

LIBRETTO

A young boy with short brown hair, wearing a dark suit jacket, white shirt, and dark tie, is shown in profile, playing a golden saxophone. The background is a soft, out-of-focus indoor setting with light coming from a window on the right.

*A Taste of
CT ABRSM*

'The Fourth R'

*Music for Youth
Regional Festival news*

*New Editors for
the Publishing Company*

*Jazz Syllabus
& Publications
Launch*

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Libretto is published termly

Editor:

Suzannah Power, Head of Marketing

Production Manager:

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Photo credits:

Cover and pages 5, 8 and 10 Robert Carpenter
Turner. Pages 3 and 4 Dominic Dibbs.



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Registered as a Charity No. 292182

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Introduction

In the last issue of *Libretto* we reported that, as a result of the erosion in public funding of music services across the UK, there had been a sharp decline in instrumental playing by young children. Since 1994 over 300,000 children of primary school age have almost certainly lost the opportunity of ever learning to play. A month later the Government announced its effective abrogation of the National Curriculum for music in primary schools, pending a comprehensive revision set for the year 2000. What good can come from this bleak landscape? It is, I suggest, an opportunity for a profound review of the totality of music learning which children experience at school - an opportunity therefore to redefine priorities and to bridge gaps between classroom music and instrumental tuition.

The time is also right for a re-assertion of the exceptional benefits which the study of music provides for children right across the curriculum and beyond it, into areas such as teamwork, social responsibility and fun. Music will always lose out where education is seen as instruction in a series of compartmentalised subjects; conversely it will always be the winner where education is properly understood as the drawing out of the whole person. On page 4 of this issue we report on the very timely publication of 'The Fourth R', which encapsulates a range of international research findings in this field.

Lastly, now is the time for strong, clear messages which make sense to politicians, the public and parents. Here's one: Every child should be entitled and enabled to start learning to play a musical instrument before his or her eleventh birthday.

Richard Morris
Chief Executive

New Jazz Syllabus hits the right note

On Friday 27 March the Associated Board launched its pioneering new syllabus for Jazz Piano and Jazz Ensembles.

Interest in the Board's new Jazz Syllabus has been building up since the news broke in May 1997. We have now received over 6,000 enquiries about the syllabus and the range of 20 support publications and CDs. All this interest and enthusiasm culminated in a series of launch events held in venues across the UK in March and April.

The main launch at the Purcell Room, South Bank Centre, London, featured performances and improvisations from Julian Joseph. Julian is a pianist and composer who has played a substantial role in the breaking down of the perceived barriers between classical and jazz music. He lived up to his personal motto 'There's only one golden rule; it has to swing' on the day, with his performances of the newly-commissioned work by Richard Michael, *Bedford Square Blues*, and Miles Davis' *All Blues*.

Joining Julian on stage was 12 year old Paul Michael, a Year 7 pupil of Oakwood Park Grammar School in Kent who plays sax with Kent Youth Jazz Orchestra. Paul performed a Grade 1 Jazz Piano exam piece plus his own improvisation before joining the 'Chis 'n' Sid' Jazz Group for a grand finale. Paul was later interviewed by Robyn Reed for BBC Radio 4's *Kaleidoscope* and said: 'It was fantastic playing in the Purcell Room and meeting Julian Joseph, who was really supportive. The best bit was that funny silence just before I was about to play!'

Places at the Purcell Room were booked out weeks before the event but that didn't stop over fifty teachers turning up on the



Paul Michael before the launch

day hoping for returns. The audience was a mixture of teachers who had been 'classically' trained, teachers already teaching jazz and teachers working with both styles but interested in the exam process.

The syllabus itself reflects current jazz practice and is progressive, accessible and student-centered. The emphasis throughout is on improvisation and it is designed to appeal to pupils of all ages and abilities, whether having formal tuition or self-taught. The set pieces in the syllabus feature blues, standards and contemporary styles, many of which have been newly-commissioned.

Mike Garrick* is a well-known jazz musician, composer and educator and Professor of Jazz Piano at the Royal Academy of Music. As one of the four members of the jazz working party, he was right behind the project from its inception in 1992. 'This is real recognition that jazz has equal musical value to the whole of the Western classical tradition. Unlike others who pay ample lip service to this fact, the Associated Board is putting its money where its mouth is'.

The working party was brought together again at the Purcell Room: Mike was joined on stage by Charles Beale (author of the

Feature article, *Libretto*, January 1998), Eddie Harvey and Richard Michael.

The Syllabus is supported by a range of publications including *Jazz Piano from Scratch* – a book and CD for the beginner, publications for each grade and 5 CDs that include minus-one tracks.

The Jazz Piano Syllabus can truly be described as pioneering: no one has ever identified a Grade 1 jazz piano improvisation before. We hope that both the Jazz Piano and the Jazz Ensembles Syllabus will nurture the talent of young jazz performers and composers across the widest range of styles whilst supporting the history and continued development of jazz.

Philip Munday, Director of Examinations, now looks forward to the first exams in 1999. 'I joined the Associated Board ten years ago wanting to involve as wide a range of people as possible in all forms of music making. Jazz has become one of the 20th Century's most influential idioms and I'm delighted that it is now reflected in the Board's work'.

