

Representatives' Meeting, May 2008

The meeting for centre representatives will be held on Friday 16 May. It will run from 10am to approximately 4pm, and lunch will be provided.

The venue will be room TC402 at the Teaching Centre, Thames Valley University, St Mary's Road, Ealing, London W5 5RF.

A wide variety of issues relevant to the work of representatives will be discussed; an agenda and further details will be circulated nearer the date of the event.

We would like to take this opportunity to thank all the representatives who replied to the invitation (including those who are unable to attend), and all those who indicated points for discussion.

Please contact us by 1 May at the latest if you wish to attend but have not previously indicated your availability.

We look forward to a productive meeting on 16 May.

Accreditation of LCM Diplomas in Music Teaching

The previous issue of *Forte* carried news that LCM's diplomas in music performance had been accredited by the Qualifications & Curriculum Authority (QCA), and the corresponding regulatory authorities in Wales (DCELLS) and Northern Ireland (CCEA).

We are pleased to announce that our diplomas in music teaching have now also been accredited. The approval covers the new DipLCM in Teaching as well as the ALCM and LLCM diplomas, and applies to all music subjects.

Diploma accreditation details are shown in the table below:

| Accreditation Number | Qualification Title |
|----------------------|--|
| 500/3335/9 | TVU Level 4 Diploma in Music Performance (DipLCM) |
| 500/3455/8 | TVU Level 4 Diploma in Music Teaching (DipLCM) |
| 500/3376/1 | TVU Level 5 Associate in Music Performance (ALCM) |
| 500/3456/X | TVU Level 5 Associate in Music Teaching (ALCM) |
| 500/3377/3 | TVU Level 6 Licentiate in Music Performance (LLCM) |
| 500/3459/5 | TVU Level 6 Licentiate in Music Teaching (LLCM) |
| 500/3378/5 | TVU Level 7 Fellowship in Music Performance (FLCM) |

Further information about accredited examinations is available on the National Database of Accredited Qualifications – www.ndaq.org.uk. Details relating to LCM qualifications can be viewed by typing TVU into the qualifications search box.

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Syllabus / Handbook Extensions

The current graded syllabuses and handbooks for **piano**, **electronic keyboard** and **electronic organ** have been extended, as follows:

- piano grades: valid until 31 December 2011
- electronic keyboard grades: valid until 31 December 2010
- electronic organ grades: valid until 31 December 2010

Please see page 4 for a complete list of syllabus extensions.

Key Information

Contacts at LCM Exams

| | |
|-----------------|---|
| John Howard | Director of Examinations |
| Andrew McBirnie | Chief Examiner in Music |
| Jocelyn Lord | Chief Examiner in Drama & Communication |
| Stephen Hazell | Language & Communication Adviser |
| Janet Lill | Senior Examinations Officer |
| Andrew Hatt | Qualifications & Marketing Officer |
| Carol Wallace | Examinations Information Officer |
| Clare Brown | Publications Administrator |
| Jackie Honan | Finance Administrator |
| Anita Solanki | Administrative Assistant |

Calendar - 2008

| | |
|---------------------------|---|
| 7 January | Asia Pacific: Spring closing date |
| 18 January | Malta: Spring theory closing date |
| 31 January - 2 February | Exhibition stand at MusicLearningLive! 2008 |
| 1 February | UK/Eire: Spring closing date |
| 22 February | Music senior examiners' meeting, TVU, London |
| 23 February | Examiners' seminar |
| 29 February | Malta: Spring practical closing date |
| 14 March | Canada: Summer closing date |
| 25 March - 26 April | UK/Eire: Spring examination session |
| 2 April | Theory examinations |
| 18 April | Malta: Summer theory closing date |
| 21 April | Scotland/N Ireland/Eire: Summer closing date |
| 26 April | Kettering centre: Charity Concert |
| 28 April | Asia Pacific: Summer closing date |
| 1 May | England/Wales: Summer closing date |
| 16 May | Representatives' meeting, TVU, London |
| 24 May - 21 June | Scotland/N Ireland/Eire: Summer examination session |
| 14 June - 19 July | England/Wales: Summer examination session |
| 21 June | Theory examinations |
| 1 August | Malta: Winter practical closing date |
| 1 September | Asia Pacific: Winter closing date |
| 12 September | Malta: Winter theory closing date |
| 27 September | Newcastle centre: Presentation Concert |
| 1 October | UK/Eire: Winter closing date |
| 4 October | Kettering centre: Presentation Concert |
| 10 October | Sheffield centre: Prize-giving Concert |
| 24 October | Music senior examiners' meeting, TVU, London |
| 15 November | Keighley centre: Presentation Concert |
| 15 November - 20 December | UK/Eire: Winter examination session |
| 29 November | Theory examinations |

London College of Music Examinations is an international examining board, offering graded and diploma examinations in music and in drama & communication.

