How To ~~Pass~~ BLITZ!

AMEB Musicianship Grade 2

Teacher Guide

Samantha Coates

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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 – 17th 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 new edition 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 Two

The Musicianship syllabus for AMEB is designed progressively: grade two expands on knowledge gained in grade one. The hints and tips can be easily applied to online exams.

This book follows on from Book 1, in that it not only assumes 1st grade skills but also assumes the same techniques will be used to complete the tasks.

For students and teachers who have decided to skip the first grade exam, I would recommend referring to the Grade One workbook for basic concepts and drills where needed.

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 worksheets, such as 'Semitones in Minor Scales', 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. The multiple-choice section shows up silly (and not so silly!) mistakes in an amusing way that appeals to children. 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 theory 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!

Revision

Many of these worksheets are step-by-step instruction sheets with one or two examples. With my own students I usually continue this step-by-step style on the whiteboard for at least 2-3 more examples or until I'm sure they've really got the hang of it. Even so, upon revising these concepts most students have forgotten the specific order of processes required. I feel that a lot of the art of teaching theory lies in getting the students to understand all of the concepts at the same time!

Doing past papers is a very important learning device for students and teachers. Attempting a past paper two or three months before the exam will show up any weak spots and will perhaps jolt the more laid back student into doing some revision!

Table of Contents

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, as will most of the missing words.

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

Three New Sharp Keys – p.4

Objective

To learn three new key signatures – A, E and B major.

Comments

Showing the entire 'family' of sharps is a very effective way of establishing the set order. Some of my students quite liked the idea that F sharp is like the oldest child in the family and always goes first!

The best way to teach the order of sharps is with a mnemonic, a sentence in which the first letter of each word represents a sharp. Probably the oldest and most famous is:

'Father Charles Goes Down And Ends Battle'

which of course, when said backwards becomes:

'Battle Ends And Down Goes Charles' Father'

which is the mnemonic for remembering flats.

My personal opinion is that only the order of sharps need be memorised as the order of flats is simply the reverse. Since the above mnemonic does not really capture children's imagination, I prefer this sentence:

'Fat Cat Goes Driving And Eats Bananas'

Of course, there are hundreds of possible variations! Another one I heard recently was:

'Five Cats Got Drowned At Elizabeth Bay'

Being a dog person myself, I really liked this one… but it's not really politically correct!

But my favourite mnemonic of all time actually comes out as a two-line story (1st line for sharps and 2nd line for flats):

'Father Christmas Gave Dad An Electric Blanket'

Blanket Exploded And Dad Got Cold Feet!'

For students who are having trouble with D and A key signatures, I show them all seven sharps on the stave and explain that each sharp is like a child in a big family, where F sharp was born first! (And will therefore always be the oldest and will always go first). To remember that D major has **two** sharps and A major has **three** sharps, a

good tip is to demonstrate that it takes two pen strokes to write a capital D and three pen strokes to write a capital A!

Once the order of sharps is established, the most common mistake is this:

Interestingly, this mistake does not crop up as often in the bass clef, perhaps because the G in the bass is still within the staff!

Three New Flat Keys – p.5

Objective

To learn three new minor key signatures – C, G and F minor.

Comments

As mentioned before, the order of flats is simply the reverse of the sharps.

You may find your students are a bit stale with scale writing. Suddenly 7ths are not raised and semitones are forgotten! It usually doesn't take much practice to get back in the groove.

Raising the 7th: A New Look – p.7

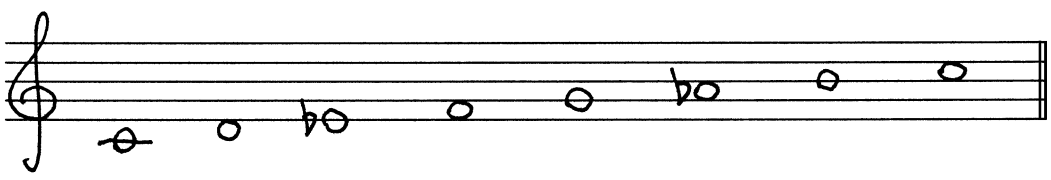
Objective

To understand that a natural sign (not a sharp sign) must be used to raise the 7th note in C minor and F minor.

