

LIBRETTO



Musical understanding: performing, composing, listening

National Concert for High Achievers

New repertoire for Grade 8 Piano

Flexible routes to CT ABRSM

The secrets of sight singing

Issue 2000:2



ASSOCIATED BOARD
OF THE ROYAL SCHOOLS OF MUSIC



Outlook

At the time of writing I have just returned from my first tour of the West Indies to meet representatives and teachers and to give seminars on the Board's new diploma examinations. I was also able to announce a special professional development course to be offered in the West Indies this summer. This course follows on from the course in Malta last year and reflects our decision to apply available scholarship funds more flexibly for the benefit of instrumental teaching internationally. On page 3 of this issue you will find more information about the West Indies course.

There are also reports of other overseas travels. Philip Munday, Director of Examinations, is now embarked on a major tour of the Far East conducting seminars on both the new diplomas and jazz. Charlie Beale has recently been to New Zealand, where Jazz Piano exams will be available later this year. We have received especially positive feedback on our jazz publications from jazz's homeland in the USA and will be actively promoting our jazz activities there. Rita Rattray, Head of International Administration, recently attended the annual conference of the Music Teachers National Association in Minneapolis and met with our US representatives.

This issue also reports the appointment of a consultant to develop the Board's work in Japan and announces the dates for our new Professional Development Programme for teachers in Malaysia and Singapore, to be presented by Clara Taylor, Chief Examiner.

In summary, at a time when the internet is revolutionising communications across the world, we are determined to maintain regular face to face contact with teachers and other customers as the mainstay of our international work.

Richard Morris

Richard Morris
Chief Executive

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those of the Associated Board.

National Concert for High Achievers



An audience of 300 gathered on Wednesday 8 March to listen to the musicians taking part in our first National Concert for High Achievers. We were delighted that His Royal Highness The Prince of Wales was able to be present at this very special occasion, in his role as President of the Associated Board. His Royal Highness presented certificates at the close of the concert before going backstage to meet all of the performers individually.



His Royal Highness The Prince of Wales meeting performers after the concert. From left to right: Mazdak Sanii; Jennifer Pike; Jack Furness; Alexander Shannon; Sandra Stor; Nicola Bready.

The performers, representing all ages and all grades, were selected from the 300,000 plus candidates who took exams in the UK during 1999. Initially, 50 were asked to audition in Belfast, Glasgow, Manchester and London, before a final 23 were chosen to perform at the concert. The new Linbury Studio Theatre at the Royal Opera House, Covent Garden, provided a wonderful setting

and we are grateful to the Opera House for giving us the use of the theatre.

The concert provided a marvellous opportunity for us to celebrate the achievements of those taking part, but it was also a chance to celebrate the achievements of all candidates who attain their own individual goals through success in an Associated Board exam.



Danielle Audley-Wiltshier

Michal Cwizewicz



Elen Hydref Thomas



Mazdak Sanii

Bobby Chen



Alexander Shannon

Performers

- Ridge Danyers**
Brass Quintet
(Advanced Ensemble)
- Charles Lemay**
(Grade 1 Tuba)
- Clare Mohan**
(Grade 2 Violin)
- Mark Isherwood**
(Grade 2 Bassoon)
- En Liang Khong**
(Grade 3 Piano)
- Jonathan Geyevu**
(Grade 3 Jazz Piano)
- Constance Grieve**
(Grade 4 Piano)
- Danielle Audley-Wiltshier**
(Grade 5 Cornet)
- Elen Hydref Thomas**
(Grade 5 Harp)
- Nicola Bready**
(Grade 1 Jazz Piano)
- Sandra Stor**
(Grade 1 Jazz Piano)
- Alexander Shannon**
(Grade 6 Oboe)
- Jack Furness**
(Grade 7 Cello)
- Jennifer Pike**
(Grade 7 Violin)
- Mazdak Sanii**
(Grade 7 French Horn)
- Michal Cwizewicz**
(Grade 8 Violin)
- Gerard Collet**
(Grade 8 Singing)
- Ronan Collet**
(Grade 8 Singing)
- Julian Bliss**
(Advanced Certificate Clarinet)
- Bobby Chen**
(ABRSM Scholar Piano)

Forthcoming High Scorers' Concerts

- 26 May**
Plymouth
- 10 June**
Bangor
- 7 July**
Bromley


Music for Youth



Performers at Morley College, London

The Music for Youth Regional Festival Series is a regular feature in the music education calendar, and once again we were proud to be supporting this event. During March and April over 40,000 young musicians and performers in orchestras, jazz bands, choirs and a host of ensembles of infinite variety took part in festivals all over England.

Our thanks to the many HLRs who attended festivals up and down the country putting up posters and ensuring that all participants went away with commemorative, and ever popular, stickers.

 Music for Youth
tel 020 8870 9624
email mfy@mfy.org.uk

Accreditation update

Following our application for accreditation to the National Qualifications Framework, the three regulatory authorities in England, Wales and Northern Ireland have now confirmed that our Part A submission has been accepted. The accreditation criteria required us to provide detailed evidence of our quality assurance arrangements which ensure that the Board's standards are consistent year on year, that we operate in accordance with the common code of practice, and that each qualification we offer makes a distinctive and worthwhile contribution to the Framework. As an awarding body offering high-quality qualifications that are fit for purpose, command public confidence and are understood, both by those who take them and those who use them, this is entirely appropriate.

Now that we have completed Part A of the process we await the Qualification and Curriculum Authority's response to our Part B application for individual qualifications to be entered onto the database of National Qualifications. QCA will systematically monitor the practice of all accredited awarding bodies against the rigorous requirements set out in the accreditation criteria and thus provide independent assurance that we maintain our standards and continue to offer a service of the highest quality.