LCM Exams caters for candidates of all levels: from introductory examinations, through graded exams (or innovative 'Leisure Play' exams for candidates who wish to play pieces only), to four levels of diplomas in performance and teaching. Qualifications are offered in an exceptionally wide range of subjects encompassing classical, jazz, pop, rock and traditional music genres. A comprehensive range of publications is available, including all-inclusive graded handbooks for selected instruments.

Examinations are held across a large network of local public centres, and also at many schools and colleges.

LCM Examinations are unique in the graded examinations world in being awarded by a university, while accreditation by the QCA assures validity and a standard consistent with other approved boards. Grades 6-8 qualifications in accredited subjects attract UCAS points towards university entrance.

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New Drum Kit Syllabus

LCM's new syllabus for drum kit is well on the way to completion. The pieces have been selected, and new handbooks are in preparation. We hope to launch the new syllabus early in 2009, but as usual there will be a syllabus overlap period, which in this case will be up to and including the **Winter 2009** session, during which candidates may use either the old or the new syllabus.

Below is a summary of what teachers and candidates can expect in the new syllabus:

Rudiments will be largely unchanged in format and scope, although some editorial work has been done, particularly on tempi.

Pieces have been selected from submissions by a wide variety of composers. A few pieces from the current syllabus which have proved particularly popular will be carried over into the new syllabus. Styles will be familiar, with pieces in rock, Latin, and jazz styles included as currently. The standard of pieces for each grade has remained broadly unchanged.

All candidates will perform *two* solo pieces and *one* accompanied piece in the exam. There will be a choice of three accompanied pieces in each grade. Each handbook will include a CD including backing tracks for selected pieces. Additionally, at least one piece at each grade will be published with piano accompaniment which may be performed 'live' in the exam if this is preferred by the candidate. At Grade 8, there will be an option to perform a piece with live bass guitar accompaniment.

Viva voce will be broadly in line with current LCM syllabus requirements.

Sight reading may include simple fills and repeat bars from Grade 3, limited improvisation from Grade 5, and more extended improvisation from Grade 7.

Aural tests will be similar to the current format but will be slightly revised. From Grade 6 some questions will be asked based on a backing track previously unheard by the candidate, to which the candidate will then be asked to play along.

Andrew McBirnie
Chief Examiner in Music

Classical Guitar Grades

We are pleased to announce that the new repertoire list is now available for Classical Guitar grades, compiled as before by the Registry of Guitar Tutors (RGT).

The new list may be used for exams from 1 August onwards; the current list remains valid until the end of 2008.



Also now available is a new series of 10 handbooks, published by the Registry of Guitar Tutors, for Steps 1 and 2 and Grades 1 to 8. The handbooks contain everything required for the exam, including sample sight reading and aural tests in addition to performance repertoire and technical requirements. A wide range of pieces is included, ranging from 16th century composers to the present day.

The aural and viva voce tests have been revised to match those currently used for other instruments. The terminology has also been brought into line with other instruments; for example, Fingerboard Knowledge is now called Technical Work, and Musical Knowledge has become Viva Voce.

RGT and LCM Examinations are grateful for all the feedback provided by teachers on the current syllabus. As a result, we have been able to retain the most popular of the existing pieces, while introducing some attractive new pieces which will expand the breadth of the syllabus and will give teachers fresh material to explore with their students.

The repertoire list is available from the LCM Examinations office or from our website. The handbooks are available from many good music stores, or can be ordered from Registry Publications: tel. 01424 222222; www.BooksForGuitar.com



Performance Guide for Electronic Keyboard & Organ

"As you would expect from these two first class experienced performers [Andy Smith and Tony Pegler], the guide is packed full with good quality content covering many aspects of 'performing' that aren't featured in many other tutorial titles. This makes the *Performance Guide* a useful addition to most home tutorial libraries, as it doesn't just repeat what you most likely already have.

... [The CD] is a great supplement, helping you to get the best out of the book. It features 99 short tracks; each one relates to an example from the book, so you know exactly how that piece of music, chord sequence, improvisation, etc. should sound, an excellent idea."