Comments

I find this a constant source of grief! Many students raise the 7th with a sharp without even thinking, that is, if they remember to raise it at all! Practice is the only solution. It is also worth pointing out that fir this grade C and F minor are the **only** keys which require a natural to raise the 7th.

When writing these scales using accidentals instead of a key signature, the natural sign is technically not necessary, eg:



The B is not affected by a key signature and, therefore, does not need a natural sign. I prefer my students to write the natural sign as it establishes a good habit of **always**

raising the 7th. Some teachers prefer to write the natural in brackets. The answer would be accepted any of these ways.

Two Octave Scales: Double the Fun! – p.8

Objective

To learn how to write a scale over two octaves.

Comments

Students will not be penalised for starting within the staff and, as a result, using many leger lines in the second octave, but I have rarely seen students write all their leger lines correctly in this case, so it is much safer to establish a good habit of starting above or below the staff.

The most common mistakes in two octave scales are:

- repeating the tonic in the middle of the scale
- marking tones/semitones incorrectly (students forget that no. 8 becomes no. 1) or not marking them at all in the second octave
- forgetting to write accidentals in the second octave.

Scale Degree Names – p.12

Objective

To learn the technical names of the scale degrees.

Comments

Most of these are quite easy to remember. Students get the concept quite quickly of subdominant being under dominant, and supertonic being over tonic.

Submediant is just as easy to explain, especially on the keyboard. Mediant is three steps UP, **Sub**mediant is three steps DOWN (which gets you to scale degree no. 6). The same demonstration applies to subdominant / dominant, but as these are adjacent anyway, they are generally no problem to learn.

In the workbook I have referred to the leading note as the 7th note in relation to scales, but many teachers prefer to call it the leading note at all times.

Writing Scale Degrees – p.13

Objective

To familiarise students with examination-style questions.

Intervals – p.16

Objective

An introduction to the quality of intervals.

Comments

Learning to identify and write the correct quality of intervals is a daunting subject to teach. There are so many procedures and things to remember! It is a huge jump from 1st grade and intervals need to be taught with lots of patience.

Comparing the major and minor scales is a great way to introduce quality of intervals, and as a teaching point this helps to reinforce that only 3rds and 6ths are either major or minor.

The AMEB syllabus states that **diatonic** intervals will be examined – that is, intervals that occur in major and minor scales. There is no such thing as a minor 2nd or minor 7th in diatonic scales, which means these intervals will not appear in the exam. For this reason I have always taught that 2nds and 7ths are **major** even in minor scales – this is easy to demonstrate by playing the scales, and much easier for students to remember. Many teachers choose to teach minor 2nds and 7ths, and the more capable students will not find this confusing.

Quality of Intervals – pp.16-20

Objective

An introduction to the quality of intervals and practice in naming them.

Comments

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On pages 17, 18 and 19 the students should memorise the tips in the shaded boxes!

I felt that the whole student workbook could easily be taken up with explanation of intervals and practice worksheets! The best way to approach this is to take it slow – pages 16-20 could take 6-8 weeks with lots of revision and extra practice in between.

Writing Intervals – p.21

Objective

To learn how to draw intervals correctly using accidentals where needed.

Comments

The step-by-step nature of this page will ensure a good understanding of how to write intervals; the trick is to get students to remember the steps! I tend to approach intervals a bit like scales and test my students on a couple of intervals (both writing and naming) every second lesson.

It all comes down to students learning their key signatures thoroughly and knowing **which** key signatures they will be tested on.

Another concept to look out for is that a lot of students interpret 'Perfect' in the sense that no accidental is needed because Perfect represents perfection! It is a good idea to drill that 'Perfect' simply means 'same in major or minor scales' but perfect intervals may still need an accidental – this is good preparation for Grade 3.

Timed Test – p.24

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 3rd or 4th 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.