The Jazz Syllabus: a brief guide

- Each Jazz Piano exam consists of 3 pieces chosen from a selection from Blues, Standards and Contemporary, plus modes and blues scales, aural tests and a quick study
- Candidates are asked to improvise throughout the grades

- Rhythm skills are built up as the pupil progresses, developing an understanding of the complex syncopation stresses, cross-rhythms and different styles and grooves
- Support publications include *Jazz Piano from Scratch*, a book and CD for the complete beginner, five books of graded pieces, scales, aural tests, quick studies and five CDs with minus-one tracks for several of the pieces
- Exams begin in January 1999 in the UK and Republic of Ireland only, initially at Grades 1 – 5
- The Jazz Ensembles exam is for any group of at least 2 players. There is a free choice of repertoire, but reference should be made to the syllabus for full details.

The Board will be running half-day Jazz Piano Syllabus Workshops in September and October across the UK. A booking form and further information can be found separately in this issue of *Libretto* for readers in the UK. For further information about any aspect of the Jazz Piano or Jazz Ensembles exams please telephone 0171-636 5400 and you will be transferred to the appropriate department.

*Mike Garrick's *Jazz Academy* (August 16 – 22) will this year incorporate a strand devoted to the Board's new *Jazz Piano Syllabus*. For details please telephone: 01422 666999 ■



Julian Joseph, joined on stage by 'Chis 'n' Sid' Jazz Group

Music for Youth - Regional Festivals update

As reported in the last issue of *Libretto*, the Associated Board and joint sponsor UNISON stepped in with funding to ensure the survival of the popular Regional Festival Series.

42 Regional Festivals were held across the UK during February and March and an estimated 41,000 children and young people took part. Instrumental groups, youth orchestras, jazz bands and choirs were equally well represented in what has become probably the largest celebration of youth and music in the world.

Once again the Board is grateful to its Honorary Local Representatives who were on hand to answer questions about the Board and to distribute posters and stickers to the participants.

All the groups that qualify from the Regional Festivals will be invited to perform at the National Festival of Music for Youth which will be held during June and July in Birmingham,

London and Manchester.

For further information about any Music for Youth events please contact Hazel Shaw, telephone 01865 760319 ■



Members of the Stepney Greencoat School Choir performing at the London Music for Youth Regional Festival

Travelling Teachers

Last term we welcomed John Davies and Stephen Massey, both from Limerick, Ireland, as our Travel Grant Award recipients. Stephen studied the guitar with Michael Lewin at the Royal Academy of Music and John studied piano with Peter Element at the Royal College of Music. Their mentor Eve Halsey and tutor Judith Burton were delighted with their progress and the determined way in which they approached their studies.

Congratulations to them both on a splendid term's work!

This term we welcome 4 teachers from Malaysia who are helping us to celebrate 50 years of examining in Malaysia. Chew Yew Chee, Khong May Leen, Constance Tan Siang and Angeline Tan Yoke Peng arrived in London in April to begin their studies at the Royal Academy of Music, under the wing of the Board's former Chief Examiner, Jean Harvey ■

Time for 'The Fourth R'

Evidence demonstrating the benefit of music to a child's academic development is summarised in a new booklet *The Fourth R*.

The booklet, launched by the Campaign for Music in the Curriculum on February 20 1998, presents research from several independent European and American sources demonstrating the benefit of music to children's academic studies and personal development. This was timely as a counter to recent government emphasis on literacy and numeracy within the primary school curriculum.

It was also timely in following the Board's own research, *Making Music 1997*, which demonstrated the damage caused by a failure to recognise and satisfy the special educational requirements of instrumental music in the UK.

A subsequent article in the *Times Educational Supplement* reported Chris Smith, Secretary of State for Culture, as saying "I am greatly troubled about kids not having a chance to learn an instrument. It is bad for them because they are

deprived of the fulfilment to be had in developing instrumental skills and it is bad for the rest of us because we are deprived of the orchestras and instrumentalists of the future. As the [Associated Board] report showed,

instrument tuition has been in sharp decline over the past 10 years...Together with the Arts Council I've been looking at how we can put together a patchwork of funding in order to try and build up instrumental teaching again."

As we go to press we await further news about the level of support being promised to fund music education in the UK.

The text of *The Fourth R* is accessible on the MIA's website (www.mia.org.uk/mia/4thr) and can also be reached via the Board's website Teacher's Support area, Internet Resources (www.abrsm.ac.uk) ■



A Taste of CT ABRSM!

The CT ABRSM Taster events were once again a sell-out with an additional London venue needing to be booked at the last minute as applications flooded in. Course Administrator, Anna Munks, said: 'We were delighted to receive 400 applications in the first week alone for these Tasters. The telephone has been red hot with requests for the new UK prospectus (1998-99) which is now available'.

The Taster mornings were held at 12 regional venues in March and many coincided with the third weekend of the 1997-98

CT ABRSM course. This enabled prospective students to see the course in action and to meet with Mentors and current students in addition to their regional Course Leader. Course Director, Richard Crozier, said:

'We know that last year over 40% of students who enrolled for this course did so as a direct result of their positive experiences at one of the Taster events held in 1997. Meeting fellow teachers and being able to share concerns helped many prospective

students to appreciate the value of engaging in the carefully structured and well thought out programmes of study which only the CT ABRSM can offer'.

If you would like to receive a prospectus for the 1998-99 CT ABRSM course in the UK, or if you have any questions regarding aspects of the course, please contact the Professional Development department at the Associated Board (telephone: 0171-467 8257). Further Taster events in the UK are planned for March 1999 ■



Publishing Company - new editorial team

The publishing company bids farewell to its editorial team of David Blackwell, who has returned to Oxford University Press, and Kathryn Oswald, now with Faber Music. We wish them well and thank them for their invaluable contributions.