Jazz Development Programme

Places are still available for

Stage 2
Manchester
1 July

Edinburgh
8 July

Bristol
15 July

Stage 3
Manchester
9 September

tel 020 7467 8279
email
mhind@abrsms.ac.uk

Piano workshops

Booking forms for the autumn 2000 piano workshop series will be sent with your next copy of *Libretto*

New HLRs

Bath

Pauline Sparrow
tel 01225 460980

Birmingham

Hester MacQueen
tel 0121 454 1178

Croydon

Marjorie Evans
tel 020 8657 1826

Edinburgh

Sheila McCulloch
tel 0131 339 0900

Keswick

Janet Wilkinson
tel 01768 774800

Stourbridge (T)

Paul Bodley
tel 01384 816355 (work)
tel 01299 403889 (home)

Windermere

Janet McCallum
tel 01539 446164

Address book

Bristol & Clevedon

Rodney Drew
mobile 07860 245879

Luton

Maureen Toyer
tel 01582 518572

Milton Keynes

Joyce Shirley
tel 01908 324448

Newport (Gwent)

Carol Read
tel 01633 276765

Nottingham


We now have two centres:
Nottingham South N097
Nottingham Central N151



First Diplomas


The first session for the new diploma exams will take place from 11 to 16 December at the following centres: Belfast, Birmingham, Bristol, Cambridge, Cardiff, Exeter, Glasgow, Horsham, Huddersfield, London, Manchester, Newcastle-upon-Tyne, Nottingham, Oxford and Winchester.

The closing date for entries (except for Directing candidates) is 22 September (as for graded exams). Further information on how to enter can be found in the new diploma entry form, available in June.

 To register for a copy of the Diploma Syllabus contact
Kirstie Dods
tel 020 7467 8221
email diplomas@abrsms.ac.uk

Making Music 2000

Thank you to all those who completed and returned customer survey forms as part of our most recent market research project. Results are currently being analysed and the final report will be launched in July.

 For a copy of *Making Music 2000*
tel 020 7467 8279
email marketing@abrsms.ac.uk

or find it on the website at
www.abrsms.ac.uk

New CT ABRSM options

NEWS PROFESSIONAL DEVELOPMENT



Richard Crozier, Director of Professional Development

It's now five years since the Certificate of Teaching Course (CT ABRSM) was launched in the UK and by the summer over 1000 teachers will have successfully completed the course.

This year's CT ABRSM Tasters and Open Mornings were met with an excellent response, reflecting the fact that more and more teachers are now actively acknowledging the importance of professional development in their careers, and that they are keen to find out what the Associated Board can offer.

The CT ABRSM course is all about enabling teachers to re-think their views on teaching and to up date their knowledge of current developments in music education. For example, getting to grips with *Curriculum 2000* and the ideas raised in *A Common Approach*, produced by the National Association of Music Educators (NAME), and the Federation of Music Services (FMS).

Now, with an increasing number of teachers looking for the right professional development

option, plans are in place to give more teachers access to the CT ABRSM course. We do realise that for some, making the necessary commitment to complete the CT ABRSM course in just one academic year is impossible. As a result, the course will soon be available in three different formats.

■ Modular

Access to any of the 9 individual modules that make up the full course. This option allows teachers to sample one or more parts of the course. The rest of the course modules can then be completed within a time frame of three years.

■ 2 year

The full CT ABRSM course taken over two years. Available at a limited number of regional centres.

■ 1 year

The original one year part-time format. Available at the majority of regional centres.

With these new options, available in the UK from October, we hope that even more teachers will be able to take the professional development plunge.



For a copy of the prospectus or to discuss the various course options, contact

Anna Munks, UK Course Administrator
tel 020 7467 8257
email profdev@abrsms.ac.uk

Hong Kong

The inaugural year of the CT ABRSM in Hong Kong reached a triumphant conclusion in January when all 30 students successfully completed the course. The award ceremony was held at the Chinese University on 26 February with Professor Kwok Siu Tong, Dean of the Faculty of Arts officiating. The new intake of students in Hong Kong began their studies last month with mentors Tim Arnold, John Byrne and Jeremy Carter and course leader, Emeritus Professor David Gwilt.

Singapore

The third intake of students on the CT ABRSM course in Singapore began their studies with a six-day trip to England, in April. During their stay, they enjoyed visits to the Royal Academy of Music and the Royal College of Music in London for masterclass sessions with Chief Examiner, Clara Taylor who is a professor at the Royal Academy of Music. The remainder of the course is conducted in Singapore, at the National Institute of Education (NIE), where our Regional Consultant for SE Asia, Bill Thomson, will be actively involved. Bill's substantial experience as both a teacher and performer in the UK and Hong Kong coupled with his enthusiasm for the teaching and learning of music will enable him to make a unique and invaluable contribution to the course.

UK

The first of a number of refresher courses for CT ABRSM holders was held at Benslow, Herts on 13 April. Information about forthcoming refresher courses will be circulated to all teachers who have successfully completed the course, in the Professional Development Newsletter.

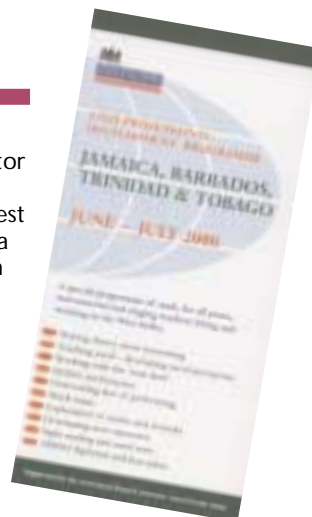
The 1999 – 2000 CT ABRSM award ceremony and celebratory reception takes place at the Royal College of Music in London on 26 July.

New Zealand

Whilst in New Zealand to lead a series of jazz workshops, Charlie Beale, our jazz consultant and author of *Jazz Piano from Scratch*, also auditioned applicants for the Centenary Travel Grant Scheme, which for the first time focuses on jazz. Places have now been offered to Pieter Bos, Charmaine Ford and Kirsten Jackson who are due to arrive in the UK this September for a term of study specially developed by Charlie in collaboration with the Professional Development Department.