Triads – p.26

Objective

To learn the technical names of each triad, as well as how to label them with Roman Numerals.

Comments

This works exceptionally well with a keyboard demonstration. It is so easy for students to see and hear the chords and to understand that the same technical names apply because the chords are built on those same scale degrees.

Naming Triads – p.27

Objective

To refine the process of working out the two possible names for a triad and deciding between them.

Comments

There are quite a few processes involved in naming a triad. Determining the key signature, working out perhaps two possible answers, then deciding between them … this is something that students achieve really well when a whole lesson is devoted to it, but come revision time, they haven't a clue what to do! This is another area where small revision examples can be given each lesson, which will maximise students' ability to have a firm grasp of all concepts equally in the exam.

Chord V in Minor Keys – p.28

Objective

Practice in naming and writing triads containing the leading note.

Comments

Of course, the leading note is the middle note of the chord only in root position chords, but since this is the only position studied, it is fine for students to get into the habit of raising the middle note of minor dominant triads.

Time and Rhythm – pp.33-35

Objective

These worksheets list all the notes, rests and grouping of quavers required for this grade.

Comments

I find that many students regularly confuse  with 

They are so used to seeing four semiquavers together that they forget to consider it could actually be four quavers! It is also important to drill the grouping rules for four quavers – it should never appear in $\frac{3}{4}$ and never on beats 2 and 3 in $\frac{4}{4}$.

Completing the Beat – p.36

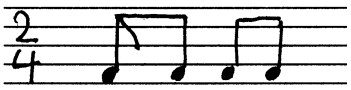
Objective

To understand that half beats must be made up to whole beats before anything else can be added.

Comments

This worksheet is strategically placed before the introduction to $\frac{6}{8}$ time, with the intention that a couple of lessons will be devoted to 'making half beats up to whole beats.' It is imperative that students have a firm grasp of the treatment of quavers and dotted crotchets in simple time **before** they attempt compound time!

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!

The Triplet – p.37

Objective

To learn the correct definition and value of a triplet.

Comments

To define a triplet as 'three quavers in one crotchet beat' is like saying the definition of fruit is 'orange' – it only defines one sort of triplet/fruit! Although only the quaver triplet is studied, it is better for students to learn the generic definition.

The thing all the triplets have in common is the number three over or under the beam. Triplets are just not triplets without this! It is also worth mentioning that a triplet with a slur over/under the number three is an old-fashioned way of writing it, and the slur is not necessary.

Simple Facts – p.38

Objective

To reinforce all the definitions and rules of grouping in simple time before moving on to compound time.

The final true/false question about the planets is designed to be a bit ambiguous and perhaps spark a friendly debate!

Meet $\frac{6}{8}$ Time – p.39

Objective

To introduce the unfamiliar groupings in this time signature and to derive the correct wording of the definition of $\frac{6}{8}$ time.

Comments

Up until now we have only dealt with '4' as the bottom number, and most students are quite used to remembering that 4 = crotchet. But suddenly they are hit with 8 = quaver, and it's all a bit more difficult. I feel that if we worked with American rhythm names (i.e. quaver = eighth note) that this might be a little easier to grasp, as the time signature could then be read as a fraction:

$\frac{6}{8}$ = 6 x eighths (notes)!

Sometimes I demonstrate the American system to students who struggle with 8 = quaver. It can make quite a difference!

Most children will hopefully have played many pieces in $\frac{6}{8}$ before embarking on this theoretical explanation. It's a good idea to clap lots of rhythms and notice the groupings in their $\frac{6}{8}$ pieces.

To describe $\frac{6}{8}$ as 'six quavers per bar' tells nothing about the way the quavers are grouped, and would not be an acceptable answer in an exam.

$\frac{6}{8}$ is from Mars – p.40

Objective

To learn the correct grouping of notes in simple and compound time.

Comments

I have used the Earth/Mars analogy in the hope that it will appeal to all students the way it did (and still does!) to my own. It becomes easy to take the analogy even further and say that on Earth 𝅗𝅥. means 1½ but on Mars 𝅗𝅥. means 3 quavers. How far you choose to take this, of course, depends on your students.