Organ & Keyboard Cavalcade, January 2008

Syllabuses and Publications

Syllabus Validity

Below is a summary of the arrangements for extending the validity of current LCM syllabuses:

| Title | Validity | Status |
|--|--------------|---|
| Music Performance Grades syllabus | 2006-2008 | Extended to end of 2011 |
| Piano graded repertoire list | 2006-2008 | Extended to end of 2011 |
| Singing graded repertoire list | 2006-2008 | New syllabus will be valid from January 2009 |
| Organ, Flute, Clarinet, Oboe, Bassoon, Classical Saxophone, French Horn, Trumpet, Trombone, Tuba, Violin, Viola, Cello and Double Bass graded repertoire lists | 2006-2008 | Extended to end of 2009 |
| Recorder and Harp graded repertoire lists | 2007-2008 | Extended to end of 2009 |
| Drum Kit graded repertoire list | 2006-2008 | Extended to end of 2009 |
| Baritone/Euphonium graded repertoire list | 2007-2009 | |
| Percussion graded repertoire list | 2007-2008 | Extended to end of 2010 |
| Snare Drum, Timpani and Tuned Percussion graded repertoire lists | 2006-2008 | Extended to end of 2010 |
| Classical Guitar graded repertoire list | 2006-2008 | Valid until end of December 2008 New repertoire list valid from August 2008 |
| Jazz Grades syllabus and repertoire lists | 2006-2008 | Extended to end of 2011 |
| Electronic Keyboard/Organ Grades syllabus | 2006-2008 | Extended to end of 2010 |
| Music Theatre syllabus | 2006-2008 | New syllabus will be valid from January 2009, but with no changes to graded exams |
| Popular Music Vocals syllabus | 2006-2008 | New syllabus will be valid from January 2009 |
| Electric & Bass Guitar syllabus | 2006-2008 | Extended to end of 2011 |
| Rock/Pop Band syllabus | 2003-2008 | Extended to end of 2009 |
| Group Playing & Chamber Ensemble syllabus | 2007-2008 | Extended to end of 2009 |
| Irish & Scottish Traditional Music syllabus | 2006-2008 | New syllabus will be valid from January 2009, but with no changes to graded exams |
| Music Literacy syllabus | 2006-2008 | New syllabus will be valid from January 2010, but with no changes to graded exams |
| Theory of Music information booklet | 2006-2008 | Extended to end of 2011 |
| Popular Music Theory information booklet | 2005 onwards | |
| Composition & Thesis syllabus | 2006-2007 | Extended to end of 2010 |
| Performance & Teaching Diplomas syllabus and repertoire lists | 2008-2010 | |
| Jazz Diplomas syllabus | 2006-2007 | Extended to end of 2010 |
| Conducting Diplomas syllabus | 2008-2010 | |
| Church Music Diplomas syllabus | 2006-2007 | Extended to end of 2009 |
| FLCM by Professional Achievement syllabus | 2008-2009 | |
| Early Learning syllabus | 1997 onwards | |
| Key Stage 3 Certificate syllabus | 2006-2009 | |
| Drama & Communication syllabus | 2006-2009 | |



We all enjoy success. No matter what our age we like to think that we have a reasonable chance to succeed in whatever we choose to do. At LCM Examinations we have, for many years, based our syllabuses and criteria on firm foundations and standards which we hope will result in success for the students who choose to study for our exams. The Drama & Communication syllabus is no exception. Our examiners enjoy success too. In their role they earnestly want the students they assess to be successful. This brings fulfilment to their work, and obvious pleasure to the students whose hard work and skills are recognised and appreciated by them. But at times we cannot always manage to reach that extra (sometimes very short) distance which would enable us to grasp success. Sometimes it is very simple things which snatch it from us – like being nervous, a feeling that we didn't do enough preparation, or not believing in ourselves enough.

These are factors which teachers, all too often, recognise in their students. Questions such as 'Why did I do so badly?' and 'Why weren't more marks given?' are sometimes difficult to answer, but answers could include some of the following:

a) Not reading the syllabus correctly

It is important to make sure that pieces which are selected comply satisfactorily with the criteria in the syllabus. Sometimes pieces are chosen from a different grade and this leads to some difficult decisions for the examiners. Time limits can also cause problems. It is important to make sure that pieces are suitably selected so that the student is not speaking or acting a piece which is beyond their understanding.

b) Learning the pieces

Learning can sometimes be difficult – some students learn more quickly than others. The piece does not have to be too long: sometimes a shorter piece learned well is much more effective than a longer piece which is full of hesitations. Once the words are really learned and understood it is possible to relax and enjoy the experience, making it a wonderful moment for both the examiner and the candidate. One of the greatest problems is being in too much of a hurry. Think much more about pauses, and how they can add mood and atmosphere to the enjoyment of the work.