West Indies

At the end of June, Ian Smith and Peter Noke, CT ABRSM course leader and mentor respectively, will embark on a 14 day professional development tour of the West Indies. This tour builds on the success of a similar programme presented in Malta in May last year. Ian and Peter will lead a series of three-day programmes of professional development for piano, instrumental and singing teachers. The programmes are being run at three centres: Kingston, Jamaica; Bridgetown, Barbados; and Port of Spain, Trinidad and Tobago. For more information contact your local representative.





Diploma seminars



Philip Munday

During March and April, Philip Munday, Director of Examinations, travelled to Malaysia, Singapore, Hong Kong and New Zealand, presenting seminars on the new Diploma Syllabus. Philip commented: "It was good to have the opportunity to renew old friendships and make new ones when talking in detail about the new Diploma Syllabus. Hundreds of teachers came along to venues in Kuala Lumpur, Penang, Kota Kinabalu and Kuching, in Singapore and Hong Kong, and in Auckland, Christchurch, Dunedin and Wellington.

"There was a huge amount of interest in the new awards. Particularly appreciated was the accessible challenge of the DipABRSM, the way in which the new LRSM builds on, but takes forward, its illustrious predecessor, and the availability for the first time of an even higher goal in the FRSM. The new possibilities opened up by the DipABRSM in Teaching attracted much favourable comment."

For information about the new diplomas contact your local representative.



Diplomas in Ireland

The first session for the new diplomas will take place from 11 to 16 December at our centre in Dublin. The closing date for entries (except for Directing candidates) is 18 September (as for graded exams). Further information on how to enter can be found in the new diploma entry form, available in June.



To register for a copy of the Diploma Syllabus contact Kirstie Dods
tel +44 20 7467 8221
email
diplomas@abrsm.ac.uk

Chief Executive in the Caribbean

At the end of March, Richard Morris visited Barbados, Trinidad and Tobago and Jamaica. During his tour he presented seminars on our new Diploma Syllabus and launched the forthcoming professional development programme taking place in the West Indies in June and July.

As part of the tour Richard was able to see the exams in action, give broadcasts on local radio and meet with government, university and education contacts.

On his return Richard commented: "I have thoroughly enjoyed my visit to the West Indies – the first I have made as the Board's Chief Executive. This was a marvellous opportunity to present our new Diploma Syllabus as well as plans for special professional development opportunities for instrumental and singing teachers in 2000. Most importantly, I was able to meet the teachers and representatives who are responsible for so much superb music making in the West Indies."



For more information about the West Indies Professional Development Programme, see page 3.

Address book

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thonellp@inet.net.au

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email
bjleung@dellnet.com

USA: San Diego

Catherine Godden
email cmgodden
@worldnet.att.net

Jazz updates

In preparation for the first session of jazz exams in New Zealand, Charlie Beale, author of *Jazz Piano from Scratch* and our jazz consultant, presented a series of workshops for teachers in January and February.

250 teachers attended the workshops in Auckland, Christchurch, Hamilton and Wellington, where Charlie also gave the keynote speech at the Institute of Registered Music Teachers annual conference. The conference focussed on creative expression and ways in which improvisation has influenced musical expression through the centuries, so the jazz component was a particularly relevant one. At the conference, a further 160 teachers attended Charlie's jazz seminars and workshops.

Charlie returns to New Zealand in October to conduct the first jazz exams outside the UK, and to present a second set of workshops. Some of these will be 'follow-up' sessions for teachers who attended the first stage, but there will also be opportunities for teachers who missed the January workshops to catch up.

From our South East Asia Consultant

**NEWS
INTERNATIONAL**

Bill Thomson



Orchestral collaboration

The Associated Board has been asked by the Malaysia Philharmonic Orchestra to collaborate on a series of training initiatives. Working with the orchestra's education and training wing we will be introducing orchestral players (from as far apart as Hungary, Finland, Germany and the USA) to Associated Board syllabuses and objectives, assisting in the training of teacher mentors and validating the orchestra's apprenticeship scheme. The apprenticeship scheme helps to provide young players with the necessary experience to eventually go on to become fully-fledged orchestral players.

Ian Smallbone, Consultant to MPO, believes that the Associated Board's expertise in professional assessment, along with its leading international presence in conducting graded music exams make it the obvious choice for this collaboration. The inaugural event takes place in May, a chance for me to meet the members of the orchestra and to introduce the Associated Board. Drawing on *These Music Exams*, by Clara Taylor, and using video footage from the recent High Scorers' Concert in Singapore I will be talking about our exam structure, the philosophy behind the graded exam system and how this system can help young musicians achieve their aims and objectives. Looking forward, we are currently discussing further collaborative projects with MPO, focussing on the development of the orchestra's education programme.

Syllabus feedback

Email communications have been arriving from far and wide – including Southern India, where there is great interest in the new diplomas including requests for seminars on the new DipABRSM in the subcontinent. This interest is mirrored in Malaysia and Singapore where large numbers of teachers and Grade 8 students attended Philip Munday's recent seminars. As a result many Grade 8 candidates are now intending to proceed beyond the grades, to diploma level. This is very exciting and I'm looking forward to 2001 being a record year for diploma entries in SE Asia.

Keep the emails coming please – communication needs to be a two-way affair, and your input, as ever, helps enormously in the process of shaping syllabus and training developments.