In their place we welcome a new editorial team: Leslie East, Managing Editor, and Rosie Welch, Assistant Music Editor, have joined the company and bring with them a wealth of music publishing experience.

Leslie East joins from Novello & Co Ltd after over a decade as Publishing Director, prior to which he was Director of Music at the Guildhall School of Music and Drama, 1975 - 1987. At

Novello he worked with some of the leading contemporary composers, including Richard Rodney Bennett, Thea Musgrave, John McCabe, Aulis Sallinen, Param Vir, Simon Bainbridge and Barry Guy. He was also responsible for renewing and extending the company's core choral catalogue, commissioning new editions of major classics such as Verdi's *Requiem*, Mendelssohn's *Elijah* and Haydn's *The Creation*.

Leslie takes a particular interest in the support and promotion of contemporary and early music, being past chairman of the Society for the Promotion of New Music (1978 - 1983) and a founder member of the National Early Music Association. He is currently



Chairman of the Early Music Network and Vice-Chairman of the City Music Society.

Rosie Welch previously worked for Kevin Mayhew Ltd, music publishers, as a music editor and proof reader. An accomplished musician with Grade 8 Violin and Grade 7 Piano she continues

to play in a string quartet and a number of orchestras. Rosie gained a BMus (Hons) degree from the University of Birmingham and also has a Certificate of Advanced Study in Orchestral Training (violin) from the Guildhall School of Music and Drama ■

Jubilee Jamborees

Celebrations have already started in Malaysia and Singapore, where we mark our 50 Year Jubilee this year. Since 1948 around 2,000,000 candidates have taken an Associated Board examination in Malaysia and Singapore, and to mark the occasion in 1998 every candidate will receive a special certificate bearing our Jubilee logo.

Richard Morris visited both countries in March to attend Jubilee concerts and host special VIP receptions with our key contacts and representatives.

In Malaysia, the Jubilee concert on March 8th included performances by high scoring candidates, a six piano arrangement of Liszt's Hungarian Rhapsody and a performance by the Gamelan Group of the University of Malaya.

Celebrations in Singapore commenced on March 11th with a Jubilee concert at the Victoria Concert Hall given by former Associated Board scholars. Meetings and receptions followed for VIPs, music dealers and the first intake of CT ABRSM Singapore students who have since arrived in the UK for the first week of their course.

Clara Taylor, Chief Examiner, will visit both Malaysia and Singapore in early November to conduct a special series of ESP workshops on the new Piano syllabus for 1999-2000. This is an opportunity not to be missed; full details and registration forms will be included with the September edition of *Libretto*.

Celebrations in New Zealand and Sri Lanka, where we commemorate our Centenary, are also in

full swing. Richard Morris visits Sri Lanka in early September for a Centenary Concert at the Colombo Hilton, a VIP dinner and a reception for teachers and students. Representative Olga de Livera has also arranged a series of workshops, seminars and media interviews.

Clara Taylor will then join Richard in New Zealand. Working with David Goodyear, New Zealand Examinations Co-ordinator, they will present workshops for teachers in Auckland, Wellington, Christchurch and Dunedin. A Jubilee concert in Auckland will feature high scorers and a special performance of the alternative pieces available for candidates in New Zealand. Full details of the events can be found on our New Zealand website (<http://www.abrsm.org.nz>)

This will be Clara's first visit to New Zealand where she will take the opportunity of moderating our panel of local examiners. Speaking about her forthcoming visit she says: "It will be marvellous to join the teachers and examiners as we celebrate one hundred years of the Associated Board in New Zealand. There will be plenty to discuss and share, especially on such an important occasion." ■

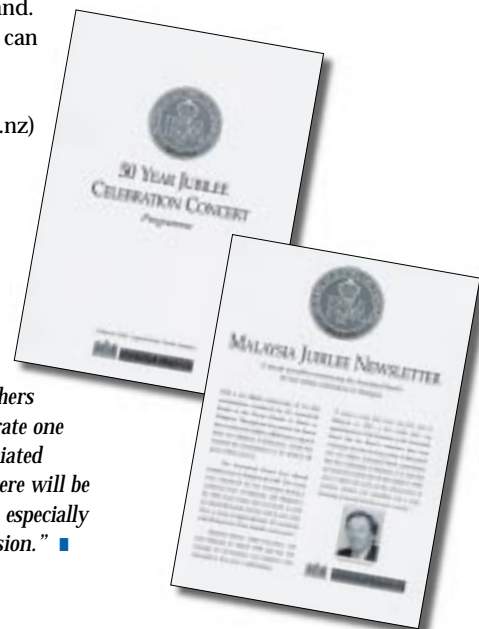
1997 Annual Review

The 1997 Annual Review is now available containing details of the countries where the Associated Board examined in 1997, examiner lists, LRSM and CT ABRSM awards, prizes, scholars, bursary winners, all the new titles published during the course of the year and a review of the year by Chief Executive Richard Morris.

If you would like to receive a free copy please contact the Marketing Department 0171-467 8279 24-hour answerphone ■



Performers after the Jubilee concert in Malaysia



Examinations

Examinations

Philip Munday, Director of Examinations, brings advance notice of the new Grade 8 Piano Lists and full details of all current syllabuses



Piano Grade 8 Lists: 1999 – 2000

On 3rd August the eagerly awaited 1999-2000 Piano Syllabus and revised Piano Prep Test album will be published. You will have been able to pick up the flavour of these innovative new publications from the article I wrote for the last edition of *Libretto*. While the publication date allows plenty of lead-time to prepare candidates for the first examinations of 1999 we do understand the wish of teachers to have the Grade 8 Lists available rather earlier, and these are printed below.