c) Context of the pieces

It is important to read and understand the books and plays from which the pieces are taken. When asked about the literature, candidates will sometimes say, "I haven't read it". It is understood that sometimes there is difficulty locating copies, especially if the work is out of print, but information is often available from libraries or the internet. Examiners will always take this into consideration if the student is animated and is seen to have done their best to research.

d) Presentation

The presentation of any piece is of great importance. There needs to be an awareness of the space which is available in a performance area, and this space needs to be used to advantage. Setting a scene needs to be practised. Often students will perform very close to the examiner's table or place a chair up to the table – this does not give room for any variety of movement and can cause embarrassment. Pieces need to have some kind of introduction, and most definitely a title.

e) Vocal variety

There must also be awareness of the way in which the voice is used. Even with very young children, if they understand the meaning behind their pieces they will often produce some splendid vocal variety. This makes all vocal work interesting. Students need to spend time considering the words and phrases with a view to making them dynamic and interesting to the audience. The examiners are the audience and need to feel that they are being 'brought in' to the performance. Inaudibility is often a reason for marks being lost. If the room is a large one the student needs to respond with a greater degree of projection, making sure that the pace of the voice allows for clarity.

f) Sight reading

Sight reading requires lots of practice. Before beginning to read the passage, the title should be given. A slower pace of reading is a good idea, so that there is a chance to look well ahead. At the end of phrases, looking up will help to communicate the passage.

g) Folder of Work

The Folder of Work is exactly the same as the previously-termed Anthology. The pieces chosen should be of interest to the student so that they can discuss them with some knowledge. Good presentation, in the form of some illustration, is a splendid idea, demonstrating obvious skills.

h) Discussion

When it comes to the questions, there are no 'trick' questions and no deliberate attempts to catch students out. The examiner wants to know that the candidate understands the technicalities of the work which they have presented. Sometimes theory is repeated 'parrot fashion' with little understanding behind the words; it is better if the answers are spontaneous, demonstrating well-prepared background knowledge.

i) Resources

There are study guides and tapes available from LCM which can help enormously with regard to all the grades and diplomas. Also, advice is always on hand by email or phone call.

LCM is always ready and pleased to help with any advice needed in order to bring about the success which is so important to us all.

Jocelyn Lord
Chief Examiner in Drama & Communication

Music for Youth / Music Theory Resource



Music for Youth

LCM Exams is delighted to announce that we are supporting the organisation Music for Youth (MFY) as an Associate. Music for Youth is an educational charity with a worldwide reputation for its work in music education. It provides free access to educational and performance opportunities for all kinds of groups of young musicians and audiences through a nationwide series of festivals and concerts including the National Festival of Music for Youth, the Schools Proms and the Primary Proms.

As a core element of this partnership, some LCM examiners are acting as adjudicators for the MFY Regional Festivals. These events,

which are held in 45 different locations around the country between February and April, are the first access point for Music for Youth's annual programme of events. Entry to the Regional Festivals is open to all, and there is no minimum standard. The range of ensembles includes orchestras, choirs, chamber groups, and jazz bands; and the styles of music are equally as varied, with the ages of participants ranging from primary school age to a maximum of 21.

More information is available on the Music for Youth website, www.mfy.org.uk

Andrew McBirnie
Chief Examiner in Music



One-2-Five Music Theory E-tutor

My wife and I live and teach in a lovely area of the North Pennines which couldn't be described as cosmopolitan, but nevertheless has its challenges.

Many of the families who have brought along their children for music lessons (over the last 17 years or so) are either hill farmers or other professional families and they often bring 2 or 3 of their children along at once so they can go off somewhere to do a bit of shopping. As we only have one small room (as LCM examiners will testify) and no waiting area it can be a problem keeping the siblings who are waiting for their one-to-one lesson amused. Crayons, books and paper don't always seem to do the trick anymore with modern children and because they are sat at my computer desk anyway (and as young people today seem to live, eat and breathe modern technology) I began to allow them access to free music games and puzzles I had downloaded from the web. I could now teach in relative peace.

I was building websites as a hobby and I had also started producing my own simple music quizzes on the computer as there never seemed to be enough time in a 30-minute lesson to cover much theory. I began using my websites in conjunction with assigning theory homework and also so that youngsters could upload their performances, compositions and vocal recordings. This proved a roaring success

and everyone seems to love this facility. My theory site (up to grade 5) acts as a supplement to the LCM handbooks because of the way it is structured, but the inclusion of aural training, flash-cards, knowledge of the orchestra, composers, memory aids, music glossary, print-outs, quizzes and puzzles of course, helps to broaden the learning spectrum a bit more and there are many links to sites giving more specialised information. Incidentally, I have produced a downloadable version of the whole thing which can be used offline in a stand-alone program (there is a small fee for this though).

