

**BLITZ!**

# How To ~~Pass~~

**Grade 1 Musicianship  
Teacher Guide**

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## Introduction

When I first started writing BlitzBooks at the end of 2000, I had been preparing students for AMEB theory and musicianship exams for twelve years. Over this time, I have tried several texts and workbooks, none of which my students found particularly stimulating. I also found that the various texts did not address the way in which the questions are asked in the actual exams. My inspiration to write a series of books arose from this lack of appropriate materials.

At the time of publishing this web edition it is nearly 17 years on from there and BlitzBooks is about to celebrate its – you guessed it – 17<sup>th</sup> birthday. I am delighted to say that there are now some students who used BlitzBooks who have grown up to become teachers who recommend BlitzBooks.

This teacher guide is designed to support and enlighten teachers who are unfamiliar with the general expectations of AMEB examiners. Apologies if some of the page numbers are slightly inaccurate; these can change with revised editions of workbooks. The content, however, is appropriate to any edition of the workbook.

I hope that the workbooks together with engaged teachers will create confident and well-prepared students. If students know their stuff and they know what to expect when they walk into the exam room, they should come out feeling like they “blitzed” it.

## About AMEB Grade One

Music is a language. It makes sense to learn to play an instrument and develop our aural skills before we launch into theoretical explanations. To this end, I believe students should have at least 2-3 years practical experience on an instrument before embarking on a theory or musicianship syllabus.

The student workbook for Musicianship Grade 1 assumes a basic knowledge of note reading and rhythm values and will appeal to children and adults of any age.

## Note to Teachers of Instruments Other Than Piano

This book is easy to follow no matter what instrument is being learnt. However, I believe there are certain sections, such as 'Tones and Semitones', that will work best with a keyboard demonstration. It is much easier to see a pattern of tones and semitones than to hear it! It is hard to hear a triad without a keyboard; concepts such as intervals and sharps and flats are also much easier to reinforce *visually*.

I recommend instrumental teachers try to organise two or three sessions over the year with a keyboard or piano. This will make a huge difference to a student's understanding of some concepts.

## About the BlitzBooks Style

These books are written specifically for those students preparing for AMEB written examinations. For each grade there is a workbook, teacher guide and answer book. This workbook is also suitable for students who wish to complete an online exam. There is no need to purchase an online Musicianship course.

Each new concept is introduced with a 'step-by-step' worksheet which shows the student how to approach the question. Many teachers who use BlitzBooks prefer their own methods of explanation for new concepts and leave the 'step-by-step' pages until close to the exam, when the student can use them as a revision resource.

The conversational style of the worksheets makes revision easy, and the book sets out the concepts in the same order as an AMEB exam. There is also a Test Paper at the end for students to mark. This is a great way to help students understand how to check their work.

This teacher guide outlines certain points for discussion and shows common mistakes or variations of acceptable answers. Answer books are also available – these consist of replicas of workbook pages with answers written in.

## How Long Will It Take to Complete This Book?

This depends on the type of music lesson. If musicianship is taught as a small part of a practical lesson, each book will last approximately 9-12 months. If lessons are solely theory or musicianship, it will potentially take much less time. However, teachers should allow a minimum of approximately six months to cover syllabus requirements and at least a further 2-3 months for revision. The workbook is designed to make revision easy: it would be quite adequate to read through all the 'Remembers' and 'Hot Tips' and anything else highlighted or boxed on the page.

The important thing for teachers to remember is that apart from this book, there are three important ways to practice for an exam:

Past papers, past papers and past papers!!

There is no better learning experience than seeing your mistakes. Completing past papers, sometimes under 'exam conditions', is an important revision strategy.

If you have students enrolled for an online exam, they have the advantage of being able to complete as many online practice papers as they wish, prior to the exam.

## Exam Techniques

Students need to have a few good 2B pencils and a really good eraser. Also, some students prefer/need to use a ruler for bar lines and/or stems.

I often put my hair in a tight bun, put glasses on and, just for a joke, pretend I am the "fussy old lady" who is going to mark their exam! It's amazing how their performance improves.