Bill Thomson
Regional Consultant SE Asia
email billt@pfb.po.my
tel/fax (60) 3 705 3944

PDP 2000

**Singapore and Malaysia
Professional
Development
Programme**
30 August to
13 September
Presented by Clara
Taylor
Booking forms will be
sent to all teachers
in July

New representative

Trinidad and Tobago
Joyce Durham-Clement
44 Alberto Street
Woodbrook
Port of Spain
tel/fax 628 0480

Hong Kong Broadcasts

Once again Emeritus Professor David Gwilt and Shirley Gwilt, our consultants in Hong Kong, are broadcasting on Radio Television Hong Kong (RTHK). This year's broadcasts on the Piano Syllabus include question and answer sessions and masterclasses covering Grades 4 to 6 and then Grades 7 and 8. The masterclasses will take place in front of an invited audience with students, who are preparing for an exam, playing pieces from the syllabus.

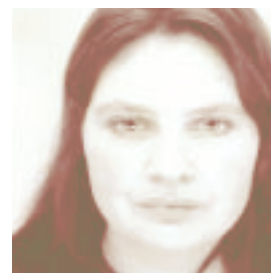
As a follow up to Philip Munday's diploma presentations in March the broadcasts will also include two sessions on the new post Grade 8 options. David and Shirley will be discussing the syllabus structure, links between the existing Advanced Certificate and LRSM syllabuses and the new DipABRSM and LRSM, and giving advice on repertoire selection for the recital elements of the diploma exams.

New consultant for Japan

Jane Alaszewska has been appointed as our consultant in Japan where over the next six months she will be carrying out market research and contributing to the development of our exams.

Jane has just begun her doctorate at the School of Oriental and African Studies, University of London, researching Japanese taiko drumming. Whilst in Tokyo, alongside her consultancy work for us, Jane will be working on a two year academic research project supported by a scholarship from the Japanese Ministry of Education.

Although Jane is a specialist in ethnomusicology, she has a strong background in western musicology, gained during undergraduate studies at the University of Cambridge. With first hand experience of Japan



Jane Alaszewska

and its culture and extensive knowledge of the Associated Board exam system, as both candidate and teacher, Jane will be making a valuable contribution to our activities in Japan.

Jane said "It's exciting to work for an organisation at the forefront of music education and to be able to make a contribution towards its global expansion. Linguistically and culturally Japan represents a challenging environment for UK companies. I hope that my knowledge and experience of this country will enable the Associated Board to achieve success in this most idiosyncratic of markets".

Grade 8 Piano repertoire



As usual, prior to the publication of the new Piano and Bowed Strings Syllabus, we are providing advanced notice of the Grade 8 Piano pieces for 2001 and 2002. This will give teachers and their students plenty of time to study them in depth before next year's exams take place.

List A

- 1 **J.S. Bach** Italian Concerto in F, BWV 971: 3rd movt, Presto
- 2 **Scarlatti** Sonata in C minor, Kp.84, L.10
- 3 **Shostakovich** Prelude and Fugue in C: no.1 from 24 Preludes and Fugues, Op.87 *Selected Piano Examination Pieces, 2001-2002 (ABRSM)*
- 4 **J.S. Bach** Partita no.1 in B \flat , BWV 825: 1st and 7th movts, Praeludium and Giga *Bach Partitas nos. 1-3 (ABRSM)*
- 5 **J.S. Bach** Prelude and Fugue in D minor, BWV 875: no.6 from The Well-Tempered Clavier, Part 2 *(ABRSM)*
- 6 **Handel** Suite no.2 in F, 1720 Collection, HWV 427: 3rd and 4th movts, Adagio and Fuga: Allegro *Handel 8 Great Suites, Book 1 (ABRSM)*
- 7 **Hindemith** Interludium (p.35) and Fuga 8 in D, from Ludus Tonalis *(Schott 3964/M.D.S.)*
- 8 **Soler** Sonata no.88 in D \flat *Soler Keyboard Sonatas, Vol.5 (U.M.E. 19479/Music Sales)*

List B

- 1 **Hummel** Sonata in E \flat , Op.13: 1st movt, Allegro con brio
- 2 **Mozart** Sonata in F, K.533: 1st movt, Allegro
- 3 **Schubert** Sonata in A minor, Op.164, D.537: 1st movt, Allegro ma non troppo *Selected Piano Examination Pieces, 2001-2002 (ABRSM)*
- 4 **Beethoven** Sonata in C minor, Op.10 no.1: 1st movt, Allegro molto e con brio *(ABRSM)*
- 5 **Beethoven** Sonata in D (Pastorale), Op.28: 1st movt, Allegro *(ABRSM)*
- 6 **Haydn** Sonata in A, Hob.XVI/26: 1st movt, Allegro moderato *Haydn Complete Piano Sonatas, Vol.2 (Wiener Urtext—Universal/M.D.S.)*
- 7 **Haydn** Sonata in D, Hob.XVI/37: 1st movt, Allegro con brio *Haydn Selected Keyboard Sonatas, Book 3 (ABRSM)*
- 8 **Mozart** Sonata Movement in B \flat , K.400: Allegro *Mozart Miscellaneous Pieces for Pianoforte (ABRSM)*