I have wound down my teaching practice considerably recently and the site is not being used as much now. However, rather than take it offline I am sure other LCM teachers would benefit from using my website (which has been up to now only accessible to my own pupils), so here is a temporary address and passwords.

www.classycoolmusic.com/theory_online
password – **anon**
username – **freebie**



You should be able to get your browser to remember the passwords so you won't have to keep typing them in. You may want to contact us eventually to request your own password/username. We have just installed a new forum/discussion board which we hope you will join and enjoy swapping ideas. We can be contacted via email at info@classycoolmusic.com

Mel & Jane Stallwood

In Praise of LCM Representatives

Looking back over this summer's examination tours, I think that one of my most outstanding memories is the hard work and commitment our local representatives put in to promote and encourage the LCM examinations in their various countries.

I was fortunate to be sent to Greece initially, and later to Bangkok. In both of these venues the representatives travelled vast distances over the course of the year to encourage different music schools to consider using the LCM examinations. In many cases this meant the expenditure of time and discussion convincing the centres that our exams are the best suited to their needs.

In Greece, for example, the two representatives, Pantelis and Nikos, have set up an LCM office in the middle of Athens which offers all the syllabuses and necessary music for the exams. Pantelis has also had the LCM syllabus translated into Greek and then downloaded to a website which is available to everyone to visit and make enquiries about the exams on offer. At a recent Greek trade exhibition they set up a stand advertising the LCM exams with a number of students playing music to attract attention. About 5,000 people visited the stand, many to make enquiries and register interest about the examinations. Additionally, they have

also contacted schools and encouraged students who play instruments or sing. This year new centres and candidates were examined for the very first time, thanks to their efforts alone.

In Bangkok, Siriwan has done similar sterling work in that through her hard efforts and willingness to travel many miles she has contacted music schools across Thailand and persuaded them to sit for the LCM exams. She has provided both syllabuses and music, discussed the merits of our exams and shown a variety of centres how the examinations are conducted so that the candidates were well prepared by the appropriate time.

The setting up of the exams is only one aspect of what they consider to be within the remit of their responsibilities. On arrival in both countries I was transported to every centre and fed and watered at every opportunity. All eventualities had been thought of so that everything ran smoothly. It was, as Pantelis said, 'keeping to Plan A'. Not only was it a time of examining but visits and



Pantelis Gertsos (above) and Nikos Panagiotakis (below), pictured at the MuzArt Festival, a 3-day music festival and exhibition held at the Helexpo Palace, Athens, which attracted 15,000 visitors.



opportunities were arranged for me to see something of the country as well and to meet wonderful people and learn about the different centres and customs of the country. In Bangkok Siriwan even provided a mobile phone with the calls paid to enable me to phone home each day. In both countries the reps were present each day at the centre and did stewarding and translating when necessary. In Greece they even stayed at the different hotels with me to ensure that everything went well!

This is only a glimpse of all the hard work that is being done on LCM's behalf and I would like to thank particularly the representatives who have treated me like a queen this year and I hope that they, in turn, feel that their hard work has been worthwhile.

During the past year I have attended a number of LCM prizegiving, concert and presentation events, in the UK and abroad. At all these events I have been very impressed by the professionalism and dedication of the LCM representatives, and their support staff. I have come away from each event with great admiration for their efforts, always way beyond the call of duty.

All of the events have had an individual stamp, Therefore, in some ways it would be incorrect to single out individual events for special mention.

I suspect that planning for the next LCM event starts on the day following the current event. Attention to organisational detail, at each event, has been most impressive. Such assured organisational skills have helped those performing to play in an environment which encouraged strong performances. Indeed, I have enjoyed many memorable performances.

Stuart Corbett
Senior Examiner

Ann Griggs
Senior Examiner

Overseas

India Examining Tour

Andrew McManus visited India in November 2007 to hold the first sessions of exams at new LCM centres in Mumbai and Hyderabad.

Mumbai



Candidates were examined in piano and electronic keyboard, across a wide range of levels. Rajendra Chaturvedi, the representative, anticipates a large increase in candidate numbers over the coming years. He is keen to introduce LCM Exams to other schools in Mumbai, where there is interest in band exams and singing, as well as piano and keyboard.