LIST A

- 1 **J.S. Bach** French Suite no.6 in E, BWV 817: 7th and 8th movts, *Gigue and Menuet. Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 2 **Fauré** Fugue in E minor, Op.84 no.6 *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 3 **Scarlatti** Sonata (Pastorale) in C, Kp.513, L.S.3 *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 4 **J.S. Bach** Prelude and Fugue in D, BWV 850: no.5 from 'The Well-Tempered Clavier', Part 1 *(Associated Board)*
- 5 **Handel** Fugue no.3 in B \flat , HWV 607. *Handel Selected Keyboard Works, Book 4 (Associated Board)*
- 6 **Hindemith** Interludium (p.45) and Fuga 10 in D \flat , from 'Ludus Tonalis' *(Schott 3964/M.D.S.)*

- 7 **Scarlatti** Sonata in B minor, Kp.27, L.449. *Baroque Keyboard Pieces, Book 4 (Associated Board)*
- 8 **Shostakovich** Prelude and Fugue in F minor, Op.87 no.18. *Shostakovich 24 Preludes and Fugues, Op.87, Vol.2 (Boosey & Hawkes)*

LIST B

- 1 **C.P.E. Bach** Sonata in A, Wq.55/4: 1st movt, *Allegro assai. Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 2 **Beethoven** Sonata in E, Op.14 no.1: 1st movt, *Allegro. Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 3 **Haydn** Sonata in C \sharp minor, Hob.XVI/36: 1st movt, *Moderato. Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 4 **Beethoven** Sonata in F, Op.10 no.2: 1st movt, *Allegro (Associated Board)*
- 5 **Haydn** Sonata in A \flat , Hob.XVI/46: 1st movt, *Allegro moderato. Haydn Selected Keyboard Sonatas, Book 4 (Associated Board)*
- 6 **Mozart** Sonata in B \flat , K.333: 1st movt, *Allegro (Associated Board)*
- 7 **Mozart** Sonata in D, K.576: 1st movt, *Allegro (Associated Board)*
- 8 **Schubert** Sonata in B, Op.147, D.575: 1st movt, *Allegro ma non troppo. Schubert Complete Pianoforte Sonatas, Vol.2 (Associated Board)*

LIST C

- 1 **Brahms** Intermezzo in E, Op.116 no.6 *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 2 **Debussy** Prélude no.6, Book 2: 'Général Lavine-eccentric' *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 3 **Field** Nocturne no.4 in A *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 4 **Ireland** The Cherry Tree, from 'Greenways' *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 5 **Poulenc** Improvisation no.13 in A minor *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 6 **Carl Vine** Bagatelle no.4, from '5 Bagatelles' *Selected Piano Examination Pieces 1999-2000, Grade 8 (Associated Board)*
- 7 **Eleanor Alberga** If the Silver Bird could speak. *Spectrum (20 contemporary works for solo piano) (Associated Board)*
- 8 **Bartók** Dance in Bulgarian Rhythm no.5: no.152 from 'Mikrokosmos', Vol.6 *(Boosey & Hawkes)*
- 9 **Chabrier** Idylle (no.6 from '10 Pièces Pittoresques') *(separately: International IMC 1538 - Kalmus/M.D.S.)*
- 10 **Chopin** Prelude in A \flat , Op.28 no.17. *Chopin Preludes (Associated Board)*
- 11 **Liszt** Valse oubliée (no.1 in A minor, S.215/1) *(Schott 07042/M.D.S.)*

- 12 **Joseph Makhholm** Mainstream Tune, Moderate Tempo *or* Plaintive Blues *or* Bebop'n You, from '3 Impressions' (Billaudot/U.M.P.)
- 13 **Martinů** Polka in A (*Moderato* in Book 3), from 'Etudes and Polkas' (Boosey & Hawkes)
- 14 **Medtner** Prélude (Pastorale) in A \flat : no.1 from 'Romantic Sketches for the Young', Op.54 (Zimmermann/William Elkin)
- 15 **Rachmaninov** Elégie in E \flat minor, Op.3 no.1. *Rachmaninov Piano Compositions* (Boosey & Hawkes)
- 16 **Schumann** Abschied: no.9 from 'Waldscenen', Op.82 (Associated Board)

New Syllabuses Available in August 1998

Revised syllabuses, with new cover designs, are due to be published in August this year to take effect in January 1999 as follows:

Piano & Bowed Strings 1999 & 2000 containing new lists for -

- **Piano** in a new format, similar to that for Violin, of three lists from which candidates choose one piece each. This will give them a much wider and more flexible choice of repertoire which will remain current for two years, and from which the

Board will publish a selection of pieces for all grades up to and including Grade 8

Harpischord, Organ, Guitar, Harp, Percussion, Singing & Ensembles 1999 & 2000 containing new lists for -

- **Organ** with a greater range and choice of pieces

All other subjects within these syllabuses remain unchanged, though the information regarding the currently set publications will be updated ■

Jazz Piano

Jazz Piano - the Basis of Assessment.

On pages 16 to 19 of the syllabus you will find tables of criteria for each element of the Jazz Piano exams. Those of you familiar with *These Music Exams* will recognise their basic layout and, for the most part, their content. Jazz Piano candidates at any one grade are expected to have the technical skills and instrumental control similar to piano candidates at the same grade, and the criteria statements reflect this.