Accents and Grouping in $\frac{6}{8}$ – p.41

Objective

To learn the correct grouping of notes and rests through an understand of accents.

Comments

A dotted crotchet rest is not on the syllabus for Grade 2 and will not appear on the exam paper. For this reason, I have approached rests in $\frac{6}{8}$ without the use of the dotted crotchet. The more students understand accents in this worksheet, the better they will understand the illegalities of writing 𝄽𝄾 within a beat. I tend to separate this worksheet from the next by at least a week; the students are trying to take in a whole new set of grouping rules, and it can be a little overwhelming.

Drawing a dotted line or seeing the 'imaginary' line through the middle of the bar is a very useful tool in understanding the groupings in this time signature. I find I need to spend quite a few lessons on this concept before moving on to the grouping of rests.

Completing the Bar in $\frac{6}{8}$ – p.42

Objective

To apply the rules of grouping when completing a bar in compound time.

Comments

The trickiest part of completing a bar in compound time is remembering that there are THREE quavers in each beat, not just two. As a result, the rests end up looking 'the wrong way around' as compared to how they look in simple time.

An understand of accents really helps.

Many students ask me if they can use a dotted crotchet rest. I try to dissuade them as it is not on the Grade 2 syllabus. However, if it is correctly used, they shouldn't be marked down for doing so.

Introducing: $\frac{3}{8}$ – p.43

Objective

To learn a new simple triple time signature.

Comments

Having just mastered $\frac{6}{8}$ it can be a little confusing switching back to a simple time signature, but if $\frac{3}{8}$ is constantly related to $\frac{3}{4}$ it is not difficult to understand.

One important thing… $\frac{3}{8}$ is NOT defined as 'Compound Single'!

Complete These Bars – p.43

Objective

To apply the rules of grouping when completing a bar and to reinforce the differences between simple and compound time.

Comments

Hopefully by this stage of the workbook the students are becoming quite adept at understanding the differences between simple and compound time. 'Completing the bar' is the hardest of all the time and rhythm questions in the AMEB exam. Lots of practice is the only way to keep on top of it!

Fix These – p.45

Objective

Practice in spotting and analysing mistakes in grouping.

Comments

Some of these grouping problems are fiendishly difficult to solve. Grade 2 Musicianship is plagued with hard 'fix these groupings' questions!

Students must remember that notes and rests may not be swapped with each other. Some students find it difficult to understand how rests may be swapped around freely but not notes and rests. I usually explain this by getting the students to clap or play the phrase, and by demonstrating that the **sound** must not change.

Deciding the Time Signature – p.46

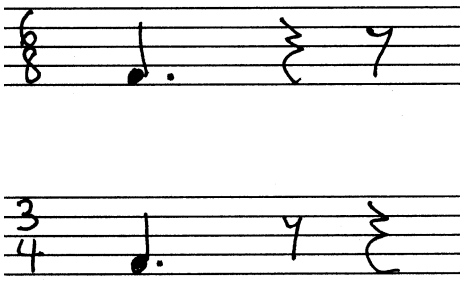
Objective

To learn how to decipher the time signature of a given passage, in particular $\frac{6}{8}$ vs $\frac{3}{4}$, and to recognise the different groupings in these time signatures.

Comments

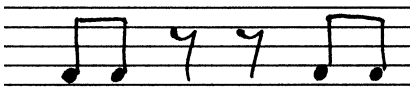
The triplet is an excellent 'giveaway clue' for simple time. I find that if I really drill into my students that three quavers may not be grouped together in simple time except when using a triplet sign, they recognise the differences between these two fairly easily:

As mentioned before, it is the differences between $\frac{6}{8}$ and $\frac{3}{4}$ that can be confusing. Consider the following bars:



I have found showing these two bars a very successful way of 'warning' students to look out for the differences in grouping in these two time signatures. It takes a lot of explaining but the students do get there in the end!