Hyderabad



Exams were held for piano, violin, guitar, singing, drum kit and theory, organised by representative Dr Binothi Marthand. Andrew gave a workshop on preparation for aural and sight reading tests.

South Africa

London College of Music first sent an examiner to South Africa in the 1890s. Although a long gap has ensued, our recent launches in Johannesburg and Cape Town mean that we are now a presence in South Africa again.

Director of Examinations, John Howard, gave a presentation to teachers and students from Johannesburg schools in February. A highlight of the afternoon were performances by a number of the young people, at the end of which Professor Howard gave some well-received feedback to them about the musical qualities shown and the areas for further development. The LCM Exams representative in the Johannesburg area is well-respected musician, writer and teacher, Susann Kok.

In Cape Town, Trevor Sampson is engaged in a different kind of project, serving the needs of the community in the township of Macassar.



Left: part of Macassar

A highly successful gospel musician in his own right, Trevor is directing a project called Restoring the Sound, which aims to empower young people via the learning of music performance, recording, arranging and other skills. The project and centre were launched in February, and London College of Music Examinations is closely involved, first in running the pilot of a new programme for music teachers, focusing on teaching skills and pedagogy, and second by Restoring the Sound functioning as an examination centre. It is expected that the first examinations will take place in October this year.



Right: Trevor Sampson and John Howard, outside the Restoring the Sound Centre

The music teaching programme, a collaboration with the Talent Centre UK, will culminate in the participants being assessed for a diploma from LCME/TVU next year. More details of this programme, including how other exam centres can be involved, will feature in the next edition of *Forte*.

Malaysia Examining Tour

The Malaysian people are renowned for their warm welcomes and cheerful hospitality and so I was particularly pleased to be invited to return to the country in November 2007, my second trip in two years.

My first port of call was the International Music House in Kuching, a large organisation boasting in excess of 1,000 pupils and fortunate enough to include a Ballet School. The owner Dr Geraldine Law Lee is keen to uphold high standards within the institution and carefully monitors the teaching to ensure that every student receives a fair deal. 112 of their pupils had been prepared for examination in piano, drum kit, electric guitar, classical guitar and keyboard. I was impressed with the dedication of the teaching staff, the high standard of the accompanists and the sheer determination of the students.

Kuching is the capital of Sarawak and is located on the banks of the Sarawak river. It is the place that James Brooke, the first Rajah of Sarawak, initially landed in Malaysia and has now been transformed into a beautifully landscaped esplanade dotted with wooden benches, food stalls and restaurants. I was determined to enjoy a walk here before leaving for my next destination and am happy to report that the sights of the various stall traders and river boats did not disappoint me. It was a great place to explore historical buildings and admire modern sculpture. Worthy of particular mention was the musical fountain that provided a resting place to gather one's thoughts and make plans for the future.

My next stop was Kota Kinabalu, but before I left I needed to fit in a short visit to Sekolah Kumpulan Muzik to meet Helen Bong and 13 of her pupils who were eagerly awaiting their Piano examinations.

Kota Kinabalu, formerly known as Jesselton, is the capital of Sabah, a state in Malaysia, as well as the capital of the West Coast Division of Sabah. It is located on the northwest coast of Borneo facing the South China Sea and has Mount

Kinabalu as a backdrop. K.K., as it is known locally, is a new and rapidly developing city, known within Malaysia as a tourist getaway, and features a number of attractions in and around the city.

It was here that I met Mr Lim Chiaw Chuan, the LCM representative, and Mr Jessel C.P. Yansalang, the Coordinator of Music Studies at the Sabah Institute of Arts. The music department is a fairly new initiative within the Institute and it was refreshing to see, amongst the usual instruments presented for examination, bass and electric guitars.

The largest span of my tour took me back to Kuala Lumpur where I had the opportunity to renew friendships with representatives Patricia Law and Atputha Devi, and to meet Patricia's sister Jackie Law. Jackie is a local solicitor but also helps Patricia with the examinations.

2007 had been "Visit Malaysia" year and Kuala Lumpur was preparing to bring the celebrations to a close. Even so there were firework displays and various street entertainers to enjoy and it was a very exciting time to be in the city. It was particularly nice to get a visit from the British Air Force Red Arrows who made a spectacular fly past the Petronas Twin Towers as part of the Langkawi International Maritime and Aerospace Exhibition which took place in early December.

My final mission was a visit to the KL regional office to meet the staff before flying back to the U.K. where two little girls were excitedly waiting for their dad to decorate the Christmas tree and to take them to see Father Christmas.

