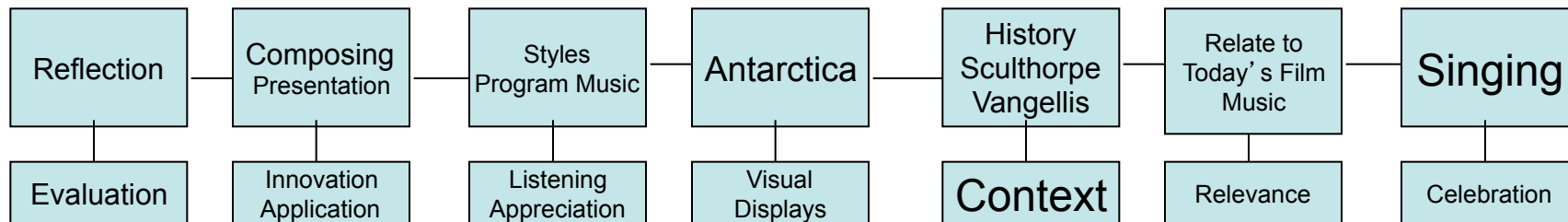
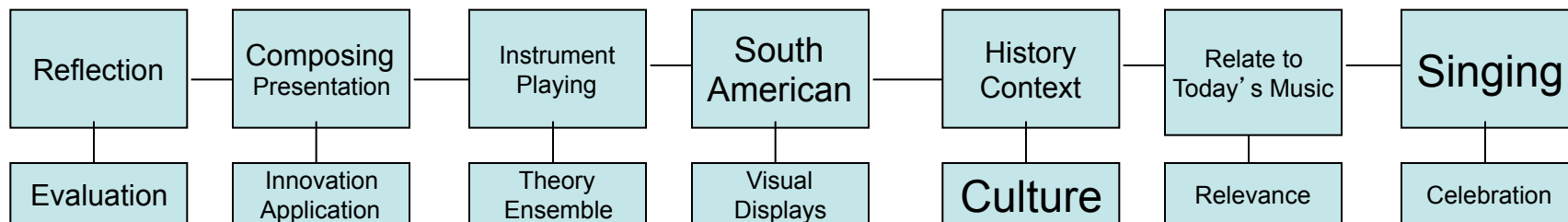
- Weekly meet with Arts Captains to prepare the assembly announcements and remind of assembly performances
- Assist with organising, running and developing the bi annual Talent Quest

Classroom Music Curriculum

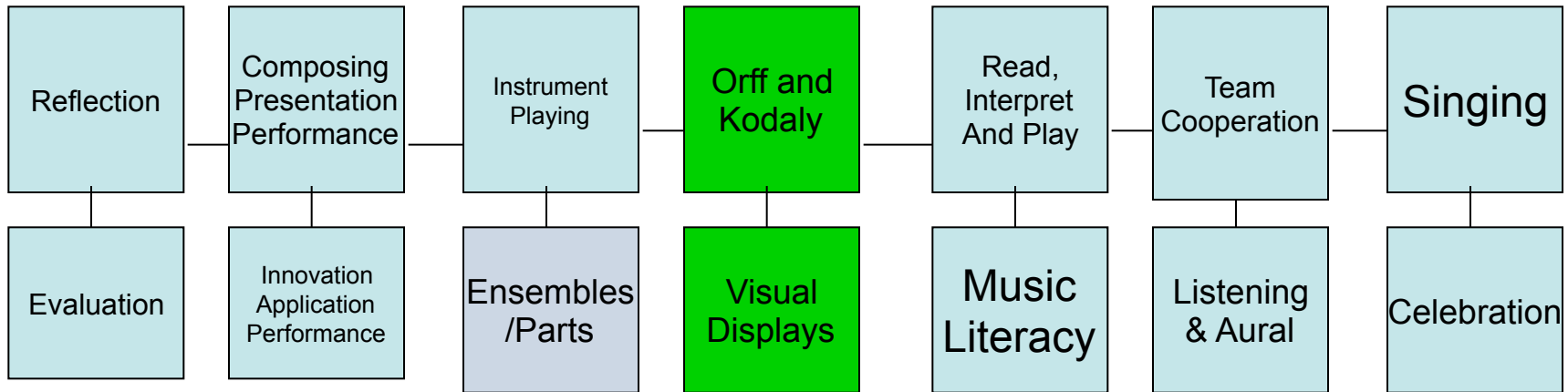


Horizontal Pedagogy Differentiated Curriculum

Gardiner's Intelligences



Pure Music Vertical Pedagogy



A Prep to 12 Continuum needs to be established.

Building engaging activities to teach Preps the ability to:

1. Read, interpret and play crotchets and quavers
2. Read, interpret and play the C Major scale....

Then building schemes through all the primary years so that by the end of Grade 4 students can read, interpret and play complex parts in ensembles. This empowers the students for independent playing in the MYP.