We all know how hard it is to proof read our own work. This course aims to help the students to get it right the first time, but the most important thing is for them to be able to check their work properly. So I tell them they must turn themselves into the "fussy old lady", and go about marking their own paper two or three times. This works wonders!

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# Guide to Workbook Sheets

This guide does not contain answers to every workbook question, as most of them will be immediately obvious to the teacher.

Some worksheets are not featured in the guide as they are either straightforward revision or self-explanatory.

## A Little Bit About Rhythm - p.3

### Objective

To introduce basic rhythmic concepts.

### Comments

There is no way to introduce pitch in music without representing some sort of rhythm at the same time. For this reason, there is a very brief introductory page on basic rhythmic values. It's not until later in the book that the actual concept of rhythm is covered.

## Drawing Treble and Bass Clefs - p.7

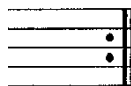
### Objective

To establish a good technique in drawing treble and bass clefs.

### Comments

Many students don't realise exactly where clefs should start and finish. It is good to read through this at the same time as demonstrating on a whiteboard/on paper.

The two dots for the bass are often written in the wrong spaces. This is because students confuse it with a repeat sign:



It is worth pointing this out because it reinforces the correct position of F in the bass (and sometimes you may even want to get into the discussion about the old names F-clef for bass and G-clef for treble!).

## Drawing Notes with Stems - p.10

### Objective

This worksheet drills the rules for stems – both for direction and which side of the note the stem goes on.

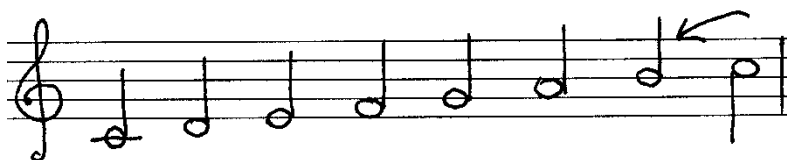
### Comments

Short stems are rarely penalised, but it is certainly worth teaching the right length.

Keep in mind that although children will find this worksheet very easy, the mistakes crop up later when they forget to adjust their stems in a scale or in the transposition question.

For a note on the middle line in a scale, the answer will be accepted with the stem going either way: the very formal rule, however, is that majority rules!

E.g.



The stem for the B goes up as most of the other notes are below the middle line.

A common mistake when drawing single quavers with stems down is that students draw the tail backwards, like this:





It's important to remind them that quaver tails ALWAYS go forwards even when the stem is down!

## Leger Lines - p.12

### Objective

To learn the correct positioning of leger lines.

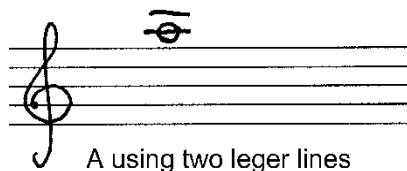
### Comments

The point about  vs.  on this page might need constant drilling. Instead of 'hat/shoes' you might try 'roof/floor' – whatever appeals to your students.

Another important point to drill is drawing the leger lines neatly and not too widely or closely spaced. Leger lines are simply miniature versions of the manuscript lines and must be drawn the same distance apart. This often takes quite a bit of practice especially for younger children.

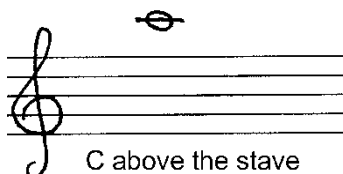
The most common reason for loss of marks in exam questions involving leger lines is the fact that the question is often misread. Many students are so absorbed in simply writing the correct *note* that they forget to check if the question says 'Use leger lines'.

Some other common mistakes are:



Children sometimes forget to consider the A *below* the staff. They write the A above, realize they have only used one leger line and figure they can just pop the second leger line on top! (This is not accepted)

Or this



The student may have had every intention of writing a C but has forgotten that the leger line for A must still be shown. I tell them that this note simply looks like an 'A' floating on helium!

## Sharps, Flats and Naturals - pp.14-16

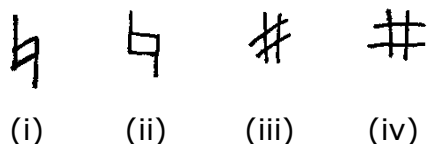
### Objective

To establish a good technique in the drawing and positioning of accidentals.