Ray Bidwell
Examiner



Staff and pupils of Kota Kinabalu



Staff and pupils of Kuching 1



Helen Bong (left) and pupils of Kuching 2



TVU Malaysia office staff



Mr Lim Chiaw Chuan (Kota Kinabalu Rep, centre) and Mr Jessel C P Yansalang (Sabah Institute of Arts)

Local Centre News

Keighley Presentation Concert



On Saturday 17th November 2007 the Keighley centre held its annual Presentation Concert in St John's Church, Clayton, Bradford. The guest of honour was LCM examiner Mr Stuart Corbett, who presented the prizes and certificates.

A large and enthusiastic audience enjoyed a concert of piano, keyboard, recorder and singing items performed by both children and adults, ranging from beginners through to diploma standard.

In the afternoon Mr Corbett judged the Godfrey Turner competition, which was won by pianist, Victoria Cole, who performed one of her Grade 7 pieces.

The concert raised £200, which was donated to the church.

The 2008 Presentation Concert will be held on Saturday 15th November at St John's Church, Clayton, Bradford.

Maureen O'Hara
Keighley Representative

Newcastle Presentation Concert

As the secretary of the Barnard Farmer Memorial Fund, it has been my privilege over the past 10 years to visit centres and listen to the many and varied talented musicians.

My visit to the Newcastle Centre on Friday, 9th November 2007 to present trophies at their annual concert only proves what a wealth of creative, talented and gifted players they are in the North East.

It is with sadness that this is the last year the trust fund is able to make donations to centres such as Newcastle.

The trust fund was set up in 1997 after the demise of the old LCM Society and in memory of Barnard Farmer, who sadly passed away 1996. Barnard was for many years involved with LCM's Sheffield centre, and it seemed a fitting tribute to name the fund after him.

Its prime aim was to offer financial help to LCM centres and students of the performing arts in the best way we could. However, it was decided from the outset that the fund should only operate for a maximum of 10 years, and, of course, that means from the end of this year the fund will be officially wound up and, as a consequence, we will no longer be able to do our humble bit.

These 10 years have been very rewarding to everyone involved; the money has been used wisely and benefited many, so it is therefore with a degree of sadness that it has now run to the end of its term.

David Oates
Honorary Secretary,
Barnard Farmer Memorial Fund



Jessica Kerridge performing *If Only I Had A Brain* from *The Wizard of Oz*.
Music Theatre Grade 1: 90%



Standby performing *I Believe In A Thing Called Love*.
Rock Band Grade 3: 90%



Victoria Bell playing *Moondance* on Alto Sax and switching to Flute during the performance
Jazz Alto Sax Grade 6: 92%



Katy Smith, pictured with awards presenter David Oates and LCM Representative Veronica Cairns, who is also Katy's teacher.
Keyboard Grade 2: 95%

Pictured above: some of the recipients of awards for the highest mark in the region

Barnstaple Presentation Evening, 4th March 2008

160 students, parents and teachers filled Newport Community School to celebrate the London College of Music exam successes for 2007. 66 students passed their music exams last year in drums, keyboard, classical guitar, piano and music theatre; this special evening was arranged by Barnstaple representative and teacher Pauline Dixey and guitar teacher Des Miles.

Barnstaple's Lady Mayor Cllr. Mrs Sue Haywood was the Guest of Honour, and the evening started with performances by 16 students, ranging from 7 year old Joshua Hunt playing a Pre-Preparatory melody up to James Tucker's Grade 7 piece, *Finale* by Haydn, on piano.

It was then the turn of the classical guitarists, who delighted us with pieces covering the different grades, from Sam Clarke's Grade 1 piece *Laika the Space Dog* up to Emily Granger's Grade 5 *Reflections*.

There were also two other lovely performances: one of the pop song *Saving my Face* with guitarists Jessica and Georgia Worth and vocalist Charlotte Hayre, plus another by Rebecca Shapland playing her own composition *Summer Rain* on piano.

Our last performer was Grade 8 music theatre student Ceri Moore singing *Candle on the Water* by Helen Reddy.

Pauline Dixey
Barnstaple Representative



Pictured: Joshua Hunt and Francesca Ansdell (Piano); Danny Thomas and Emily Granger (Guitar); Jessica, Georgia & Charlotte (Guitar and Vocals)

Sheffield Prize-giving Concert

Our annual Prize-Giving Concert was held on 5th October 2007. The prize-winners performed in front of an audience of over 250 people. The performances ranged from first steps through to diploma, covering a wide range of instruments including Music Theatre and Popular Music Vocals.