Composition in the MYP

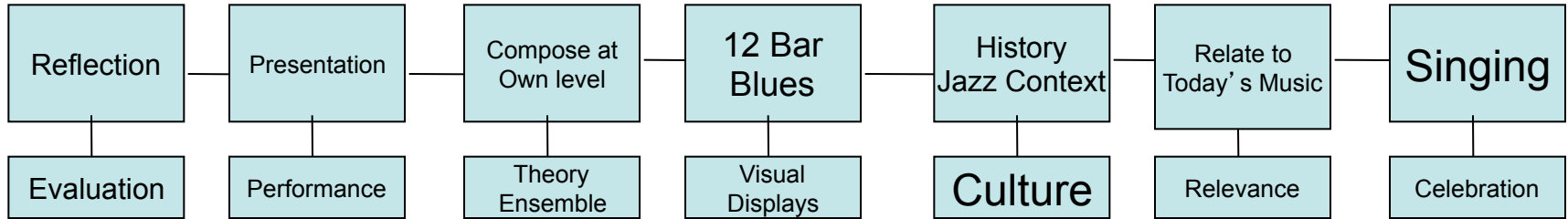
The classroom Music MYP should allow for open ended exploration so that all students have the opportunity to succeed at their own level.

Composition/Improvisation is central to this philosophy.

Example: The 12 Bar Blues.

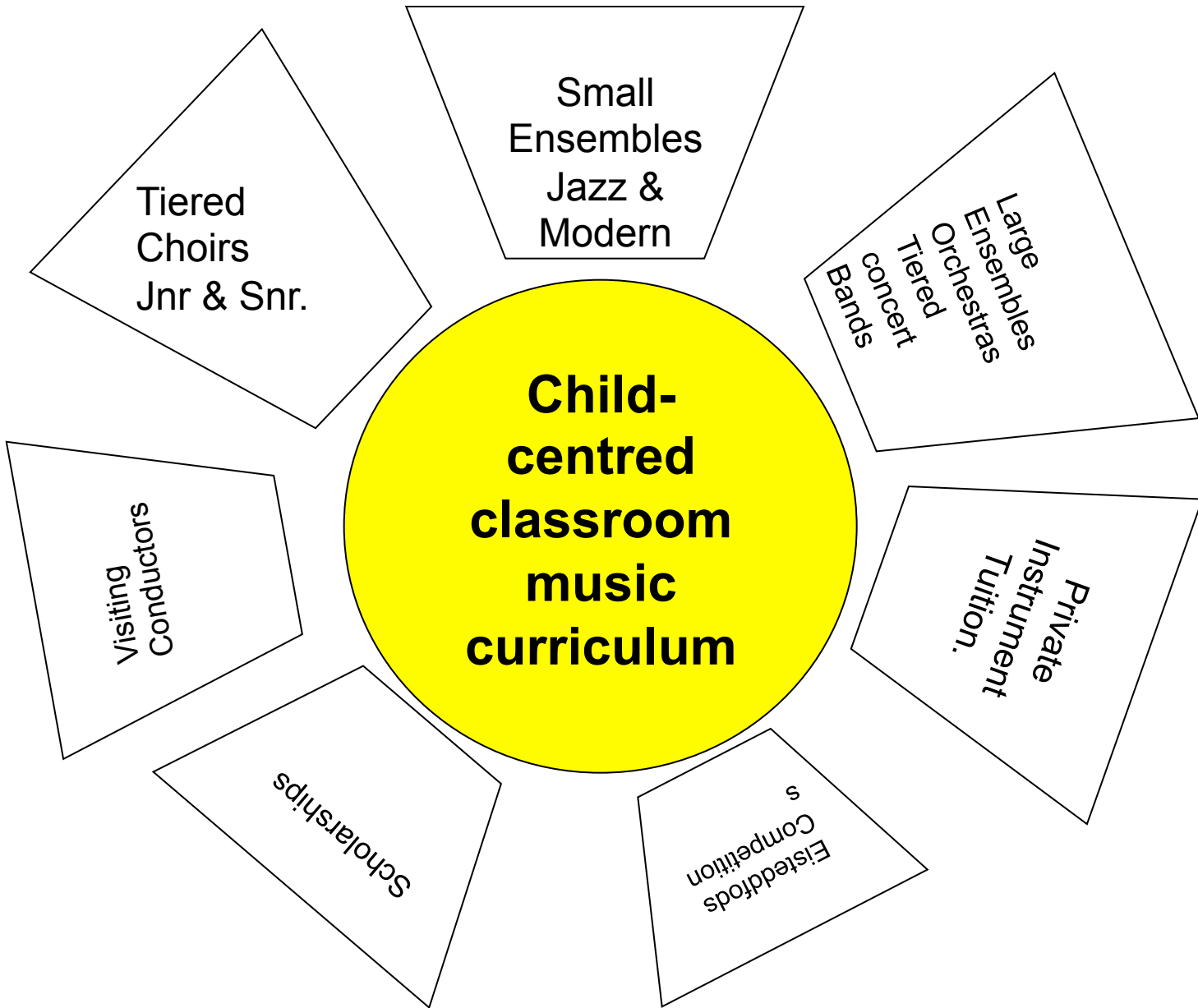
MYP Example

12 Bar Blues



Students with little background in private instrumental studies, can succeed in this unit by playing the basic chord structures (even if it is one note on the xylophone) while those with 5 or 6 years private tuition can be challenged to apply major 7ths and include improvised riffs and developments on their first instrument.

Co Curricula



Interdependent Classroom and Ensemble program.

- Ensembles, Choirs and Orchestras should provide extension for the gifted and opportunity for all.
- Enough variety in ensembles should be provided that any student can find a place to develop their music skills further
- Classroom feeds the Co-curricula and vice versa
- A synergetic effect occurs and participation increases.