### Comments

Accidentals are written **before** the note. Most children are very familiar with these signs, but drawing them correctly is a different story. This section works best with simultaneous demonstration on a whiteboard or on paper.

Naturals look great like (i) but students will not be penalised for the 'square' version (ii) The same applies to a sharp sign, eg. (iii) is great but (iv) is fine. The accidental must simply be positioned correctly i.e. exactly in line with the note.



Students should trace and draw the accidentals *in the lesson* where possible.



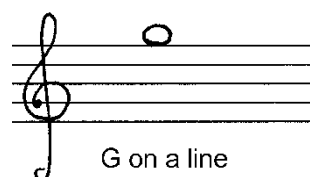
## Accidentals on Leger Lines / Naming notes / Drawing Notes - pp.17-19

### Objective

These worksheets will help familiarise students with examination-style wording of questions and provides practice in the correct positioning of accidentals on leger lines.

### Comments

Watch out for this answer:



This *is* quite logical (!) but would not be accepted.

I find I must explain quite frequently that 'on a line' means the line must go **through** the note. Writing the accidental sign without the note is also a fairly common mistake.

Another thing worth drilling is the correct positioning of middle C in each clef. Treble is usually not a problem but in bass clef middle C is all too often written in the second space.

## Know Your Notes - p.20

### Objective

This worksheet will provide practice in reading and writing notes correctly.

### Comments

There are hundreds of ways these questions can be asked. The best way to prepare for this is to do past papers. Teachers can be sure though that a new way will always be found! Extra practice on this might be needed; these sheets are just an example of the different ways the questions are worded.

## Scales - pp.21-41

### Comments

The category of scales encompasses so many different things. It was tempting to introduce the G, D and F major key signatures in the "Accidentals" chapter, but key signatures come from scales, and scales come from patterns of tones and semitones, then scale degree numbers have to be linked to all of this. Each of these concepts needs to be understood independently, yet a single question can encompass knowledge and skills from all areas.

## Tones, Semitones and the Major Scale - pp.21-22

### Objective

To understand the concept of a semitone (and therefore a tone) and the way a major scale is constructed.

### Comments

This works best with a keyboard demonstration. For non-piano teachers, I highly recommend organising this; it will be much easier for the student to understand. If this is not possible, a diagram of a keyboard would work quite well.

It is important, however, to have a definition of a semitone that does not relate to a keyboard. I usually describe a semitone as 'the smallest distance between two notes'.

## Scale Degree Numbers - p.24

### Comments

The important point is that the LOWEST note is number 1, otherwise the semitones will be marked incorrectly later.

## Semitones in Major Scales - p.25

### Objective

To learn the positioning of tones and semitones and how to mark them in a scale.

### Comments

Semitones fall between 3-4 and 7-8. I think this is easier to remember than T—T—S—T—T—T—S. Way back, there was a question in an exam asking candidates to mark the semitones **in a melody**—this was extremely difficult, as it required applied knowledge of scale degree numbers and knowing more than TTS TTTS. Fortunately, no such questions have appeared in the last five years!

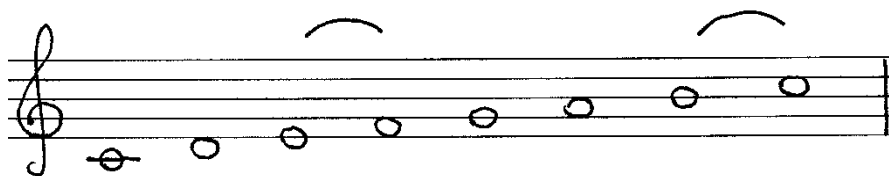
## Let's Get the Semitones Right - p.26

### Objective

Practice in marking semitones.

### Comments

Semitones should be marked with slurs, not square brackets. It is a good idea to put the slurs close to the heads of the notes. Some students mark them in like this:



This is not incorrect but looks strange and can leave room for error. Conversely, the slurs should not actually touch the notes either:



But again, this is not incorrect.

## Marking Tones in Major Scales - p.27

### Objective

To understand the positioning of tones.

### Comments

I find it much easier to focus on marking semitones for a while and then to approach marking tones as simply 'everything except the semitones'.