What is different of course is the addition of improvisation criteria - in all areas of the exam, except the technical requirements - and of references to 'feel' and 'groove'. These are perhaps the most exciting and challenging aspects of the syllabus, and come right to the heart of jazz. *Jazz Piano from Scratch* (Published by the Associated Board) is invaluable as a step-by-step guide to playing with confidence and style right from Grade 1.

It is essential, though, for students to listen, and then listen again, to as much jazz as possible so their own performances benefit not only from what they have been taught, but also what they have 'caught'. The Board's *Jazz Piano: The CDs* series provides a complete aural guide, not just to the

pieces but also to all the other elements of the exams. It will also help enormously in getting inside the sound world of jazz and the specific feel of the pieces to take the 'recommended listening' advice printed as a footnote to each piece in the albums.

Copies of the Jazz Piano & Jazz Ensembles Syllabus should be available from your local music shop. Alternatively you may request a copy direct from the Board. (Telephone 0171-636 5400).

In addition to offering these exams in the UK we have decided to extend their availability to include the Republic of Ireland. Please refer to the syllabus for details of the various entry options ■

Jazz Ensembles

In addition to the basic information given in the Jazz Piano and Jazz Ensembles syllabus a booklet/cassette package is available, free of charge, direct from the Board. This gives detailed guidance as to expectations at each of the three levels, and also provides 10 exemplar performances, each one graded and with an accompanying mark form. For full details of how to apply for this package please refer to the syllabus, page 14 ■



How to stop shaking and start playing

Exam nerves afflict everybody at some point in their life, and Associated Board exam candidates are no exception

We often receive letters from teachers and parents asking for advice on how to deal with exam nerves. In this two-part feature, psychologists Lucinda Mackworth Young and Peter Kendall suggest a number of ways of managing exam nerves and pre-exam tension and working to bring out the best in your pupils. The second section is aimed at teachers or parents, the first has been written for the candidates themselves.



Peter Kendall, a child psychologist, is Principal of Child Consultants, Chartered Psychologists, London.

Human beings need nerves; they send messages to and from our brain and enable us to deal with vast quantities of information. However, when pressure builds up before an exam the panic that can result interferes with how we function. Result: exam nerves.

The symptoms are very easy to spot; they include not being able to settle down, loss of memory, the idea that you aren't in control, a sensation of hopelessness, the conviction that everyone else will pass the exam

except you and feeling cross and short tempered. Physical signs include butterflies in the stomach, difficulty in sleeping, and often (especially in adult candidates) an uncontrollable trembling of the hands.

Exam nerves can be caused by:

- Insufficient and ineffective practise
- Other people's expectations
- General tension
- Lack of self-confidence.

Now for some cures. Systematic practise is one of the hardest things to get right, but it pays enormous dividends once it is achieved. Set yourself realistic targets and deadlines. There's nothing worse than being over ambitious in what you expect to achieve, then failing. Organised time includes setting aside regular periods for practise. This needs to be divided into short units; we know from research that little and often is worth far more than the same amount of time in one session.

"HELP ... I'LL NEVER PASS ... I CAN'T REMEMBER ANYTHING ... MY HANDS WILL SHAKE ..."

Use other people to help monitor your own practise schedule; these include parents, friends and most importantly, your teacher. Devise a personalised timetable, pin it up somewhere prominent and stick to it. Make sure you give yourself a reward when a successful practise has been completed. Being focused and interested will ensure that much more of what you learn is actually remembered.

Other people's expectations can have the effect of increased pressure; this can come from your friends, your parents and indeed from your teacher. Knowing that someone else wants you to pass just adds to the tension. To counteract this everyone involved needs to have a positive attitude to the forthcoming exam. Talk things over with other people; it usually clears the air and restores a sense of balance.

General tension can often be managed successfully with a variety of physical approaches; this includes eating sensibly (and regularly), getting enough sleep, improving breathing and posture and making sure you have a range of leisure activities to offset the impending exam. Work needs to be broken up into manageable chunks if it is to be assimilated effectively and the intervals between are best filled with something completely different.

If you feel nervous about the exam

itself visit the place where the exam is to happen before the date, if this is possible. On the actual day, it helps to get up that bit earlier, have a good breakfast and leave in plenty of time. You may have taken care of your end of things but you can't predict the weather, traffic jams or natural disasters.

Going in to take the exam is much less worrying when you remember

that examiners are human too! They share your love of music, want you to do your best and are always hoping to hear pieces performed with enthusiasm and commitment.

Self-confidence means believing in yourself and taking responsibility for your own learning. Other people can help, support and encourage but in the end it's up to you. This doesn't mean that you won't feel nervous because being confident involves balancing a healthy level of anticipatory tension with the knowledge that you have given it your best shot.

Remember: insecurity is infectious while confidence is contagious. Go into the exam well prepared and expecting to succeed and you will surprise yourself. Good luck and go for it! ■



Lucinda Mackworth Young is a consultant psychologist, pianist and teacher.

"I can't wait for my recorder exam!" My daughter knows with the certainty of an unselfconscious 6-year-old that she'll play her beloved music and be appreciated. (I, on the other hand, know that she can't play all her scales yet!)