In a recent exam, candidates were required to add the time signature to this bar:



The two quaver rests are the giveaway clue for $\frac{6}{8}$ time, but I was appalled to see the grouping of the last two quavers – they should be separated. When questions like this appear, it sends very mixed messages to students – if they had completed the bar this way themselves, they would have been marked wrong! On top of this, the syllabus clearly states that students need only be familiar with the following grouping in $\frac{6}{8}$ time: .

I am constantly writing to the AMEB over questions with incorrect grouping. If more teachers take an active part in bringing these errors to the AMEB's attention, our students will have a much better chance of 'blitzing' time and rhythm questions.

Transposition – p.50

Objective

To understand the concept of the same melody starting in a different key and to write the correct scale degree numbers under the last six notes of a given melody.

Comments

It is amazing how much easier Grade 2 transposition is compared to Grade 1. Provided students read the question properly, there is not much that can really go wrong here, apart from the key signature.

It is important to keep as much in line with the original melody as possible to follow the 'shape'. Recent papers have shown a tendency towards a melody over two staves. This makes it a little harder to keep 'in line' with the notes, but if students practice this they will be fine.

The only error I come across occasionally is an answer which reverts to the original key halfway through; the student is very diligently following the shape but forgets to actually transpose the notes!

I find that writing the scale degree numbers under the notes is generally not a problem – this skill was hopefully well cemented in Grade 1! Nevertheless, it is great practice for students to write scale degree numbers under the last 5 or 6 notes in their instrumental pieces.

One other interesting point: in very recent exams, no phrasing has appeared in the melodies for transposition. I have included phrasing, however, in some of the worksheet examples as it is important for students to remember to copy in ANY phrasing or articulation.

Inventing A Rhythm – pp.54-58

Objective

To learn how to write a rhythm to a given couplet using a particular time signature.

Comments

This is probably one of the hardest subjects to teach. I find that some of my students can say the couplet out loud, clap it to themselves and instantly write it down in any time signature; others are stuck just marking the accents correctly! This is essentially an **aural** skill, which needs to be transferred to written rhythm values.

The point made above about clapping the rhythm and then writing it down is by far the best way to approach this – that is, if the student has good aural skills. In fact, the worksheets on rhythmic invention in the workbook will almost be redundant to the student with excellent aural skills. But what of those students who simply **cannot** hear a rhythm in their heads?

I believe the worksheets here will equip these students with the tools to write a suitable rhythm. They may approach it purely mathematically at first, eg.

light – ning = two syllables = 

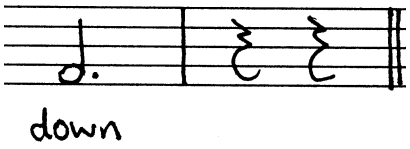
but with lots of practice they will eventually 'hear' these rhythms.

The real creativity comes with deciding between  and  , or varying  by writing  , not just at random but in places suited to the words. Some students are naturals at this, others need much time and patience. Hyphenating words – or rather the lack of it – causes me much grief! It is a point that needs constant drilling. Another common mistake is writing the time signature on the second stave – this is not correct and is often penalised in the exam.

'Groovy Guidelines' for rhythms in $\frac{2}{4}$ and $\frac{3}{4}$:

	$\frac{2}{4}$	$\frac{3}{4}$
1 syllable per bar	𝅗𝅥	𝅗𝅥.
2 syllables per bar	♩ ♩ or ♩. ♪	𝅗𝅥 ♩
3 syllables per bar	♫ ♩ or ♩ ♫	♩ ♩ ♩ or ♩. ♪♩
4 syllables per bar	♫ ♫	Any one crotchet becomes two quavers

The second example on page 47 is an interesting one. The last word, 'down', takes up all of the 7th bar, which means an extra bar is needed to provide balance. This can be achieved either with a rest, eg:



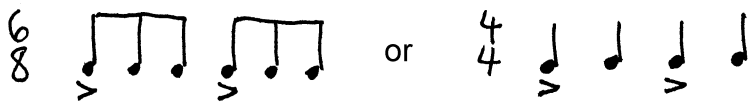
or with a tie, eg:

Spacing of words and notes is important – above all it must be neat and legible. It does not matter if only one or one and a half staves (of the two staves given) are used. Students must not break up a bar at the end of a staff.