List C

- 1 **I. Albéniz** Córdoba: no.4 from Cantos de España, Op.232
- 2 **Barber** Excursion no.2, from 4 Excursions, Op.20
- 3 **Britten** Character Piece no.2 (Daphne), from 3 Character Pieces
- 4 **Chopin** Nocturne in E, Op.62 no.2
- 5 **Ravel** Menuet: no.5 from Le Tombeau de Couperin
- 6 **Schoenberg** Klavierstück no.2, from 5 Klavierstücke, Op.23 *Selected Piano Examination Pieces, 2001-2002 (ABRSM)*
- 7 **Bartók** From the Diary of a Fly: no.142 from Mikrokosmos, Vol.6 *(Boosey & Hawkes)*
- 8 **L. Berkeley** Prelude no.1, from 6 Preludes, Op.23 *(Chester/Music Sales)*
- 9 **Bloch** Waves: no.1 from Poems of the Sea *(Schirmer/Music Sales)*
- 10 **Debussy** Prélude no.5, Book 2: Bruyères *Debussy Préludes, Book 2 (U.M.P. or Wiener Urtext—Universal/M.D.S.)*
- 11 **Kabalevsky** Prelude no.9 in E or Prelude no.11 in B, from 24 Preludes, Op.38 *(Boosey & Hawkes)*
- 12 **Liszt** Elegie Die Zelle in Nonnenwerth, S.534 *Liszt Unfamiliar Piano Pieces (Liszt Society Vol.7/Hardie Press)*
- 13 **Martinů** Prélude en forme de Fox-Trot, from Préludes pour Piano *(Leduc/U.M.P.)*
- 14 **Edwin Roxburgh** Mooncape *Spectrum (20 contemporary works for solo piano) (ABRSM)*
- 15 **Schumann** Grillen (Whims): no.4 from Phantasiestücke, Op.12 *(ABRSM)*
- 16 **Tchaikovsky** Janvier Au coin du feu (At the Fireplace): no.1 from The Seasons, Op.37a *(Henle/M.D.S. or Henle/Music Sales)*



The *Selected Piano Examination Pieces, 2001-2002* are published on 13 July. The *Piano & Bowed Strings Syllabus 2001 & 2002* will be available in September.



Diploma options

EXAMS

The Syllabus of Diplomas 2000 is now available and we would like to remind teachers and students of the options open to those already studying at post Grade 8 level.



Cover illustration for the Syllabus of Diplomas 2000

There is an overlap period during which the Advanced Certificate and 1992 LRSM can still be taken (the Advanced Certificate until the end of 2001 and the LRSM until the end of 2002). In addition, a number of transfer and update possibilities have been provided.

Candidates who are preparing for the Advanced Certificate or the 1992 LRSM in performing might like to consider transferring to the DipABRSM or the new LRSM. If they choose to do so before the end of 2001, they may use the repertoire lists which they have been working on from the Advanced Certificate and 1992 LRSM syllabuses respectively.

Candidates who are part-way through a 1992 LRSM diploma may opt to complete it under that

syllabus or to transfer to the new LRSM in the subject-line concerned. Again, the details are to be found in the new syllabus.

Holders of the Advanced Certificate may upgrade to a DipABRSM pass, and the two pathways for this are laid out in the new syllabus.

Holders of the CT ABRSM have a significant head-start in the context of the DipABRSM and the new LRSM in Teaching. The CT ABRSM is a recognized substitute for the Case Studies and Video of Teaching Practice of the LRSM, and candidates whose written work was considered 'good' or better on the course will be able to substitute this for the written submission of the DipABRSM and LRSM.

Last session for ARCM

The Council of the Royal College of Music has decided to make the July 2000 session of exams for the award of the ARCM, its last. Candidates wishing to be examined (or re-examined) for this award must submit their applications by 5 May 2000.

The ARCM diploma has occupied an important place in the RCM's history, but the college sees its future role primarily as a provider of dedicated programmes of study for students registered at the college.

The Board's comprehensive Syllabus of Diplomas now provides a range of options for those interested in post Grade 8 awards.

Annual Review

The *Annual Review* for 1999 is now available.



To order a copy
tel 020 7467 8279 (recorded message)
email marketing@abrs.ac.uk

or find it on the website at
www.abrs.ac.uk



Music for all

Have you ever wondered what happens to all those copies of last year's exam pieces and syllabus support materials or even previous editions of music now republished in a new format? Rather than this music going to waste, each year ABRSM (Publishing) Ltd donates boxes of music, cassettes and support materials to schools, colleges and education organisations who would otherwise not have access to such resources. Recipients are carefully chosen as a result of their need and their ability to ensure that the music gets to those who will benefit most. Most of the 'music boxes' go to countries where funding for music education is low, or even non-existent, and where teachers and students often struggle to obtain new music and materials to work on. Recent boxes have found good homes in Albania, Croatia, Guyana, Kyrgyzstan, Lithuania, Slovakia, South Africa and Uganda.

First steps to sight singing

Caroline Diffley



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Learning to sight sing can be rather like walking in the dark – familiar objects (notes, rhythm patterns) loom alarmingly as you grope around for the light switch (a sense of pitch) in a strangely unfamiliar environment. But it does not have to be like that, as long as you move from the known to the unknown, a small step at a time.

First let's consider the entwining strands of sight singing. We hear music in our heads easily; both the musical and the less musically able have no trouble in remembering the melody of *Happy Birthday to You*. Try this: tap a pulse and then sing the opening phrase of the song, asking your pupil to continue the song in his head until the final line, 'Happy birthday to you', which he then sings out loud. Does the sung phrase coincide with your own mental sense of pitch and rhythm? This useful exercise in internalising melody is easily extended into instrumental practice. Ask your pupil to remain silent in a particular section of a piece, simply hearing the music in his head, before picking up the playing again at the end of the internalised section. If this seems too complicated at first, many nursery songs build up the required skills by leaving gradually increasing gaps between words – silent, internalising spaces. *Heads, shoulders, knees and toes*, *John Brown's Baby* and *My hat it has three corners*, all found in A & C Black's excellent *Okki-tokki-unga*, are useful examples.

Secondly, how important is it to have a fixed sense of pitch? A few children are born with perfect pitch and some others, usually string players used to tuning regularly to A, acquire it fairly easily. When I worked with Yvonne Enoch on her piano group teaching project, she would ask one of the children to sing an A at the start of each lesson before a note had been played. She would then ask the other children whether they thought this note was too high, too low or just about right. Gradually a consensus A was reached which was finally checked on the piano. These children did not necessarily develop perfect pitch, but they did get a sense of *relative* pitch – an A is *about* here.