Will her positive attitude last? Unfortunately children tend to become self-conscious and aware of themselves and of the 'rights' and 'wrongs' of their performance. They become sensitive to the expectations of their teachers, parents and peers. Rather than being fully confident of success, older children may be conscious of the possibility of failure. So, aside from thorough preparation in practise and performance, what can we do for our pupils? Can we

help them rediscover their Inner Child so that, like the 6-year-old, they can look forward to playing their beloved music, knowing they'll enjoy the playing of it to someone who will appreciate it?

Let's look at the possible problems from a psychological perspective:

INSECURITY IS INFECTIOUS WHILE CONFIDENCE IS CONTAGIOUS

1. Looking forward to playing their beloved music

The Inner Child is free; a child who knows what he wants and what he is able to achieve. He knows when he is being met with the truth and when he is being persuaded against his own better judgement. If there is adult pressure against his own inner wishes, he may deny his own feelings to the extent that he is not consciously aware of them. But they will still be there underneath, preventing him from fully co-operating with the learning process.

2. Knowing they'll enjoy the playing of it

The Inner Child loves self-expression. But the growing child may have to learn to control his expression in response to his environment. One commonly held notion is that it is not okay to perform unless you can do it perfectly and that it's even less okay to actually enjoy performing. Through hearing such phrases the child learns that his expression must be repressed and may feel very unsafe when his self-expression is required.

3. To someone who will appreciate it

The Inner Child is sure the examiner will appreciate him. But the growing child, with his increased sensitivity and awareness, has received many messages and may not be so sure. Positive and caring messages become internalised as the pupil's Inner Carer 'You are wonderful'. Negative and critical ones become internalised as his Inner Critic 'The others are much better than you'. The strength of the Inner Carer versus the Inner Critic is vital because the pupil projects himself on

to the examiner expecting him to be as positively or negatively disposed to him as he is to himself. Pupils with a strong Inner Carer are certain the examiner will be empathetic and encouraging. Pupils with a strong Inner Critic are certain the examiner is looking to catch them out. Under

stress a pupil without a sufficiently strong Inner Carer to draw on may more easily go to pieces.

So what can we do? Here are some suggestions of how to free the Inner Child, outface the Inner Critic and foster the Inner Carer;

- Make sure the desire to take an exam comes from the pupil and that he loves the music chosen
- Model, by your teaching, that enjoyment and self expression are more important than getting all the notes right
- Have the pupil - rather than the teacher - in charge of criticism. Have him only think and say *constructive* things about his own performance
- Have your pupils play to each other in a circular, party atmosphere rather than a formal stage and audience set-up
- Have them only feel and think appreciative thoughts about others as they perform.
- Have the pupil who has performed to the group say what he enjoyed about his playing
- Have them take it in turns to be the 'examiner'. They may well be surprised by how much they want the 'candidates' to do well and how they don't want them upset by any errors
- Above all have fun ■

This feature may be photocopied for pupils and parents.

Late starters!

Letters frequently come in from adults asking, "Am I too old to start again?" Here are some heartening reports, which may encourage those who are contemplating either beginning an instrument or re-starting after a break.

- Mrs Kate Booth began taking piano lessons again in her early thirties, having had a couple of years' learning as a child. She was a modest Grade 2 standard but continued with determination and passed Grades 2 - 8, also attending a theory course for a while. Mrs Booth successfully completed the CT ABRSM course last year and now has a private teaching practice at her home in Bourne End.

- Mrs Kathleen Thornhill, who is 74, had previously passed her Grades 1 and 2 Piano exams sixty years ago. Having had, as she said, "a bit of a pause", she took up the piano again, taking regular lessons, and last session passed her Grade 3. Speaking to her on the telephone about her playing her enthusiasm was obvious. Any pre-exam nerves were centred on scales and she admits they were not her favourite subject - "I simply didn't practise them enough".



Mrs Kathleen Thornhill

Grade 4 is on the horizon and new-year resolutions include learning one new scale a week. As she states; "I'm going to do even better in the next exam!"

Phrasing of scales in exams

Why are scales phrased for other instruments but not for pianists

in the Associated Board exams? Would it be more interesting for examiner and pupil if fewer scales were asked and technical points were included, for example having one or the other hand predominant?

P. Protts
Epsom Downs

Reply: Bowing indications for bowed strings and articulation for all wind instruments are a basic and practical necessity, but scales and arpeggios for these instruments are still required to be played as evenly as possible and without undue accentuation, as required for piano candidates.

One of the purposes of learning scales is to gain key familiarity, so we would not wish to reduce the number of scales etc. which are considered appropriate to the preparation for any grade examination. Teachers may of course introduce all variety of phrasing, broken patterns and other technical points into the learning of scales to good effect, but since there is only a limited time in the examination to cover all these aspects it is felt to be more beneficial to assess them in the performance of pieces rather than as incorporated into special scale requirements.

Martin Teale
Syllabus Secretary

All letters should be addressed to Teachers Forum, c/o *Libretto* at the usual address.

Telephone calls and letters from teachers continually show the protective feelings they have for their pupils. This almost parental instinct is at its fiercest at exam times and never more so than when the candidate is at some kind of physical or educational disadvantage.

The dilemma is so understandable. Should teachers tell the Board in advance or will it seem that they are requesting an unfair advantage? Investigation of the



Regulations booklet quickly dispels doubts, but not all applicants or parents will have realised the various ways in which the Board can make special arrangements in particular circumstances. A careful check in the current Regulations booklet will give exact details, but let me take this opportunity to point out that special arrangements are made for a) blind candidates; including Braille certificates and extra help with Theory exams and b) Dyslexic candidates; who are given every chance to receive instructions without misunderstanding.