Something to watch out for is this:



The student may have the best intentions of not marking semitones, but they often forget that a slur may go both *to* a note and *from* a note. Thus, it is quite helpful to remember there should be 5 tones.

## Key Signatures vs Accidentals - p.29

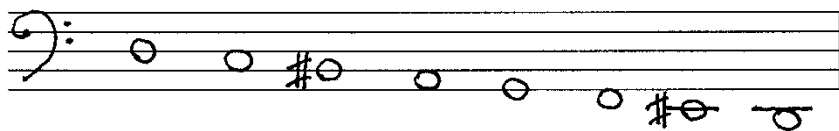
### Objective

Understanding the difference between key signatures and accidentals, and that only ONE of these is used when writing a scale.

### Comments

The most common error is that students write an accidental **as well as** a key signature! This needs lots of practice, mostly in the skill of reading the question carefully and not assuming the scale will be written one way or the other.

A common mistake when adding accidentals is this:



The student has started saying in his/her head "D-E-F-G" etc going along the scale, ready to put in the sharps, but has forgotten that the scale is descending. This is certainly worth a demonstration – most students will laugh and say how silly a mistake that is, but making the point in this way ensures they are far less likely to make the mistake themselves!

## Writing Major Scales / Let's Write Major Scales - pp.30-31

### Objective

To familiarise students with examination-style questions.

### Comments

The most common mistakes here are:

- Not observing the clef given
- Marking tones instead of semitones or vice versa
- Writing the scale in the wrong direction
- Marking tones/semitones incorrectly, usually because of the direction of the scale

These sheets will be adequate practice for some students, but I have found most need *lots* of practice for the simple reason that it is so easy to miss a step or to misread the question. The 'ticking off' of instructions works wonders!

## Timed Test - p.32

### Objective

To help students understand that rushing through a test causes silly mistakes.

### Comments

The first time I do any timed test with my students, I make a big deal of timing them and getting them all excited about being first to finish. This is a bit mean because I don't draw their attention to the opening paragraph on the page – which tells them that they will get time added on for every mistake!

This works really well in groups because inevitably the person who proudly finishes first will have rushed through and made mistakes... and we often end up with a 'tortoise and hare' situation when the person who finished in 3<sup>rd</sup> or 4<sup>th</sup> place ends up coming first because they didn't rush and completed everything correctly!

Rushing through anything is the biggest cause of silly mistakes and these fun tests bring this point home to students.

# Major Keys Have Minor Relatives / Remembering Relatives – p.33-34

## Objective

To introduce minor key signatures in a way that directly relates them to the major keys.

## Comments

I have found that making up words as per the Remembering Relatives page has been extremely successful in helping students to remember minor key signatures. The words they generally come up with are:

Cola or Cinema

Grape or Garbage

Food or Fred

There are endless possibilities – but if the students pick the words themselves, they are far more likely to remember them!

A colleague of mine came up with the idea of making up a sentence that would help to remember relatives **and** the relevant key signature. For example, 'George' could represent G maj/E min, but the sentence 'George was a very **sharp** boy' helps to reinforce that G major and E minor have F sharp as their key signature!

Unfortunately D major is the 'odd one out' – its relative minor (B minor) is not on the syllabus for this grade. I once had a student ask me about this ... many answers sprang to mind ranging from 'D major is an only child for now' to 'Here is the key signature of B minor'! There is certainly no harm in teaching extra key signatures, but it works very well to briefly touch on B minor and explain that it will be covered in grade two. Most of the time, however, the students hardly even notice!

# Minor Scales – p.35

## Objective

To learn how to write a harmonic minor scale, especially remembering to raise the 7<sup>th</sup> note.

## Comments

The only minor scale form required in Grade 1 (and in fact all the way until Grade 4!) is the harmonic minor. I have therefore not made too big a deal of the term harmonic minor in the titles of pages to do with minor scales – it is very well implied.

I teach my students that the word 'minor' is a code for 'raise the 7th note'!

I have used '7th' rather than 'leading note' since technical scale degree names are only required from Grade 2.