A third sight singing strand is simply to make sure that children have a large fund of well-known tunes, jingles and rhymes to draw on so that they have some sense of how a melody is likely to sound or behave. Nursery rhymes and traditional songs, although at the moment out of fashion, do give children a strong sense of melody, harmony, rhythmic pattern, phrase shape and form. An aural memory bank of early songs will strengthen all aspects of musicianship, including sight singing.

Now to the practicalities of incorporating sight singing into a short instrumental lesson. We must start by making sure that pitching a note can be achieved easily and accurately. This is best done in the very earliest lessons by asking your pupil to sing a comfortable note before trying to find it on the keyboard. When this is understood, let him copy pitch from your voice, and only later sing straight from the piano sound. At the same time, it is a good idea to establish up and down securely. Try 'sing me a really high note' or 'a low, growly note'. Later he can learn to sing a little higher or lower from a starting note.

Once the idea of high and low is established you are ready to start out towards a scale. Try singing *Frère Jacques* and *Three blind mice* at first. It is a good idea to play them by ear on the piano as well, accompanied as soon as possible with a simple I – V – I bass. How many keys can he do this in? Build on this by making some simple flash cards:



These can be used for singing or playing; a mixture is ideal. Consolidate here with practice of the Grade 1 Aural Test B, which uses these particular degrees of the scale. *Specimen Aural Tests Grade 1 – 5* (ABRSM) has plenty of examples.

To extend the range further, a most useful melody is *Hot cross buns*, which also makes the octave interval very familiar:



Girls and boys come out to play provides another good resource. Again, use the melodies for playing by ear (and for harmonising) as well as singing them. *Hot cross buns* works well as a round, and sung or played twice through can be easily combined with *Frère Jacques*. Two singers or players can have a lot of fun with this, and one intrepid pianist can combine the two melodies, one in each hand. After this kind of thorough workout, extend the range of the flash cards and cover the Grade 2 Aural Test B.

By now your pupil will be ready for scales and arpeggios. Write out a major scale (D major is suitable for pitching) ascending and descending. Give the key note and ask your pupil first of all to sing it out loud, and then to sing it in his head. Now ask him to sing two or three notes, starting easily with, for example, 3 – 4 – 5, moving on to skipped notes, 2 – 4 – 6 or 8 – 5 – 8, and then extending to more complicated patterns. A useful way to focus attention and increase concentration is to cut out simple frames from a piece of card. The frames can then be placed over the notes of the written out scale which are to be sung. Allow time for the pupil to internalise the missing scale notes at first, but repeating the process will help skips to speed up. Build on this by singing the now familiar songs using letter names or numbers (or tonic solfa) without looking at the keyboard. Useful materials now will be the Aural Test B from Grades 4 and 5, tests C and D from *Musicianship in Practice Book 1* (ABRSM), *Aural Time, Easy Sight Singing Practice* by David Turnbull (Bosworth), and *333 Elementary Exercises* from the *Kodaly Choral Method* (Boosey and Hawkes).

By now quick skips around the major scale will be aided by focussing on intervals. Remember to work on these both up and down. While many pupils find it fairly easy to pitch a fourth upwards, many find it much more difficult to do

this downwards. Well known tunes can be used to help fix the interval securely, but if you do this, you will have to go over it many times to make sure that the correct tune and interval are matched – they do tend to get mixed up. Flash cards of intervals consolidate the whole process, and it is useful to point out positioning on the staff, for example that a third is always either from a line to line or from a space to space whereas a fourth is from a line to a space or from a space to a line etc.

Your pupil is now ready to sight sing the melodic line of the next piece (in a major key) that he is going to learn. Can he hear it in his head, perhaps just a few notes at a time? Perhaps he can sing it out loud too. Persuade him to memorise (without playing) just a few bars of the left hand opening – can he play this while singing the melody off by heart or even tapping the melodic rhythm? Invaluable in developing this two-activities-at-a-time work are the echo singing with ostinato tests of the Practical Musicianship Syllabus, Grades 1 and 2. Again, *Musicianship in Practice Book 1* (ABRSM) gives plenty of examples.

Follow on by making minor and then modal patterns familiar in the same way. Playing by ear, harmonisation and improvisation will all improve musicianship skills, as will an understanding of theory. All sorts of ensemble work, from simple two-part sight singing to playing rounds and duets will enhance confidence in holding a musical line. Space has not allowed me to discuss rhythmic work here, but all aspects of this too need to be steadily built up hand in hand with those of pitch.

The aims of all this work are two fold; firstly to become a good sight singer (and instrumental sight reader) who can enjoy a range of musical activities. Unless our pupils are to become good sight readers we have failed in our efforts to produce independent musicians. The second aim is to be able to look at a page of music and hear it in our head. Can we tell by looking if a sheet of music is by Beethoven or Brahms? Only by becoming familiar with the composers' styles. Can we hear the harmony in our head? Not, I suspect without having spent time playing cadences and chord progressions. Can we remember accurately the sound of an oboe? Again, only through repeated listening. As teachers, part of our job is to knit together many of these fringe skills which are actually central to a musician, and which will open up for our pupils the magical musical kingdom.

Professor Keith Swanwick: Why composing, why audience-listening?



Keith Swanwick is Professor of Music Education at the Institute of Education, University of London. His most recent book, Teaching Music Musically, is published by Routledge.

Many music educators believe that composing, performing and audience-listening are activities that reinforce one another. Accordingly, instrumental teachers are often urged to extend what they do beyond teaching performance skills to their students. Does it really matter that pupils' musical experience should be moved beyond their instrumental or vocal performance and does the instrumental teacher have a role in this? In this short article I want to draw on some of our research at the Institute of Education, University of London, that illuminates the relationship of the major musical activities of composing, performing and audience-listening.

What do we think we are doing?

Before looking at some of the specific evidence I need to bring out onto the table some central ideas on music teaching and learning. For whatever the particular activity, there has to be a strong sense of what it is to engage in lively musical transactions. Where are we really trying to go and what guiding lights can we find? My answer is to suggest three working principles.