Of course it is essential to alert the Board at the time of the entry for all candidates who require a slightly different pattern from the usual exam format.

There are candidates whose physical or educational difficul-

ties make graded exams an inappropriate choice of assessment and it can sometimes be an agonising decision for teachers whether or not to attempt an exam, especially when the candidate is enthusiastic. If the usual exam format with supporting tests is inaccessible, the Performance Assessment is available for these candidates, providing written application is made at the time of entry. The candidate has 15 minutes in which to present one or more pieces of his or her own choice and to have a short chat with the examiner. There is no pass or fail and the certificate is completed with full and helpful comments and given immediately to the candidate.

The Performance Assessment is also growing in popularity with adult candidates. The absence of a pass or fail mark makes the

occasion much more relaxed for all concerned. We often come across teachers who take the Performance Assessment going into the exam room before the first of their own candidates, emerging afterwards with a smile and providing a sense of musical solidarity and leadership combined!

One of the delights of examining is the spread of ages and personalities that passes through the exam room each day. We welcome them all, whatever kind of assessment they have chosen and applaud the effort that has gone into their brief but important appearance.

Clara can be contacted by telephone on 0171-467 8267 (Monday, Wednesday and Friday) or alternatively by e-mail on chiefexaminer@abrs.ac.uk.

New HLRs

The following HLRs have been appointed recently:

Banbury

Victoria Bliss

Tel: 01295 251451 ext 170

Brentwood

Jean Bader

Tel: 01277 651042

Burton on Trent

Angela Moffat

Tel: 01283 713735

Derby (Practical)

Margaret Clarke

Tel: 01332 559374 (home)

Tel: 01332 550995 (work)

Derby (Theory)

Karen Eley

Tel: 01773 828462

Eastbourne

Sally Munns

Tel: 01323 460416

Exeter

Gladys Walden-Aspy

Tel: 01392 412070

Louth

Barbara Peebles

Tel: 01507 604668

Peterborough

Christine Frostick

Tel: 01733 756492

Rotherham

Geoffrey Thomas

Tel: 01709 828191 (work)

Tel: 0114 288 9316 (home)

Worksop

Andrew Dibb

Tel: 01777 703138

UK Centre News

Clacton

Brenda Ellis' telephone number is printed incorrectly in the Regulations booklet. It should be: 01255 223455

Liskeard

Victoria Van der Vliet now has a mobile number: 0378 935085. Her home number is also a fax number: 01579 345361

Northampton

Peter Dunkley has an extra digit in his telephone number: 01604 637117

Orkney

Stephen Cameron's new telephone number is: 01856 873108

Southport

Richard Rigby has an extra digit in his telephone number: 01704 227463

Truro

Michael Sadka has an extra digit in his telephone number: 01872 275777

UK and Ireland High Scorers' Concerts

Forthcoming concerts are as follows:

Centre	Date	Representative
Sunbury	17 May	Moira Edwards
Dublin	30 May	Miriam Halpin
Norwich	13 September	Carmela Furniss

International Representatives

Canada (Vancouver)

Please refer all enquiries to the International Administration Department in London:

Tel: +44 171 467 8240

Fax: +44 171 631 3019

Email: international@abrsm.ac.uk

India (Goa)

Carlos Ferreira has an email number: charles@bom2.vsnl.net.in

India (Mumbai)

The Acting Regional Co-ordinator for one year is Ferriel Palkhivala.

8 Breach Candy Gardens, Warden Road, Mumbai (Bombay) 400 0216

Tel: (022) 367 0895

Indonesia

Denis Umar's fax number is now: (031) 563 3119

Japan

Mariko Masaki who deals with the Board's examinations at PTNA now has an email number: masaki@piano.or.jp

Jordan

The contact numbers for Mr Kifah Fakhouri have changed:

Tel: (6) 5687620/5605772

Fax: (6) 5687621

Oman

Yvonne Edge now has an email no: yedge@gto.net.om

South Africa (Eastern Cape)

Ayleen Radley's contact numbers have changed to:

Tel: 041 360 3218

Fax: 041 360 5281

South Africa (Gauteng)

Chris Vels is now Regional Co-ordinator for Gauteng and the surrounding regions, Botswana and Swaziland

PO Box 1895, Houghton 2041

Tel:/Fax (011) 678 7768

Email: accent@pixie.co.za

Spain

Alison Jackson now covers Alicante, Almeria, Mallorca, Murcia and Valencia

Maria Martinez now covers Asturias, Galicia, Castilla-Leon and Cantabria

Taiwan

Contact numbers for Mr Shao are now:

Tel: (02) 2375 1768

Fax: (02) 2375 1814

Thailand

Chorlada Bunnag's fax number is now: 662 0352

The establishment of the first High Scorers' Concert in Spain this year was an exciting event on the international calendar. It was organised by Timothy Jones, Representative for Madrid, and took place on 6 February. More than 300 people attended to hear pupils from private teachers, large music schools such as the 'Liceo Arturo Moya' in Albacete, and three of the main British schools in Madrid: Hastings School, Kensington School and the British Council School. Standards ranged from students at Prep Test level to flautist Alfredo Deaño, who achieved Distinction at both Grade 8 and Advanced Certificate during 1997. The British Embassy was represented at a very senior level by

Mr Martin Gomme, First Secretary, whose presence and short address added greatly to making this a very special occasion.