Raising the 7th would have to be the most commonly omitted step in minor scales. Some recent papers have been very kind and have reminded the candidate to add an accidental, but there is no guarantee this will always be the case. It can be helpful in

the exam (and in the workbook) if students underline 'minor' as soon as they see it and write in an extra 'instruction' to raise the 7th. Then when they check the paper at the end, they could circle 'minor' and check they have written the accidental. It is *extremely* difficult for students to proofread, so it's better to get it right the first time!

## **Semitones in Minor Scales / Tricky Tones in Minor Scales - pp.36-37**

### **Objective**

These worksheets reinforce the correct positioning of tones and semitones in minor scales.

### **Comments**

The mistakes made marking semitones in minor scales are much the same as major – that is, students forget to allow for a descending scale or misread the question.

Marking the tones in a minor scale is by far the hardest question. The tones look unbalanced because the top half of the scale is made up of semitone, tone-and-a-half, semitone, and should not be marked. I find I must really drill the point that the tones 'look funny'. A good way to reinforce marking tones correctly is to constantly drill that 6-7 is NOT a tone NOR a semitone!

## **Accidentals in Minor Scales - p.38**

### **Objective**

To reinforce that the raised 7th does not belong in the key signature.

### **Comments**

This concept needs LOTS of practice, as it does for major keys too.

## **Awesome Accidentals - p.39**

### **Objective**

Practice in adding accidentals.

### **Comments**

This is also a good page to use for practice of adding stems correctly and marking tones or semitones.

## Minor Scale Practice - p.40

### Objective

To familiarise students with examination-style questions.

### Comments

As I mentioned for major scales, these sheets will be adequate practice for some students, but I have found that most need lots of extra practice. I incorporate a small segment on scale writing at least every second or third lesson throughout the year. Mostly it's a matter of saying, 'OK, quickly follow these instructions!' and off they go!

## Naming the Key: Major or Minor? - p.42

### Objective

To help students to correctly identify the key of a melody.

### Comments

It's extremely important to correctly identify the key, otherwise writing the scale degree numbers can end disastrously!

Occasionally a melody is given that does not end on the tonic, in which case the student needs to defer to clue no. 3! On the other hand, there are plenty of minor melodies that either do not contain scale degree no. 7 or which use the melodic form of the scale in a descending passage, and therefore have no accidentals. Another very common mistake is misreading the clef.

## Scale Degree Numbers... in Melodies! - p.43

### Objective

To learn how to put the correct scale degree numbers under a melody.

### Comments

This question often ends up with full marks or no marks!

It is important for students to focus on the key signature AND the last note to determine the correct key. I find I constantly have to reinforce that C, G and F key signatures **also** represent minor keys. It is also worth noting that sometimes the melodies do not end on the tonic, in which case the student would need to look for accidentals. Most exam papers in the past three years have had melodies which have ended on the tonic, making the question much easier. The most common mistakes are:

- Misreading the key
- Misreading the clef
- Assuming the melody starts on scale degree number 1

Use games and other activities to get students really familiar with scale degree numbers. Get them to play "F major, 4" or "G major 2" on their instrument. Writing scale degree numbers in their pieces is also great practice.

Using '1' always is very important, '8' is rarely accepted.

## Intervals - p.45

### Objective

To understand the concept of intervals and how to name them correctly.

### Comments

Intervals are fairly straightforward as long as students remember that the bottom note IS no. 1. Many students make the mistake of saying '1' as they move away from the bottom note!

## Writing Intervals - p.46

### Objective

To learn how to write intervals correctly and to understand the need for accidentals in some intervals.

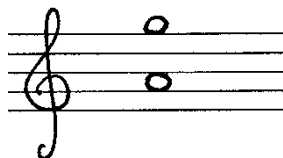
### Comments

Writing the interval of a 2<sup>nd</sup> is the only tricky one.

The interval must always be drawn ABOVE the given notes. The students often try drawing them below to get out of using leger lines!

The subject of intervals is an interesting one: if the students are asked to **write** an interval by number and not quality, do they need to include accidentals?

The syllabus is not too clear on this. It states that 'diatonic intervals' are required, meaning intervals that are found in major and minor scales. Although there is no such thing as a minor 7th in scales, e.g.



This answer is technically correct, as it is indeed a 7th.