1 Care for music as discourse

One aim of any music teacher is surely to bring music from the background into the foreground of awareness and to affirm that music is a vital part of human discourse, part of a great and evolving 'conversation'. In several of my publications I have tried to show that three essential qualities infuse all significant musical communication. The first of these is that we hear and organise sound materials into expressive shapes. Tones become tunes. The second is that these expressive shapes form internal, new and often surprising relationships. Expressive gestures, (or 'phrases') become organically connected into form. Thirdly, the totality of these 'sounding forms' may at times speak to us of things previously unarticulated, evoking patterns of experience deep down inside us. Taken together these elements comprise what I think of as *musical understanding*, a concept I shall return to shortly.

The main implication here is that all music students should have the chance to produce and respond to music in all layers of musical discourse, whatever the activity. If students are not working at a level in which they can exercise truly musical judgements they are unlikely to be developing the quality of their musical thinking. This may sometimes mean, for example, drawing back from pushing into yet more technical work and instead making some space for expressive and structural musical decisions.

2 Care for the musical discourse of students

Musical discourse – by definition – can never be a monologue. Each student brings a realm of

musical understanding into our classrooms and studios. We do not introduce them to music; they and music are already well acquainted. But each musical activity offers very different possibilities for decision-making, a crucial feature of student autonomy. Performing alone (so many piano students do this!) offers little in the way of exchanging and refining musical ideas. Conversely, playing or singing in very large groups offers very little scope for personal judgement. By contrast, composing (including improvising) offers greater scope for choosing not only how but also what to play or sing and in which temporal order.

Since composing gives more decision-making to the participant it allows more scope for cultural choice. Composing (including improvisation) is thus an educational necessity, not an optional activity to be indulged if time permits. It gives students an opportunity to bring their own ideas to the micro-culture of the teaching studio, infusing formal education with music from 'out there'.

Both composing and performance taken as isolated educational activities limit us to what we can ourselves play or sing. Music education should offer more than this. Also in the world outside of classrooms is the 'conversation' of musical thinking from other times and places, recorded and in live performance. Access to this literature must also be part of the experience of music students in any form of education. Composing, performing and audience-listening each have their part to play. In this way individual differences of students can be respected – the second principle. The main avenue for some might be performance, for others listening and responding.

3 Care for fluency

Music is in some ways analogous with language, though it is also very different. Literacy is not the ultimate aim of music education; it is a means to an end when we are working with some music. Musicians in jazz, Indian music, rock music, music for steel-pans, computer-assisted music and folk music are well aware of this. Notation of any kind has limited or no virtue for performers of Korean sanjo, or Texas-Mexican conjunto accordion music, or salsa, or Brazilian capoeira.

One of our research students, Philip Priest, identified at least nine ways of playing 'by ear'. These include playing (or singing) a piece learned from notation from memory, specifically copying the playing of another performance, more generally imitating a style of playing heard some time before, improvising a variation on remembered music, inventing within a clear assimilated framework – such as a chord sequence, and free invention where the player (or singer) has maximum scope for choice and decision-making. Students having music lessons should surely be encouraged to engage in at least some of these very natural musical strategies.

Musical activities and understanding

These three principles suggest a wide and deep view of music teaching. Music teaching is an attempt to engage students in the rich form of human discourse we call music. Our aim is nothing less than the promotion of *musical understanding*. At this point I need to make a distinction between musical activity and musical understanding.

Understanding arises from and is the residue of experience. It is what remains with us when an activity is over. What we understand is what we take away with us. Different musical activities – composing or improvising, performing the music of others, or responding as audience to music – all these may differently affect how and what we understand.

Imagine a gifted jazz improviser being asked to perform difficult music, which has been composed and notated by someone else. The player might well feel constrained and under pressure, unable to express musical ideas freely. Similarly, a fluent and sensitive performer may feel quite lost if asked to compose or improvise. Both people for different reasons may function at a level where musical understanding is neither revealed nor extended.

The activities of performing and composing may also be complimentary. The performer who also composes is likely to become more aware of compositional processes and this understanding may illuminate subsequent performances. The best composers and performers are also avid, responsive and often critical listeners to the music of others. In the case of school children we have some evidence for this from Dr Michael Stavrides. Working with teachers in Cyprus schools, he found that students who listened to music produced more developed music in their own compositions.

We ought not to assume that there will be a kind of symmetry of musical understanding, that a pupil will have equal levels of understanding in the three domains of composing, performing and audience-listening. We have some evidence on this too. Another of our research students, Dr Cecilia Cavalieri França, worked with twenty Brazilian children in the city of Belo Horizonte. These students were all between eleven and thirteen years old and were enrolled in music classes in a large private music school.

During this study, each child made recordings of three memorised piano performances, recorded three of their own compositions (produced 'aurally', without notation) and discussed and made written notes on three recorded pieces of music, all of which were heard three times. There were then nine items from each child: three performances, three compositions and three in-audience responses. This amounted to a total of 180 observations for each of the three activities.

Four 'judges', all of them experienced teacher-musicians, then assessed these musical 'products'. They responded to the items in random order and without consultation. Using 'best fit' criterion statements, which we have been developing over several years, they 'placed' each item into one of six levels of musical understanding. The diagram shows the distribution of these assessments.