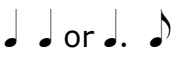
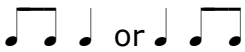
Deciding between ♫ ♩ and ♩ ♫ can be very difficult for some students. A rough guide that often works is to give the crotchet value to the more interesting word or more emphasised syllable.

Rhythms in $\frac{6}{8}$ or $\frac{4}{4}$

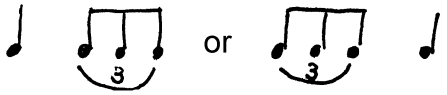
These will be 4 bar rhythms. This is because accents in $\frac{6}{8}$ and $\frac{4}{4}$ fall at the beginning **and** in the middle of each bar eg:



The 'Groovy Guidelines' for these time signatures are:

	$\frac{6}{8}$ (half bar)	$\frac{4}{4}$ (half bar)
1 syllable per half bar		
2 syllables per half bar		
3 syllables per half bar		
4 syllables per half bar	N/A	

The more capable students should be able to use a nice variety of rhythms.  could even be transformed into this:



Having said this, for Grade 2 a very basic rhythm is perfectly acceptable.

Terms and Signs – pp.61-63

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.

As for first grade, these simply must be learned. One year I told all my students to put their list of terms up on the bathroom wall, so that whenever they sat on the toilet they would read the list. They found this most amusing… then afterwards one of the students confessed that during the exam he had closed his eyes and imagined himself sitting on the toilet so that he could remember his Italian Terms!

The Grade 2 translations are printed in the workbook for convenience, but students take it in much more if they have to write down the translation themselves. It works quite well to introduce the terms gradually (i.e. 4 or 5 words per lesson) and give them practical applications, like 'play a C major scale **VIVACE**!', or even 'play a C major scale **molto** fast!' My students find this combination of languages quite amusing.

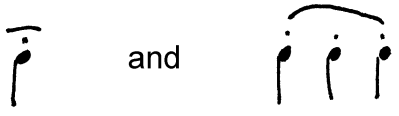
Worth a mention here is this common mistake:

Mezzo staccato = moderately staccato

Obviously this is only half translated!

As mentioned in Grade 1, all dynamic markings must be written in lower case e.g. f not F.

Students need to be aware of the different ways of writing mezzo staccato for single notes and groups of notes, eg:

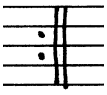


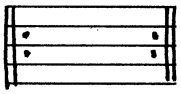
It is for this reason I have included 'tenuto' (meaning 'held') on the page,

although this is not a syllabus requirement.

A pause sign needs to be explained as 'hold for longer than written value'. Many students simply write 'Pause'! Once I had a student describe it as 'keep holding it until the conductor says stop'!

Another interesting point is the definition of repeat signs.

 repeat from the beginning

 repeat the notes between these signs

Accents such as these

both mean the same thing - to stress that note or play it louder.

As mentioned in Grade 1, all dynamic markings must be written in lower case e.g. f not F.

Modulating Melodies – p.64

Objective

To decipher the key of a modulation in a given melody.

Comments

To avoid confusion, it is worth emphasising the point that the opening key will always be C, G or D major – this means students need only look at the key signature. The modulation key is then easy to figure out as the last note will give it away.

Given the way this question is presented in the exam, it would be possible to consider only the last note in deciding the key of the modulation, but in my opinion looking for accidentals is more important. Pieces of music never actually **end** in the key of the modulation! The reason for studying modulation is to develop these skills in readiness for analysis of general repertoire, so the real skill in spotting a modulation lies in looking for accidentals and seeing how they affect the key signature.

Key Relationships – p.66

Objective

To be familiar with the three main related keys.

Comments

A common mistake is misnaming the relative minor as the 'submediant' key. This is not accepted.

Test Paper… Sort Of – pp.73-80

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.