I have decided to approach intervals **with** the use of accidentals because it lays the foundation for better understanding of quality of intervals in Grade 2.



## Tonic Triads - p.48

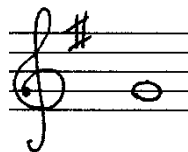
### Objective

To understand the concept of a chord based on scale degree no. 1 – a tonic triad, and writing them with and without key signatures.

### Comments

Root position is the only position studied, so it is not necessary to drill this term but is certainly worth mentioning, as it will be good preparation for future grades when they study triads in first inversion.

It is quite true that some students draw the tonic triad like this



They get the 'tonic' but not the 'triad'!

The trend I have observed in the past few years is that triads are examined with key signatures, not accidentals. The only triad that *does* require an accidental is D major – a point worth reinforcing if these questions appear:

Name this triad                      Name this triad                      Write D maj using accidentals

Students may not be aware of the difference between D major and D minor triads in the absence of their key signatures!

When identifying triads, students must focus on the **BOTTOM** note, even if that means reading notes on leger lines.

## Time and Rhythm - p.52

### Objective

An introduction to time signatures and accents.

### Comments

The time signatures do not have to be known as simple duple, simple triple etc. for this grade, although some teachers choose to teach this anyway, which is great.

In first grade, students will only encounter a one beat anacrusis.

When drawing time signatures, point out that the top number 'takes up two spaces' and the bottom number 'takes up 2 spaces'. Depending on the age of your student/s, you might want to explain that time signatures are not written 'like fractions'.

## Drawing Rests – p.54

### Objective

To establish a good technique in the drawing of rests.

### Comments

#### *Crotchet Rests*

Crotchets rests should not touch the top or bottom lines. These are tricky to draw; they are usually not penalised if slightly inaccurate.

#### *Minim Rests*

Students are penalised if they draw these incorrectly.

#### *Semibreve or Whole Bar Rests*

Although 'semibreve rest' is a common name, it is hard for some students to understand how it can be used in a bar of  $\frac{2}{4}$  or  $\frac{3}{4}$  time! This is where the analogy of the 'joker' comes in handy. A common mistake is this:



A minim rest does do the job here (!) but this answer would not be accepted and we never encounter this in printed music.

## The Anacrusis – p.55

### Objective

To understand the concept of a one-beat anacrusis and to compensate for it in the final bar.

### Comments

The two main things to remember when dealing with melodies with an anacrusis:

1. The anacrusis is not a bar
2. Students MUST remember that the last bar will be missing one beat.

Many times the incorrect time signature is added because these things are not taken into account.

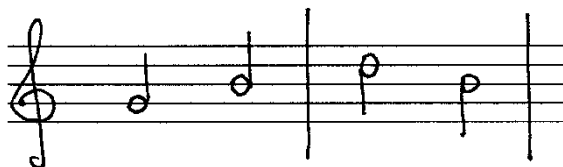
## Adding Bar Lines – p.56

### Objective

To understand the concept of adding bar lines to a given melody or rhythm.

## Comments

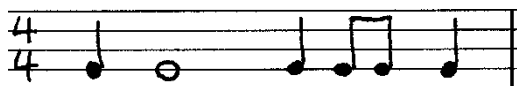
Many children draw bar lines like this:



This will generally not be penalised but should be addressed.

Lots of students get very put off by articulation markings when adding bar lines – extra worksheets may be needed here. When adding the last bar line, a *double* bar line is needed! (Something very often forgotten)

A tricky question is one where the melody needs an anacrusis but the barline is not shown. Sometimes it is immediately obvious an anacrusis is needed, e.g.



but sometimes the first few bars are just fine and it is only half-way through that one realises an anacrusis is needed. In fact, sometimes the bar lines will work out perfectly but there will be an illegal grouping of rests somewhere along the way – very difficult! In general this type of question needs lots of practice – the more examples you can get your students to solve the more efficient they will become.

## Grouping Rules, OK! / Groovy Grouping – pp.57-58

### Objective

To understand the rules of grouping.

### Comments

Grouping is probably the thing that causes the most grief to teachers and students! Recent papers have not asked candidates to rewrite bars correctly but this type of question could re-emerge at any time.