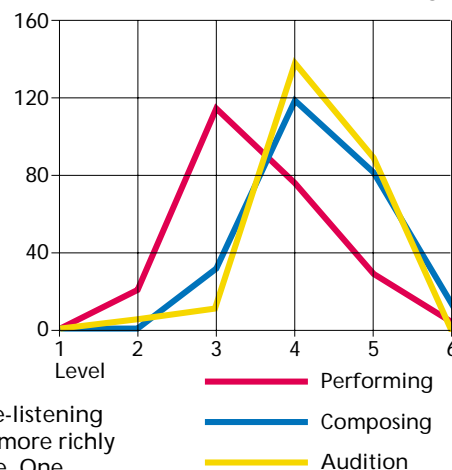
The results clearly reveal that levels of musical understanding for composing and audience-listening were more developed than their performances. The same children reveal less 'musicality' or musical understanding when they play the music of other people than they do when they play their own pieces or discuss recorded music. What are we to make of this? Musical decision-making often seemed to go underground when these young people played their prepared piano pieces, while the activities of composing and audience-listening gave them opportunities to engage more richly with more layers of musical discourse. One explanation is that after a time students cease to really listen to what they are doing, becoming satiated or even bored by repetition, as do members of bands and choirs when they over-rehearse a very limited repertory. The performances were all played from memory although they were initially based on notated pieces and the pieces were practised over a longish period of time.

Furthermore and importantly, the level of technical complexity is implicit in the choice of piece, whereas when composing these children often stepped back to a technical level within which they were able to make musical decisions, judgements about speed, about expressive shaping, about structural relationships. In audience-listening there are of course no technical problems.

It would then seem unwise to base any form of music education more or less exclusively on performing, whether in individual instrumental instruction or in ensembles. The evidence supports the view that students should have access to a range of musical possibilities, including composing and audience-listening. Whenever possible this should be in an integrated way, not with separate teachers. Only then can we be confident that they are able to develop their musical understanding to fuller potential.

In a comprehensive programme of music education, students should find themselves in a position to make truly musical decisions, to transform and develop their own musical ideas and come to their own musical values. Students can then evaluate their own work and the work of others. Becoming an 'insider', playing a part in the great 'conversation', is what education is ultimately about.

Musical activities and musical understanding





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Picking up the bits

I shall always be grateful to my piano teacher who helped 'pick up the bits' after my shattering experience of failing an exam. She immediately entered me for the local music festival, where I played one easy, familiar piece. I won first prize and have never looked back since (although I never came up to expectations in exams). If she had not boosted my confidence – by showing me that she had faith in me – I might easily have given up. Now, here I am, after a life-time of teaching, enjoying my 'retirement', teaching in the Philippines! Thank you, Miss Marriott!

*Margaret Powell
Davao, Philippines*

Sioux surprise

Surviving setbacks reminded me of an incident a few weeks ago at a piano festival in Richmond.

My daughter, Sophie, had decided to play *The Swinging Sioux* from the Grade 1 syllabus in order to get used to playing the piano in front of an audience before taking her first exam. All went well, from memory with good dynamics and a swinging tempo until the end. For those unfamiliar with this piece, the last line is very important. There is a long tied note, a rest and suddenly a fortissimo chord. My daughter carefully counted the long note, prepared for the last chord and... with all her strength played the wrong notes.

She couldn't believe what she had done. She had got to the very end and seemingly ruined a good performance with an almighty mistake! She corrected herself, played the right notes and crept back to her seat while everyone kindly clapped.

She sat miserably through the rest of the pieces being played, trying to be brave, until finally, it was time for the adjudicator to award the prizes. Two girls were given certificates for third prize, then someone who had played the same piece as Sophie was called up for second prize. Then the judge started talking about the winner. She said that even though the last note wasn't right she thought the *Swinging Sioux* wouldn't have minded and presented Sophie with the medal for first prize!

*M Lewisohn
London*

Next topic: have confidence!



Clara Taylor

How often have you used those words? If only it were that easy.

One of the most delicate and frustrating tasks facing a teacher is nurturing confidence in pupils who quail at any challenge. It's heartbreaking when all the preparation is done and things seem set for a healthy exam result only to find that on the day quivering fingers in the pieces and last minute memory lapses in scales cause low marks which make the situation even worse. Of course no one has to take exams, they can be avoided, but a certain level of self-belief must be in place for any musical performance to succeed, whether formally assessed or not.

Children react badly to flowery words of praise, instantly detecting any ulterior motive or overstatement. Parents' compliments can also miss the mark with the chronically self-critical, who tend to replay that immortal line 'He would say that wouldn't he'?

Genuine appreciation and respect for efforts made and positive qualities are an excellent starting point right from the first lesson. Children flourish when they are told regularly what they are

doing well, preferably before being alerted to areas for improvement. Laughter, as long as it is mutual, is a great diffuser of tension in lessons, and the playing that follows is often much improved on the previous attempt.

Examiners notice the happy combination of mental alertness and physical relaxation which confident candidates bring to the exam room. Sometimes this is a fortunate result of individual temperament, family background, and of course the teacher's input. On other occasions, usually in higher grades, it may be a hard-won reward for persistence, having worked through the earlier exams, and gradually learned, the hard way, how to approach the musical and personal challenges.

There are no easy answers, and the truth must be told in lessons. So much lies in the teacher's skill in finding the right words, and indeed the right order of the words, to set up an atmosphere in which their pupils, and ultimately our candidates, can do their best.

This is such an important subject that I hope many of you will write in with your own ideas and suggestions, so that we may all benefit.

From setback to success

Few of us are so blessed that we don't receive some setbacks in life, but as we mature we come to realise that our attitude to the setback also matters.

Setbacks seem to come in two varieties – the ones which one cannot alter, and the ones which one can. In the first category, let's take a minor setback such as waiting for a bus. No amount of fuming will make it come quicker, so one might just as well relax and use the waiting time to do some posture or breathing exercises, chat to your neighbour or read a book.

In the second category, let's take an exam failure. You can analyse why you failed, e.g. was the material not fully prepared? Did you arrive late and feel under pressure? Were there distractions which made you lose your concentration? If the answer is 'yes' to any of these questions, then face the fact that you blew it, and that a lot of the blame lies at your own door. Learn to turn the setback into a success by being 110% prepared for the next exam!

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