Another inaugural concert took place at the beginning of this year in the USA. An examination centre was established in Atlanta, Georgia in 1996 and since then 143 students have taken exams. To celebrate their success our Representative Margaret Liu organised the first Honors Recital in January, where all Distinction candidates were invited to take part. The recital was well attended and students performed one piece from the examination repertoire and one piece of their own choice with great enthusiasm.

Margaret Liu with 15 Distinction candidates from the Atlanta inaugural concert



ABRSM Web Site

The Board's web site has recently undergone revision and is now on-line again. If you visited the site previously and are now

going back to it again please use the 'Reload' or 'Refresh' button to ensure that the latest version of the site is viewed.

Piano Examination Music

NEW

To herald the approach of the millennium, the Associated Board has prepared a new and expanded piano syllabus, which combines quality and authority with greater choice and flexibility. There is now a choice of 18 pieces in each of the first seven grades and 32 in Grade 8, encouraging teachers and pupils to create individually tailored programmes. Each of the Grade 1 - 7 albums of *Selected Piano Examination Pieces 1999 - 2000* contains nine of the 18 pieces, three from each list. For the first time we are also offering a Grade 8 volume of 12 selected works, chosen to reflect the scope of the syllabus.



All albums are scrupulously edited and presented throughout, and include invaluable syllabus information as well as useful footnotes.

Selected Piano Examination Pieces 1999 - 2000

Grade 1	£3.25
Grade 2	£3.50
Grade 3	£3.50
Grade 4	£3.75
Grade 5	£4.25
Grade 6	£4.25
Grade 7	£4.95
Grade 8	£5.95

Publication: 16 July 1998

Teaching Notes on Piano Examination Pieces 1999 - 2000, Grades 1 - 7

Clara Taylor & Anthony Williams £4.95

This invaluable teaching aid is written with personal understanding of the many challenges that teachers face. These notes offer advice on how to help students overcome technical insecurity, suggest various angles of approach and methods of practice and discuss the characteristics of each piece on the syllabus, encouraging a fresh and imaginative approach to playing.

ABRSM (Publishing) Ltd will not be producing recorded commentaries for the 1999 - 2000 Piano Examination Pieces.

Publication 16 July 1998

Piano Prep Test

from January 1999 £1.95

The new *Piano Prep Test* contains all that the player will need to take the test, explaining how each part will help in the development of musical skills and giving advice on what the examiner will be looking for. As well as tunes, pieces and musical games, it also includes some entertaining illustrations and a fun page - so practising for the Big Day will always be enjoyable!

Publication: 16 July 1998



Party Time! on Holiday

Alan Bullard £2.95

This is the second exciting collection of pieces for piano in the popular *Party Time!* series. Alan Bullard has written a set of pieces to conjure up the holiday mood. Many of these pieces are suitable for the new *Piano Prep Test*.

Publication: 16 July 1998

JAZZ PIANO

Jazz Piano Scales

Grades 1 - 5 £2.25

Developing your technical skills is essential to playing jazz effectively. Regular and flexible practice of the various forms of scales, and using them as the basis for improvisation, will give you fluency and technical control and help make your playing sound effortless and relaxed.

Jazz Piano Quick Studies

Grades 1 - 5 £3.95

The skill of playing unprepared in a creative and musical way is at the heart of jazz performance. The quick study, requiring the recreation of a previously unseen or unheard short head followed by an improvised response, helps you to practise this skill.



Jazz Piano Aural Tests

Grades 1 - 3 £4.95

Grades 4 - 5 £3.95

Every time jazz musicians play, they ask themselves questions such as 'What feel is this in?', 'How many beats in a bar are there?' and 'How does this rhythm go?'. The process of listening and continually analysing is a fundamental part of jazz performance, and it is this process which is explored in the aural tests.

New editorial team

ABRSM (Publishing) Limited is delighted to welcome its new editorial team to Bedford Square. Leslie East and Rosie Welch have recently joined the company as Managing Editor and Assistant Music Editor respectively.

Turn to page 5 for further details on their appointments.

Jazz Piano from Scratch

A how-to guide for students and teachers

Charles Beale

Book + CD £16.95

A complete step-by-step guide to playing jazz with confidence and style.

Jazz Piano Pieces

Grade 1 £3.95

Grade 2 £4.25

Grade 3 £4.25

Grade 4 £4.95

Grade 5 £4.95

Five superb albums of graded pieces provide a wealth of jazz repertoire covering blues, standards and contemporary styles.

Jazz Piano: The CDs

Grade 1 £6.95*

Grade 2 £7.45*

Grade 3 £7.45*

Grade 4 £7.95*

Grade 5 £7.95*

* Price includes VAT @ 17.5% (United Kingdom only)

Specially-recorded CDs include all graded pieces, inspirational trio performances and minus-one tracks.

FORTHCOMING TITLES

Rhythm and Rag for Clarinet

Alan Haughton in preparation

This collection of 19 pieces for clarinet and piano reflects a wide variety of jazz styles, from rag and cakewalk to blues and ballad numbers. Exploring the distinctive sound and rhythms of jazz, these idiomatic pieces are well-written for the instrument and for the level, and will prove popular with early-grade clarinetists.

WEBSITE

ABRSM (Publishing) Limited's website is now live. Visit us at www.abrsmpublishing.co.uk for complete information on all current and forthcoming publications.

All Associated Board publications are available from your local music shop. If you experience difficulties obtaining titles please contact the Marketing Department at the address below:

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