**NB.** Students may not correct ♩ - ♩ by writing ♪ ♪ - . Notes and rests must remain in the correct order.

I have found this type of table extremely effective, especially as students are encouraged to write in their own words why a particular grouping is wrong. I have seen some rather interesting explanations – everything from huge essays that don't fit in the box down to "Because it just is."

Another thing I tell my students is that they can't use minim rests in  $\frac{3}{4}$  because it would be like two beats 'ganging up' on one beat!

## Completing the Bar - p.53

### Objective

To apply the rules of grouping when completing a bar and to learn that half beats must be made up to whole beats.

### Comments

It is a great idea to get students to put a circle around the word 'rests' or 'notes' or other relevant word in the question. They get so excited about completing the bar correctly that they forget to check *how* they should complete the bar.

It is also worth mentioning to your students that under no circumstances may they alter what is written on the page. Many students try to do the following to complete a single quaver beat:



If the quaver tail is given, the next quaver must also have a separate tail!

There are hundreds of ways this type of question can be worded. The more ways you can expose your students to, the better.

## Marking Accents in Poetry - p.65

### Objective

To learn how to find and mark the accents in a given couplet. This exercise is called 'Creative' in the exam papers.

### Comments

Once students get the hang of putting lines between syllables and the fact that the first one or two words may not be accented, this section usually presents no problem. A good habit to get into is to say the verse at least 8-10 times through before marking any of the accents! It can also work to pretend you are reading to a toddler and emphasising the important syllables.

## Transposition - pp.66-67

### Objective

To understand the concept of the same melody starting on a new note.

### Comments

For Grade 1 the transposition requirement is either up or down an octave, or at the same pitch, possibly using a different clef. Since the letter names will not change,

one might imagine this question should be quite easy! But many students struggle with switching clefs, especially those who learn a single clef instrument.

The three pages in this book devoted to transposition mainly deal with switching clefs. Sometimes the exam asks for the melody an octave higher or lower *without* changing clefs, which is much easier. Basically, if they get the starting note right, and follow the exact shape of the given melody, all will be well.

Assuming all the notes end up in the right spot, the most common mistakes are:

- Omitting the key signature or time signature
- Not adjusting stems
- Not following the shape of the melody – that is, some notes end up in the wrong octave

It is a great idea to regularly give examples of all these mistakes in their lessons as it helps them to check their work.

## Italian Terms / Other Signs and Definitions – pp.70-71

### Objective

These worksheets list all the terms and signs required for the grade.

### Comments

Students are only required to give **English translations** for Italian terms.

Terms and signs simply have to be memorised. Often there is no time to drill these in the context of an impending exam, but they come up so often in print music that students should be quite familiar with them anyway.

The most common mistake I find is the wrong translation for any word ending with 'ando' or 'endo'. I can only imagine that some children concentrate so hard on the spelling for "gradually becoming" that they lose track of which term they are translating, eg. I can't tell you how many times I've had this:

*Rallentando* = gradually becoming softer

But again, if they are made aware that this might happen, it lessens the chance they will make that mistake.

Encourage your students to **explain** a term as well as naming it, eg.



= tie = 'play first note and hold for value of both'

## More About Signs / Let's Practice Adding Stuff - pp.73-74

### Objective

To familiarise students with examination-style questions.

### Comments

In general, the application of knowledge in this section is a great skill, but as this is something most students have never had to do before, all I can say is that hopefully, the question will be well set out. Often the information requested is not hard, but knowing where to look for the questions or where to write the answers can be very confusing.

It's good to teach how to read bar numbers, especially if there is an anacrusis (because that is not bar 1). Once again, doing lots of past papers is the best way to prepare for this.

## Test Paper... sort of - pp.76-80

### Objective

To find all the mistakes and therefore practice 'proofreading' in preparation for checking their own work in the exam.

### Comments

In 'completing' this mock exam paper I have tried to include as many common mistakes as I could think of.

This works best when marked *in the lesson*, stopping for discussion each time a mistake is found. It is also a great idea for the student to rewrite the answer correctly on spare manuscript.

Sometimes answers are wrong for more than one reason, some answers are actually correct! This is sure to provide an amusing resource for revision and is invaluable in helping students learn how to check their work.