There were 47 prizewinners altogether for the practical exams. Medals were also presented to three candidates who achieved 100% in their Theory of Music examination. All had achieved very high marks and gave us a most entertaining evening.

To present the prizes this year was Stuart Corbett, a senior examiner with the LCM, who very kindly gave us his time. Thank

you to Stuart for those kind words in the Winter *Forte*, saying how much he had enjoyed the evening. It is seldom we get any praise and this was much appreciated.

All proceeds from the evening, at which £700 was raised, went to the Sheffield children's hospital. Thank you to everyone who came on the evening and gave us their support.

Our next concert will be held on Friday 10th October 2008, and I feel sure this will be, once again, a wonderful musical experience.

Maureen Burgess
Sheffield Representative



Local Centre News / Steinway Event

New Public Centre Representatives

Ebbw Vale

Justine Thomas
1 Holly Close
Ebbw Vale
NP23 5TU
T: 07849 467358

Kollam

Mr A G Maxwell
Regal School of Music & Arts
Myrtle Chambers
Mundakkal West
Kollam 691 001
Kerala State
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T: 91 474 2742770
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South Africa

Susann Kok
PO Box 584
Mellville 2109
South Africa

Workington

Chris Hunter
37 Woodlands Avenue
Hillcrest
Whitehaven
Cumbria
CA28 6TF
T: 01946 61163
E: chris.hunter@talktalk.net

Thanks and best wishes to Mrs Quinn (Workington) for her work on behalf of LCM Exams and local teachers.

The Brighton centre is now closed. The nearest centres to Brighton are Bognor Regis and Hastings.

Mrs Sue Thomas

We were very sorry to hear of the death of Sue Thomas, Ebbw Vale representative since 1979. We are pleased that Sue's daughter, Justine, has taken over this role.

Mr John Barrie Fitches

We were very sorry to hear of the death of John Fitches, representative for the Cambridge centre from 1985 until he resigned due to ill health in 2003. John died on 21 October 2007.

Mrs Laura Talbot

Laurence Talbot (Cardiff representative) is sorry to report the recent death of his mother, Laura Talbot.

Many teachers and candidates who entered at the Cardiff centre in the 1980s and 90s will remember Laura for her friendly welcome, kind and reassuring words, and copious amounts of coffee, tea and cakes!

Laura died last August rather suddenly after a short illness.

Miss Kathleen Bowyer LLCM

We were very sorry to hear of the death of Kathleen Bowyer, who died in January 2008, aged 96. Miss Bowyer had been teaching for 75 years, regularly entering pupils for LCM Exams.

Steinway Historical World Tour

When Heinrich Engelhard Steinweg built the now legendary Piano No.1 in his kitchen in Seesen, he laid the foundation for the Steinway & Sons era, which was to begin 17 years later.

When Chris Maene, authorised Steinway dealer in Belgium, an enthusiastic and internationally recognised piano maker and restorer of historic instruments, made his dream come true in 2006, the sensation was perfect: he presented a replica of the legendary kitchen piano. This was an historic event not just for Chris Maene, but also for Steinway & Sons.

Henry E. Steinway and his sons are known as the founders of modern piano builders. With their groundbreaking ideas in the development of the piano, with their passion for perfection and their constant search for new ways of improving their piano designs, always striving for the best, they founded the company Steinway & Sons and created a legend that lives on

and on. The replica by Chris Maene gives us the opportunity to demonstrate that the instruments of Steinway & Sons are built to the same standard – in 1836 as well as today!

171 years ago, Heinrich Engelhard Steinweg built an instrument which incorporated a number of groundbreaking ideas. His vision of building the best piano possible had become reality. Today, Steinway instruments are a fixture on concert stages worldwide. Professional pianists and amateurs alike treasure them as good investments and loyal companions.

There are no arguments to be offered. With the replica we can prove what it means to build the best piano possible either in 1836, 1880, 1920 or today.

Journey with us through the years of development of the Steinway & Sons pianos.

Bentley Music Sdn Bhd, exclusive distributor of Steinway Family of Pianos in Malaysia, will be hosting the Steinway Historical World Tour on the first and second week of June 2008 in the auditorium of Wisma Bentley, Mutiara Damansara, Selangor. We cordially welcome all who are interested to attend this event to register with us by providing your full name, occupation, postal & email address and phone number. If you are a piano teacher attending this event and would like to bring along your students and their parents, kindly also register them with their full details.

Please send the details to joelle@bentleymusic.com, attention Ms Joelle Phua, Product Manager (Steinway & Sons).

Joelle Phua
Project Manager, Steinway & Sons
Bentley Music Sdn Bhd